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IN THE

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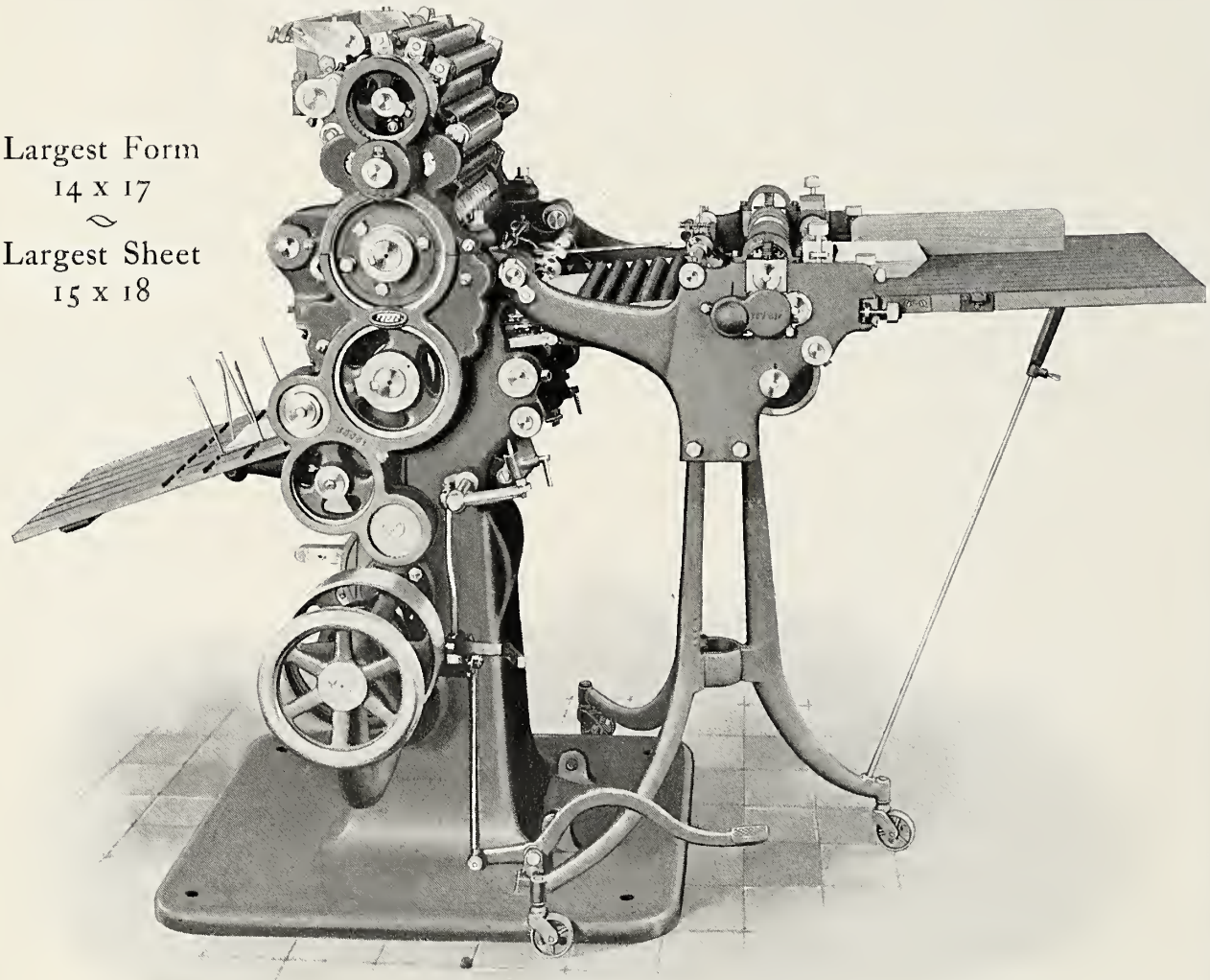
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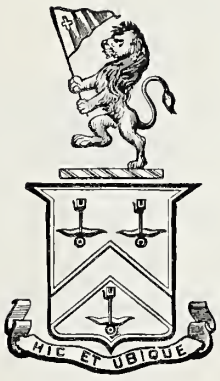
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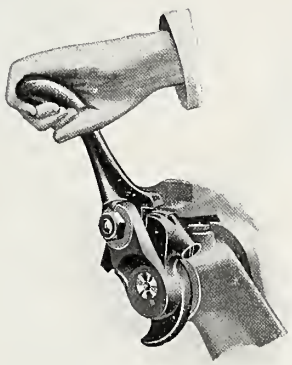
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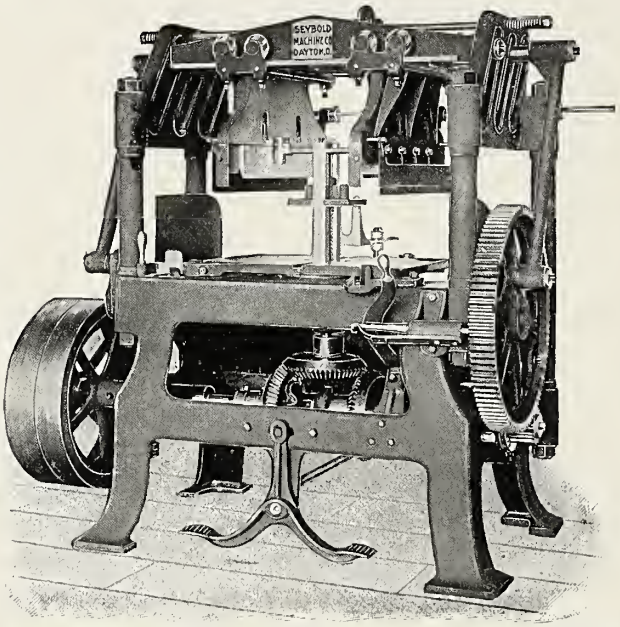
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SEND FOR DESCRIPTIVE CATALOGUES AND CIRCULARS.

Seybold Duplex Trimmer

Why not let your operator double his output in trimming?



Do you realize what trimming two edges at once means?

It means *Two Cuts* to trim *Four Sides* with only one turn of the table

Paper Cutters

FOR ALL CLASSES OF WORK

The Capital — The Capital is designed to meet the most exacting requirements of those who wish a capable cutter with HAND CLAMP ONLY. It possesses the Seybold rotary mechanism for pulling down the knife, with speed and power, and cuts a full load of any paper material, from tissue to quarter-inch tar board.

The Holyoke — The Holyoke is a reliable, automatic clamp cutter; it is no respecter of paper—tissue or tar board fare alike. Once under THERE IS NO SLIP. Add to this a speed of thirty cuts a minute, with no noise, and the result is a CUTTER of enormous power and capacity.

The Monarch — The Monarch is a combined automatic and hand clamp cutter, the shifting of a lever effects the change. They have set a new pace in cutting records, and stand for less machinery and more output. They are massively built, and the working parts are of steel, few and simple, and cut accurately all kinds of stock at all times.

THE SEYBOLD MACHINE CO.

Main Office and Factory . . . DAYTON, OHIO, U. S. A.

8 and 10 Reade Street, NEW YORK — 312 Dearborn Street, CHICAGO

Patentees and Builders of

High-grade Machinery for Bookbinders, Printers, Lithographers and Paper Mills

To Let Consumers Know

That you supply the highest grades of stationery and printing on the highest grades of paper will bring you the class of trade that demands the best, and will pay an extra price to get it.

You are a specialist in high grade printing; we are specialists in high grade Bond paper, and OLD HAMPSHIRE BOND is our highest grade product.

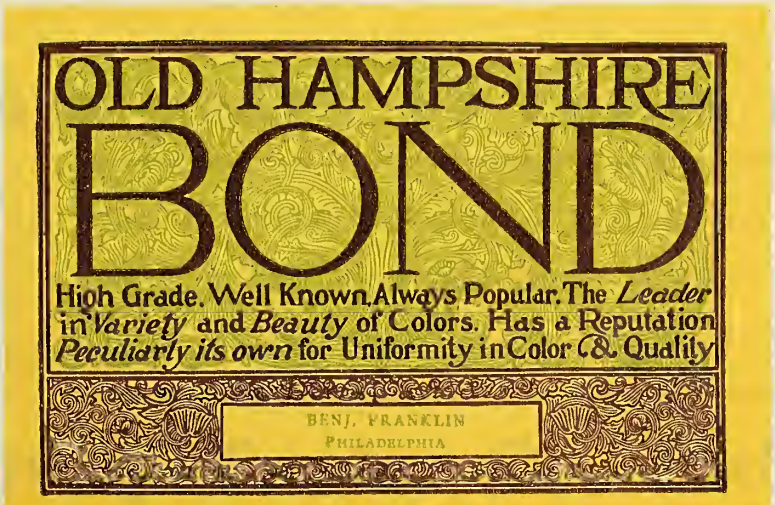
The Combination of your speciality and ours will add to your wealth (and incidentally to ours) if the consumer knows just where to find the combination.

We have a plan by which we can help you to tell him. Write us, and we will tell you about it.

HAMPSHIRE PAPER CO. SOUTH HADLEY FALLS, MASS.

A. STORRS & BEMENT CO., Boston
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BLAKE, MCFALL CO., Portland, Ore.
AMERICAN PAPER CO., Seattle, Wash.

L. S. DIXON & CO., Liverpool



BROWN BROTHERS, Toronto



The Western Printer for April 15th



Illustration in Western Printer (reduced)
From an etching by *Appian.*

Morgan Shepard writes on **Art in Bookbinding,** and reproductions of famous bindings done by Cobden-Sanderson, Zaehnsdorf, Tout, Riviere of England and Otto Zahn of America make intelligent appreciation possible.

System in the Printing-Office is a practical article by **Edward D. Taylor.** This discusses methods of keeping time on jobs, and is illustrated with different time tickets, and so on.

H. R. Plomer writes of **Caxton, the Father of Printing in England,** and illustrates it with reproductions of his works. A delightful article about printing in the fifteenth century.

The first apprentice who ever graduated from the famous Riverside Press tells the story of his apprenticeship. **William M. Cubery** tells of these trials and joys of over fifty years ago.

Wallace Irwin contributes another of his humorous poems fully illustrated by Igoe, the caricaturist. It is a love story in printers' jargon.

Another article dealing with the treatment of employees by **Henry Huntly Taylor,** more examples of display composition by **J. H. Nash,** and a record of events just passed in straight, clear English by the Editor, suggestion and criticism worth reading.

A portrait of Otto Zahn and other illustrations and articles complete a notable issue.

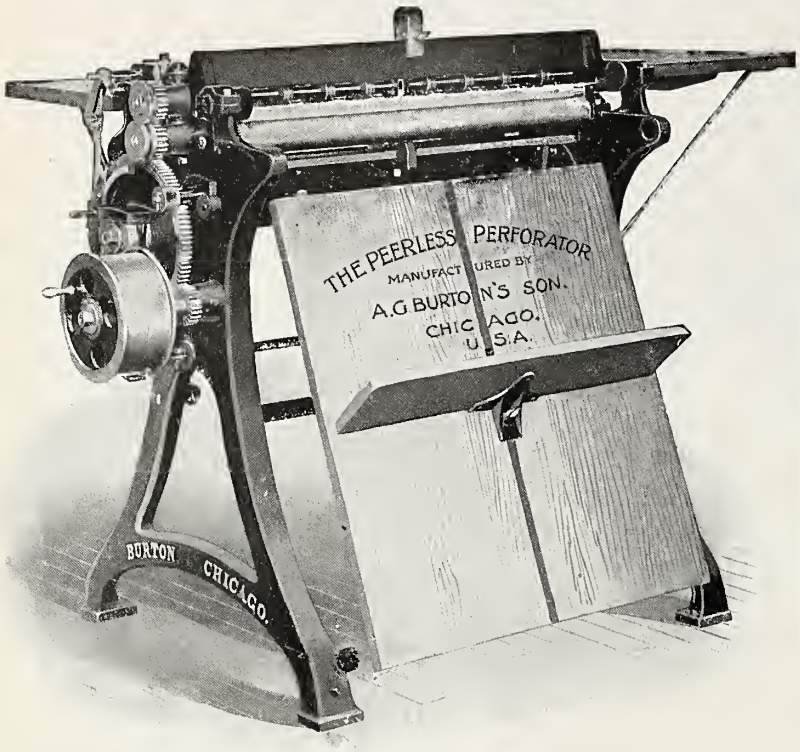
50 cents a year; 15 cents a copy

Single Copies for Sale by
American News Company in New York
New England News Company in Boston
Central News Company in Philadelphia
The Western News Company in Chicago
Baltimore News Company in Baltimore
Cincinnati News Company in Cincinnati
St. Louis News Company in St. Louis
Southwest News Company in Kansas City

The Western Printer is a quarterly magazine of printing and its allied trades started January 15th. Sixteen more pages of reading matter now added.

The Stanley-Taylor Co., *Publishers*
424 Sansome Street, San Francisco, California

The Peerless Perforator



IT is distinguished for rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER & CO.,	New York, N. Y.
GANE BROS. & CO.,	Chicago, Ill.
T. W. & C. B. SHERIDAN,	" "
AMERICAN TYPE FOUNDERS CO.	
GANE BROS. & CO.,	St. Louis, Mo.
THE J. L. MORRISON CO.,	Toronto, Ont.
T. W. & C. B. SHERIDAN,	London, Eng.
W. C. HORNE & SONS, Ltd.,	" "
JOHN HADDON & CO.,	" "
S. KOCHANSKI,	Berlin, Germany.
MIDDOWS BROS.,	Sydney, N. S. W.
LOUIS L. LOMER,	Mexico, D. F., Mexico.

Manufactured by

A. G. Burton's Son

42 to 48 S. Clinton Street, CHICAGO, ILL.
U. S. A.

E. C. FULLER & CO., 28 Reade St., NEW YORK,
Sole Eastern Agents.

Challenge Machinery

FOR SALE BY

American Type Founders Company

AT ALL ITS BRANCHES

For List of Branches See Inland Printer Directory.

SET IN POST OLD STYLE NO. 2



THESE INKS
ARE THE

Standards

ADOPTED
BY THE
LEADING
PRINTERS
OF
THE WORLD.



THE STANDARD PRINTING INK CO.

Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

CHICAGO BRANCH
69-71 Plymouth Place

CINCINNATI, OHIO

We Lead, Others Follow!

Five Years of Success

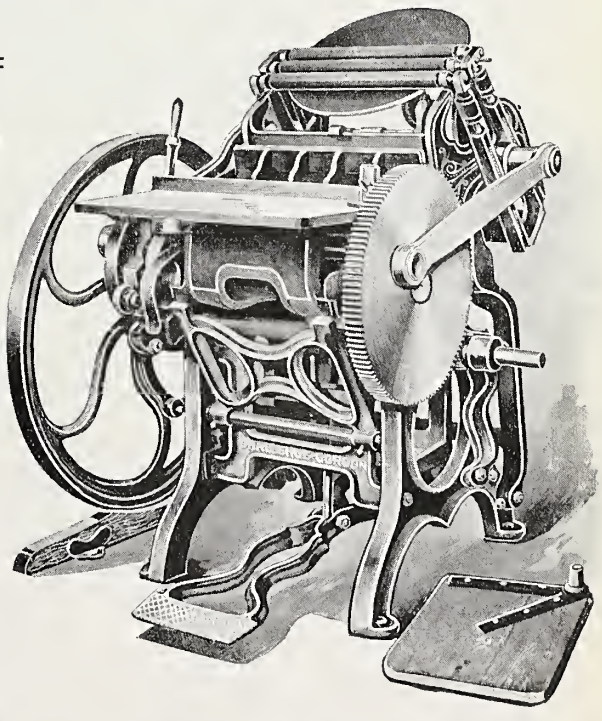
The

Noiseless Disc

IS one of the improvements that have made the ***CHALLENGE GORDON*** press so popular. Is it any wonder? Every working part made of steel; indestructible, positive and as ***noiseless*** as a sewing machine. Our ***large, single-plate ink disc has no grooves to harbor dirt,*** consequently no mixing of colors. Printers rightly call it the

20th Century Job Press

There are other improvements which you should know of. Send for our ***new*** illustrated pamphlet—tells all about them.



Manufactured by THE CHALLENGE—MACHINERY CO., 2553 Leo Street, CHICAGO.

ALL DEALERS SELL THEM.

The Fuchs & Lang Mfg. Co.

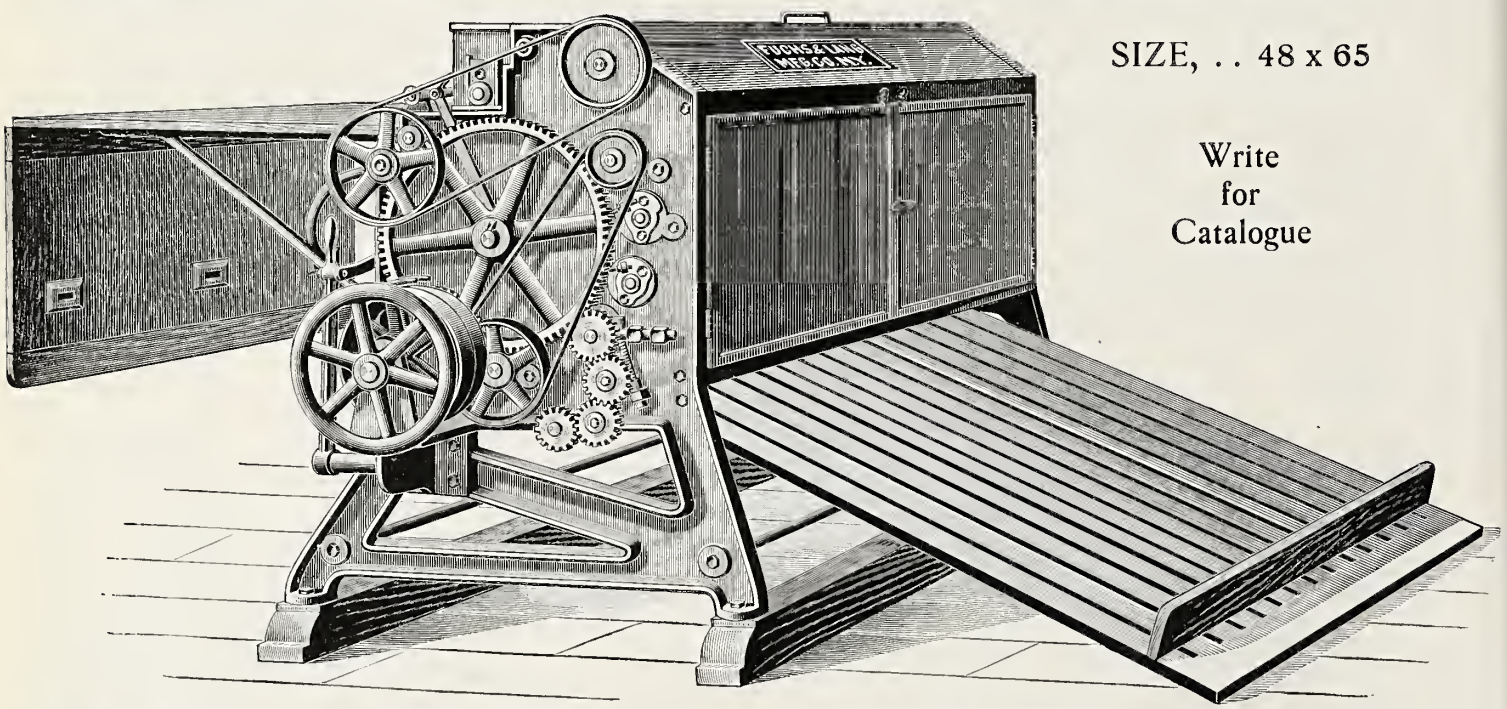
29 Warren Street, New York

328 Dearborn Street
Chicago

135 South Fifth Street
Philadelphia

MANUFACTURERS OF THE

GIANT BRONZING MACHINE



SIZE, . . 48 x 65

Write
for
Catalogue

NO WORM OR BRONZING PADS

WILL GIVE BETTER BRONZE DISTRIBUTION BY FAR SIMPLER METHOD

We build all sizes of Bronzing Machines on same principle

Dusting Machines Roughing Machines

ALSO MANUFACTURERS OF

PRINTING
LITHOGRAPHIC
COLORTYPE **INKS** BRONZE
POWDERS

All Lithographic Supplies, all Photo-Engravers' Supplies, and MACHINERY

SEND FOR SAMPLES AND PRICES OF OUR NEW LINES OF

RAG AND WOOD ENVELOPES

STRONGEST
BRIGHTEST COLOR
BEST FINISH
PERFECTLY MADE

MERCHANDISE ENVELOPES

BUFFALO ENVELOPE CO.

47 NORTH DIVISION STREET
BUFFALO, NEW YORK

ODD SIZES

Buffalo Inks Always Work

"Man wants but little here below."
The statement causes mirth;
It must have been in early times,
For now he wants the earth.

We don't want the earth, BUT—

We do want *some of your business.* If you are using our goods we want you to use more; if you are not using them let us have some of your trade. You will be pleased. So will we.

Buffalo Printing Ink Works
BUFFALO, N. Y.

ONCE A BUFFALO

Ink User, always a Buffalo Ink User. No change.

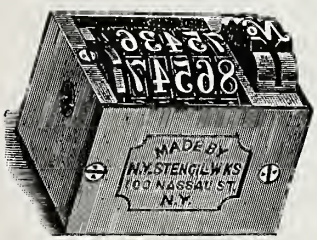
Arrah Linen Cover
(UNCOATED)
Dublin Linen Coated Cover



THESE are new lines of durable White Cover Papers which we have recently offered. Printed samples are now ready; the design is unique, St. Patrick in all his glory, and if you appreciate good paper and printing they will interest you. We shall be pleased to send them upon request.

We do not sell to parties without good commercial standing or who can not furnish satisfactory references.

The Paper Mills' Company
215 WABASH AVENUE ⌀ ⌀ CHICAGO



PAT. MARCH 27, 1900.

PATENT PROTECTED, BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

APEX TYPOGRAPHIC NUMBERING MACHINE

Size 1⅛ x ⅞ inch.
Type High.
Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.



TONNESEN SISTERS

ORIGINATORS OF THE FAMOUS

Tonnesen Models

With these famous models at our command, we can illustrate any idea successfully

THE accompanying illustration, made from a "Tonnesen Model," was used in a pamphlet "A Ray of Light," issued by R. Pretzinger & Bro., Dayton, Ohio, to advertise their Catarrh Balm, and is shown by their courtesy. If you wish an original and attractive picture to advertise any line of goods, write us.

ADVERTISING DESIGNS

WE make a specialty of posing our famous models for Advertising Designs suitable for any business, or for book illustrations, posters, calendars, hangers, show cards, cover designs, etc. We originate special art designs for printers, lithographers, advertisers and others, and sell negatives with the exclusive right to use same. Correspondence solicited.

TONNESEN SISTERS

BEATRICE TONNESEN CLARA TONNESEN-KIRKPATRICK

Telephone South 322 **1301 Michigan Ave., Chicago**

ALWAYS IN STOCK
AT ALL OUR BRANCHES

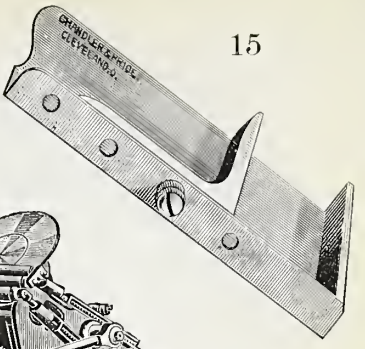
FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price Presses and Paper Cutters

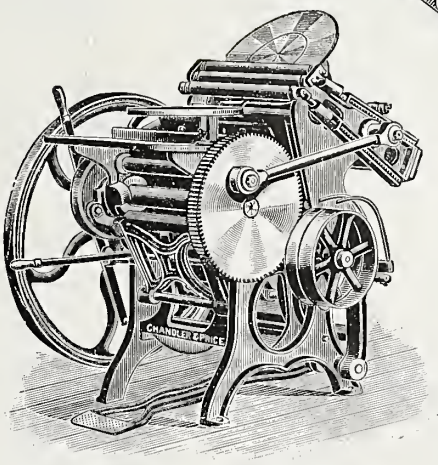
AMERICAN TYPE FOUNDERS COMPANY

SET IN ARLINGTON SERIES



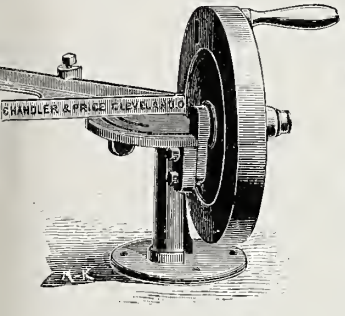


GRAND PRIX
Paris Exposition
ON BOTH
Presses and Paper Cutters

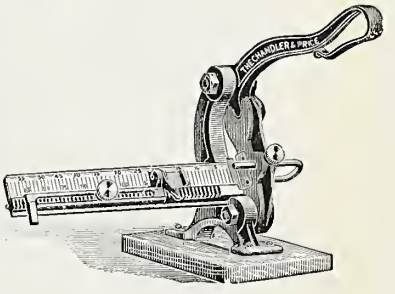


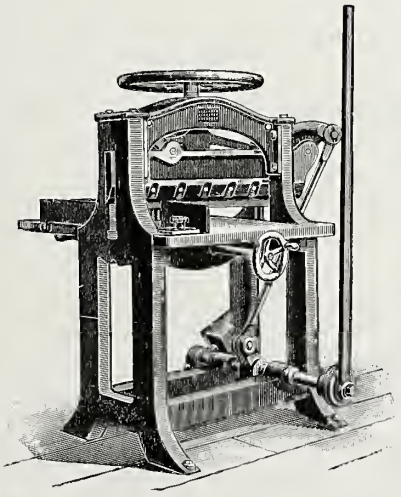
THE CHANDLER & PRICE PRESS

No comments are necessary



Chandler & Price
products are well and favorably known the world over





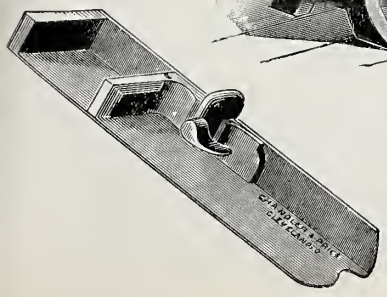
WE build Presses, Paper Cutters, Mitering Machines, Lead and Rule Cutters, Proof Presses, Hand Job Presses, Composing Sticks, Shooting Sticks, Iron Side Sticks, etc. When purchasing a machine or small tool always ask for the C. & P. make.

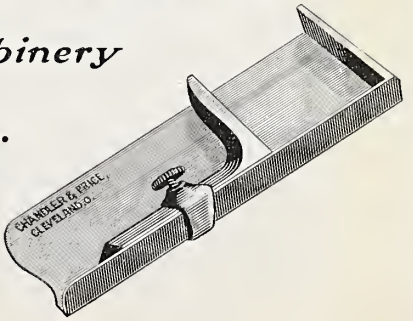
The Chandler & Price Company

Manufacturers of

High-Grade Printing Machinery

CLEVELAND, OHIO, U. S. A.





BETTER THAN EVER FOR THE PRINTER'S USE.

NEW EDITION WEBSTER'S NEW EDITION

INTERNATIONAL DICTIONARY

New Plates Throughout. **25,000 Additional Words** Phrases and Definitions.

THE INLAND PRINTER says: The new century requires a new dictionary, and the progressive publishers of the good old time-honored "Webster's Unabridged" have brought out a new edition of the grand "International" to meet its requirements—and have done it well. * * * * The International is the dictionary for printers, indispensable alike in the office and the proofroom, for the exalted position of its editor-in-chief, Dr. Harris, makes it quasi-official.—December, 1900.

We also publish **WEBSTER'S COLLEGIATE DICTIONARY**, with a Scottish Glossary, etc. "First-class in quality, second-ciass in size."—NICHOLAS MURRAY BUTLER.

Full particulars, with specimen pages, etc., of both books, sent on application. **G. & C. MERRIAM CO., Publishers, Springfield, Mass.**

Paper Buying *for* Printers

To Buy Your Paper Right

Buy it in the largest markets—carefully search the whole field of supply—combine orders to make inducements to the mills for lowest prices.

YOU CAN'T DO THIS, because it takes too much time—it is too much trouble—it would cost you too much—and it needs co-operation from others to secure the quantity which is the inducement necessary to get the lowest prices.

We can do all this for you. When we have searched the market once we have done it not only for you, but for many. We are continually exploring the whole field of supply, constantly in touch with the jobbers and mills, and make it our business to know where the best advantages are to be secured. Your orders are combined with others and the increased quantity reduces the cost of manufacturing and selling, and favorably affects prices.

Our charges or commissions are small—an inducement to do business our way. We would be glad to write you more about it.

M. S. BULKLEY, 309 Broadway, New York

A Full Line of
Folding Machines.
Progress Stitchers.
McGreal Combination Printers' Chase,
New Ribbon-Face Type.

Selling Agents of
Cutters, Embossers,
Job Presses,
Perforators,
Punching Machines,
etc., etc.

Machinery

Telephone... Harrison 1212

CHAMPLIN & SMITH

356 Dearborn St. CHICAGO

Supplies

Western Agents
Sigmund Ullman Co.
Printing Inks.
Full line carried in stock.

Dealers in
Leads, Slugs,
Metal Furniture,
Quoins, Galleys,
Patent Blocks,
Brass Rule, Chases,
Wood Type,
Steel Type.

Our customers say we give better service than they get elsewhere.

TYPE ECONOMY

A very important consideration in type buying is the quality of the material. Quality in type means not only longer life, but greater lightness as well. And the longer type remains in good condition the less frequently will the printer be called upon to replace it with new; the lighter the type the greater the number of pieces contained in a pound.

> Superior Copper-Mixed is the hardest, toughest, lightest, and most durable type; none but the purest and most costly metals, combined from a formula known only to ourselves, enter into it.

Remember that the quality, quantity and price of our Superior Copper-Mixed Type *are right;* and that our Uniform-Line Type is sold at no advance; that all fonts are correctly proportioned; that economy demands the purchase of Superior Copper-Mixed.

FOR SALE BY—St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Kansas City, Mo.; Minnesota Type Foundry Co., St. Paul, Minn.; Southern Printers Supply Co., Washington, D. C.; Great Western Type Foundry, Omaha, Neb.; Nicklin's Southwest Printers Supply, Los Angeles, Cal.; Pacific Printers Supply House, Seattle, Wash.; F. Wesel Manufacturing Co., New York, N. Y.; R. W. Hartnett & Bros., Philadelphia, Pa.; Miller & Richard, Toronto, Ontario; E. C. Palmer & Co., New Orleans, La.

Barnhart Bros. & Spindler

Type-Founders and Electrotypers

183 to 187 Monroe Street, Chicago, Ill.

SUPERIOR COPPER-MIXED TYPE

BODY IN PARAGON; DISPLAY IN PLYMOUTH BOLD AND PLYMOUTH ITALIC; TEMPLE ORNAMENTS, AND BORDER NO. 105.

THE OPTIMUS

Perfect Register
Unyielding Impression
Faster than the feeder
Stays for a generation

THE OPTIMUS

Every desirable point that should enter into the construction of a press for a range of work between the most exacting and the ordinary; that will enable you to meet competition and print at a profit the finest three-color half-tone or a poster, is possessed by

THE OPTIMUS

BABCOCK PRINTING PRESS M'F'G CO.

New York Office, 38 Park Row. NEW LONDON, CONN.

JOHN HADDON & CO., London, England, Agents

BARNHART BROS. & SPINDLER

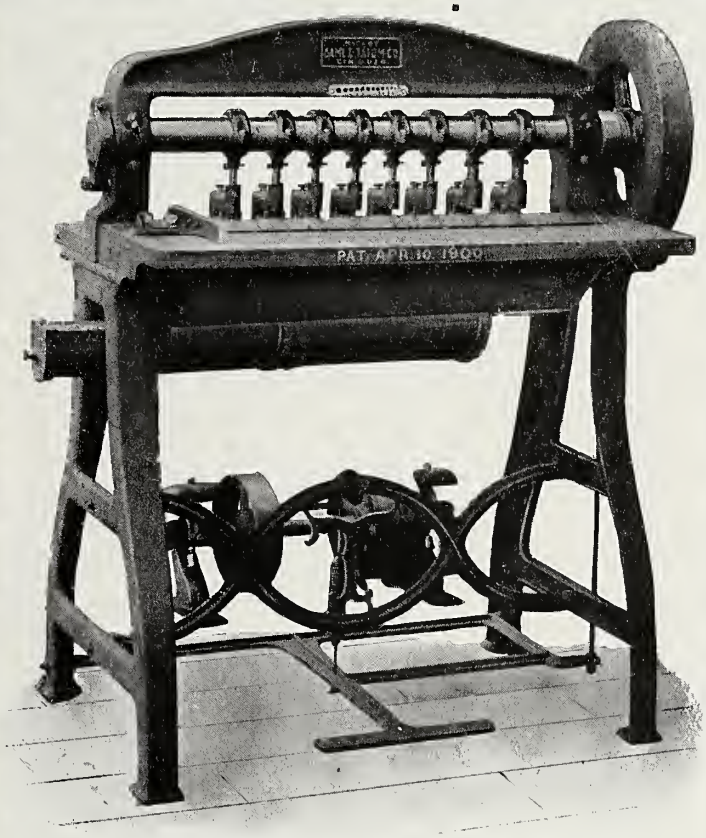
General Western Agents

Nos. 183 to 187 MONROE STREET, CHICAGO, ILLINOIS

For Sale by Great Western Type Foundry, Kansas City, Missouri; Minnesota Type Foundry Co., St. Paul, Minn.; St. Louis Printers Supply Co., St. Louis, Missouri; Great Western Type Foundry, Omaha, Nebraska.

SET IN THE PLYMOUTHS, MANUFACTURED BY BARNHART BROS. & SPINDLER.

TATUM PAPER PUNCHES



Steam Power Adjustable Punch, $200.

WE are prepared to fill all of the requirements of the trade for work upon catalogues, calendars, booklets, loose-leaf ledger and order systems, card indexes, labels, etc.; everything, in fact, where the punching and shaping of paper is necessary.

Our several devices range from small, single-hole sheet-metal appliances for office use to power machines of 750 pounds weight, capable of punching 20 holes at a time through varying thicknesses of paper, depending upon the size of the hole and nicety of the work required.

The mechanical features of our punches are recognized as superior to others; their simplicity excites comment and the workmanship is held to a very high standard. If you are interested in the punching of paper of any kind we should like to hear from you, especially if you have unusual requirements.

HAVE YOU HAD OUR READING MATTER? WRITE FOR IT.

THE SAM'L C. TATUM CO.

414 West Water Street, CINCINNATI, OHIO

ONLY TWO

Remember that there are only two grades of type, **INLAND** type and the other kind. If you are not satisfied to jog along with the second or third best—if you want the **BEST**, you **must** buy the product of the

INLAND TYPE FOUNDRY

SAINT LOUIS—CHICAGO

The body of this advertisement is set in our ***Light-Face Blanchard,*** the latest addition to this interesting family. All sizes, from 6-Point to 60-Point, inclusive, will be ready early in April. It is just the thing for artistic booklet and circular work, and can be used in connection with the **Blanchard, Condensed Blanchard** and ***Blanchard Italic*** to advantage.

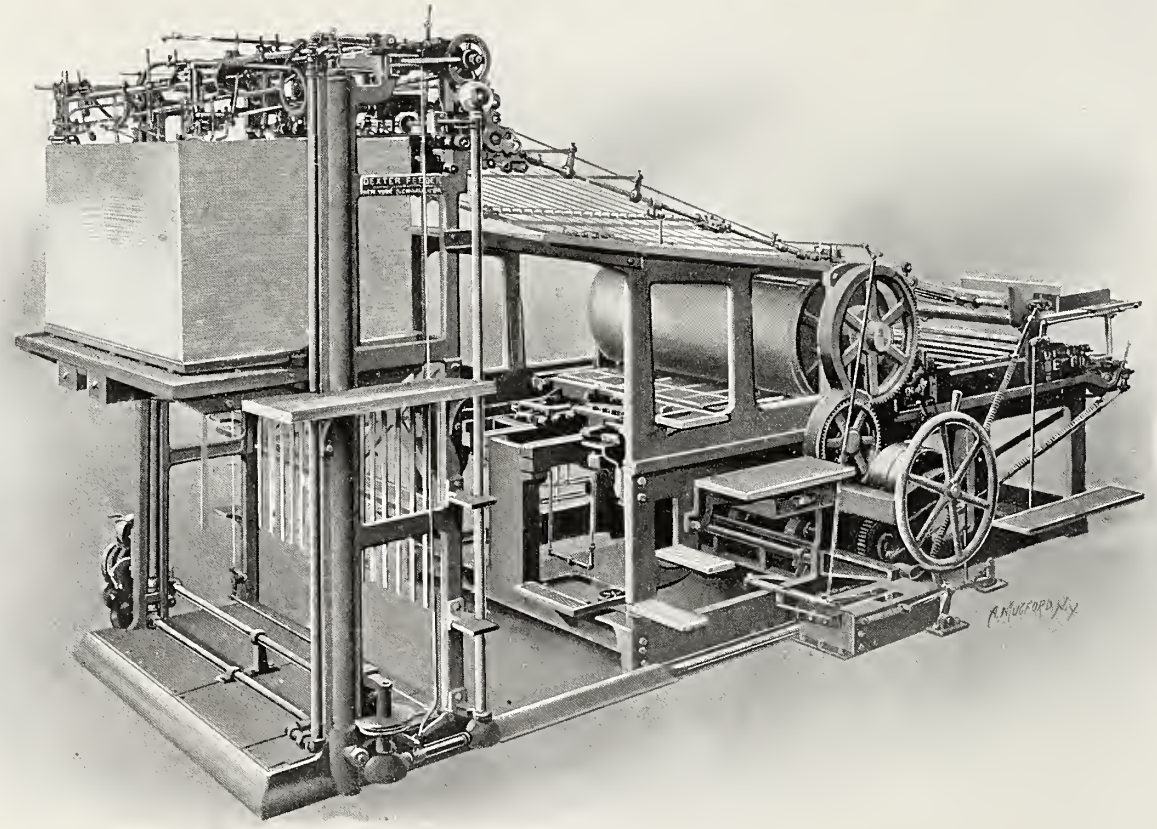

CHICAGO
NEW YORK
Perfect Printing Plates
from a
Perfect Engraving Plant
Distinctive, Effective, Designs for all Purposes
Binner
Engraving Company
Binner Building
21-25 Plymouth Court
Chicago
Oscar E. Binner Resident Manager New York Office

Dexter Feeders

FOR

PRINTING PRESSES, FOLDING MACHINES, RULING MACHINES

ALL AUTOMATIC DEVICES ARE MECHANICALLY CONTROLLED, NO SUCTION OR ELECTRICITY BEING USED.



Dexter Press Feeder showing Sheet-Conveyor Frame extended.

Our Feeding Machines have been in use for over five years, more than 250 being in daily operation.

Ours is the only Feeding Machine that actually calipers each sheet being fed, and stops the machine before the sheets leave the pile if more than one is advanced at one time.

Ours is the only Feeding Machine that straightens and squares the sheet being fed before it leaves the machine.

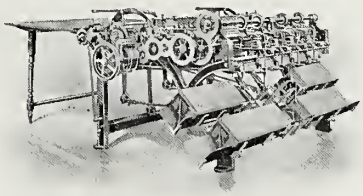
Write for Descriptive Circular.

DEXTER FOLDER CO.

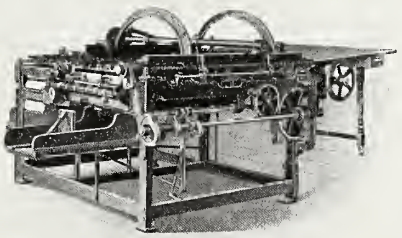
(SEE OPPOSITE PAGE)

Dexter Folders and Feeders

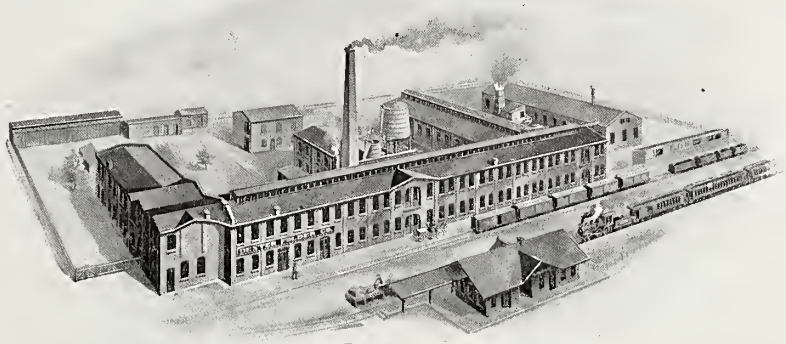
FOR ALL CLASSES OF WORK



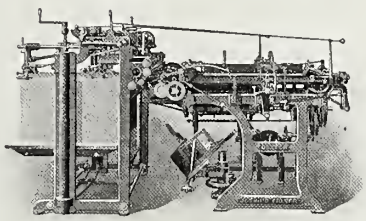
Dexter Quadruple Folder.



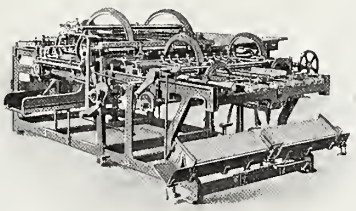
Dexter Special Combination Folder.



The Largest Paper Folding and Feeding Machine Factory in the World.



Dexter Jobbing Folder and Feeder.



Dexter Special Periodical Folder.

We manufacture the largest variety of Folding and Feeding Machinery and guarantee satisfaction.

MAIN OFFICE AND FACTORY:
PEARL RIVER, N. Y.

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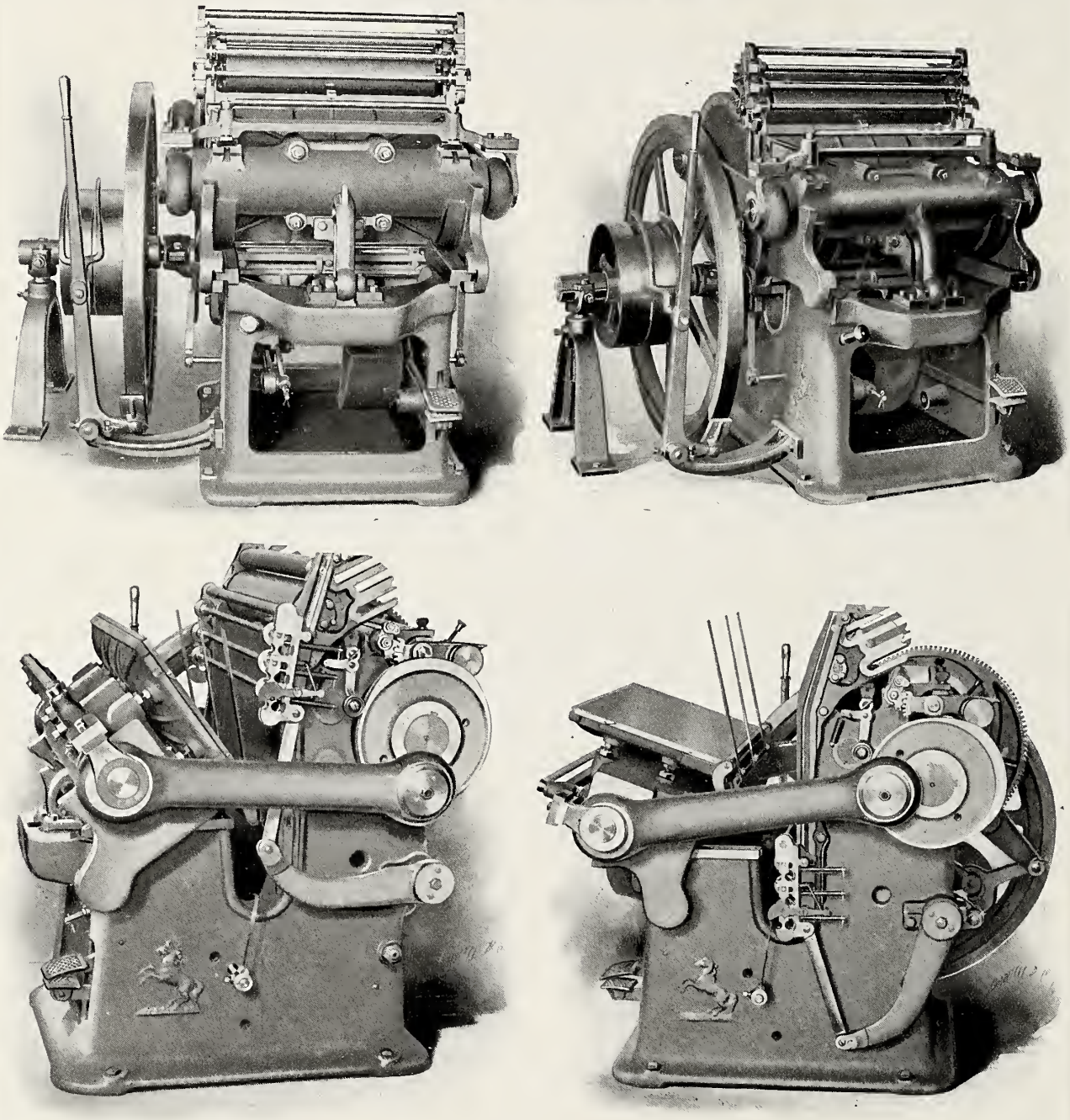
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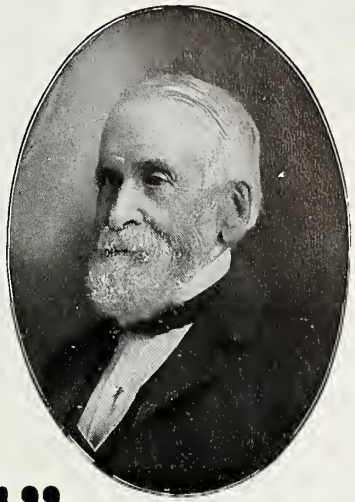
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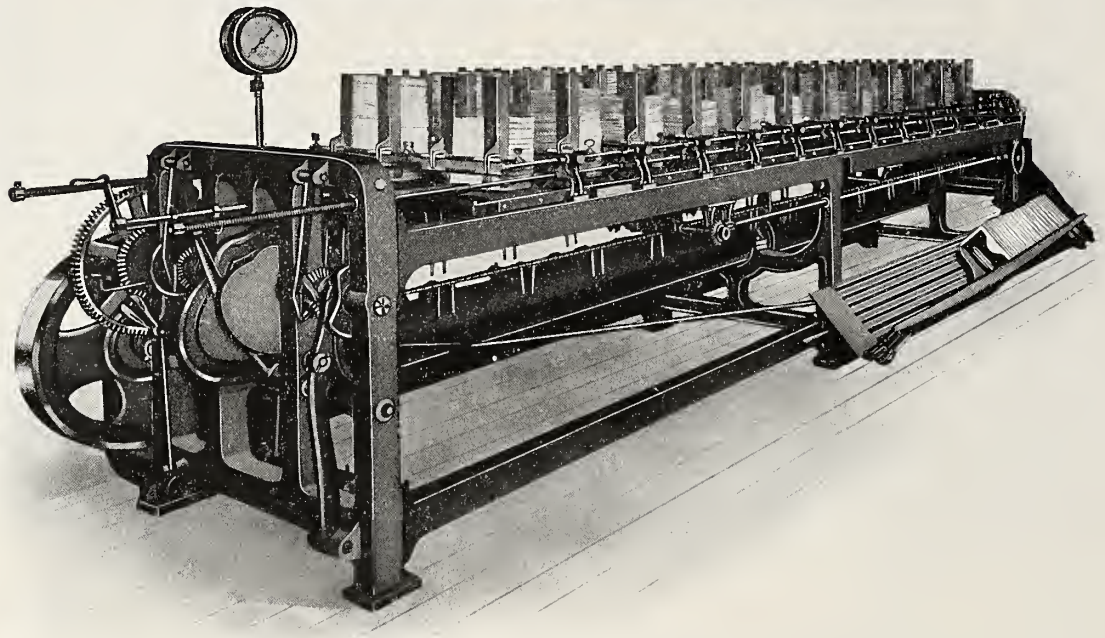
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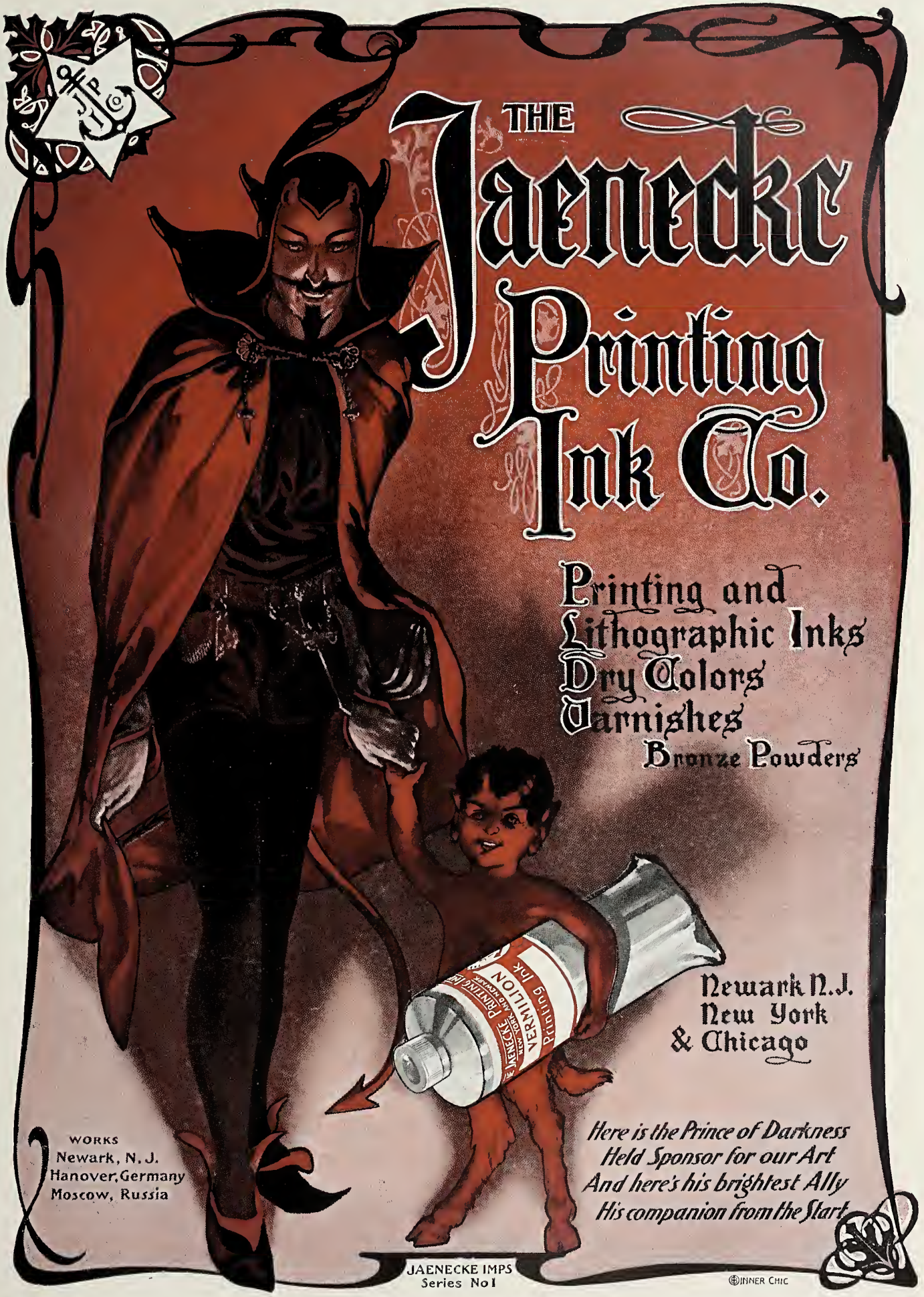
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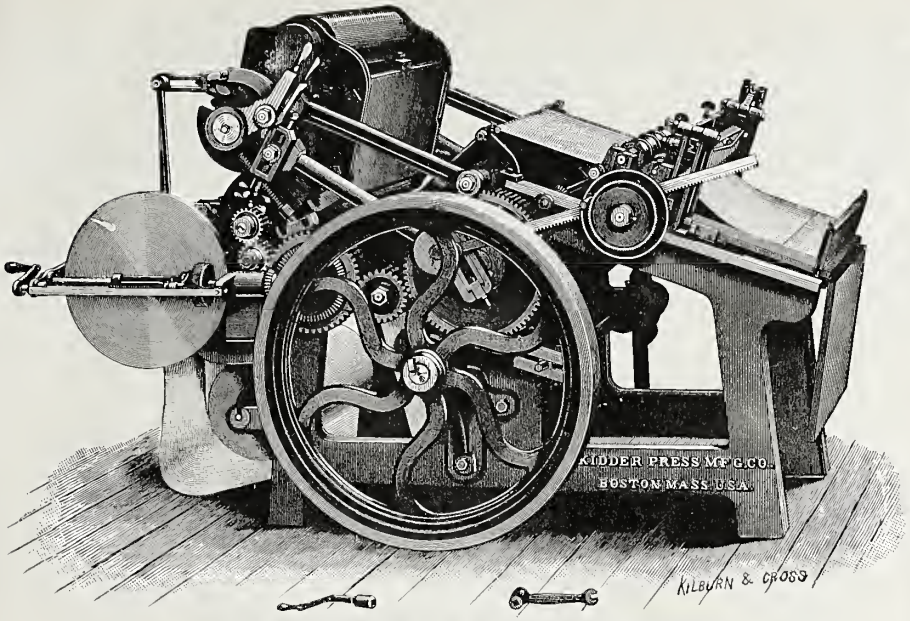
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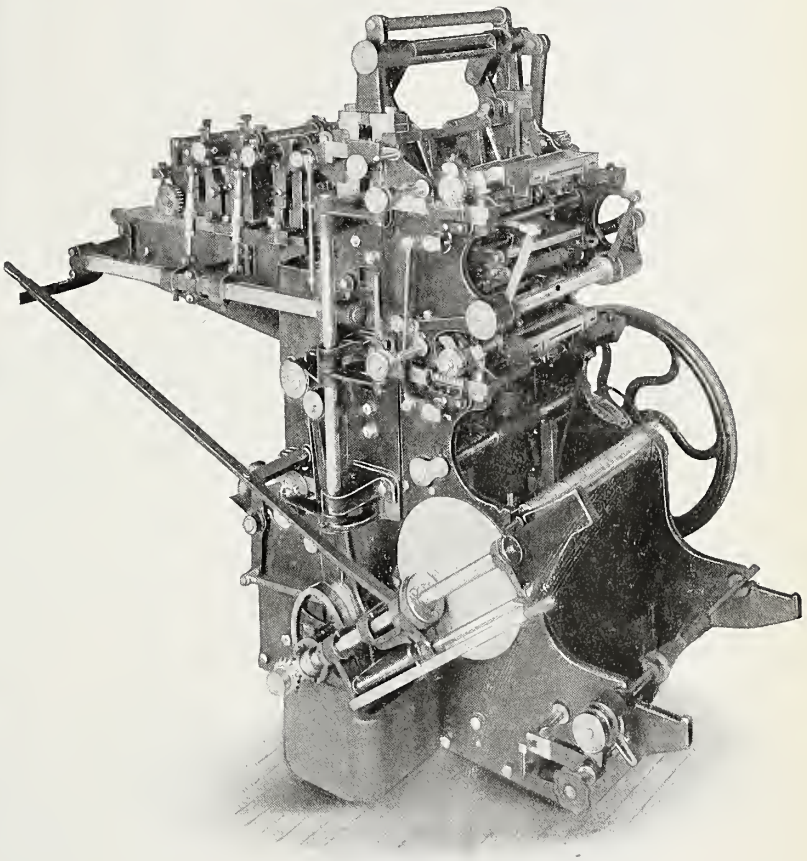
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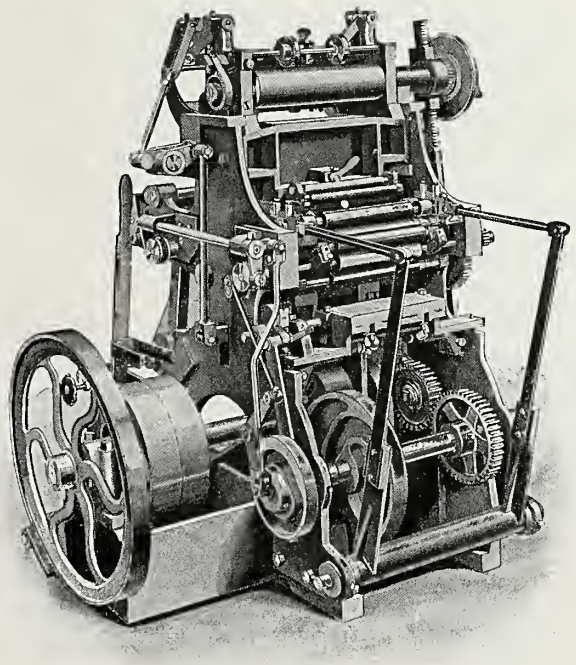
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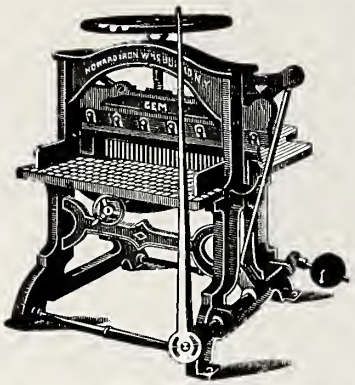
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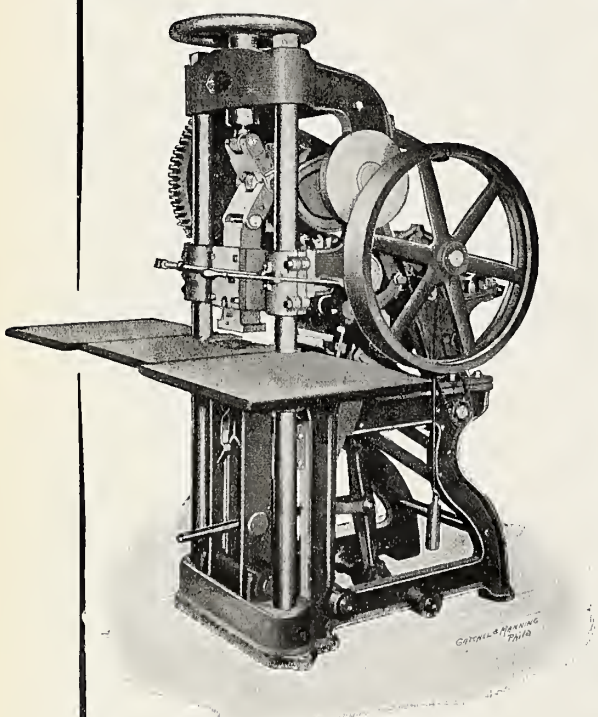
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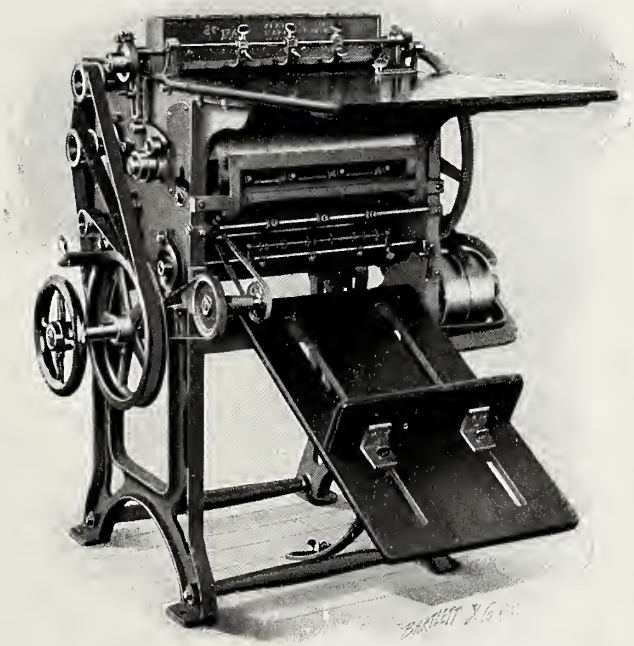


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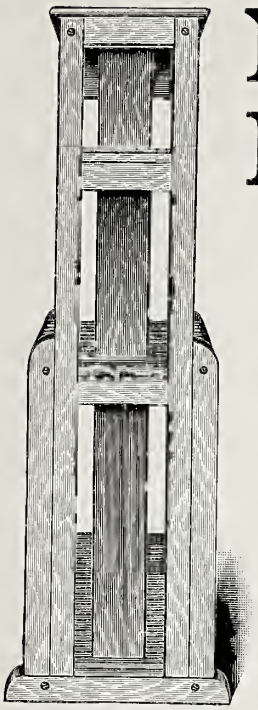
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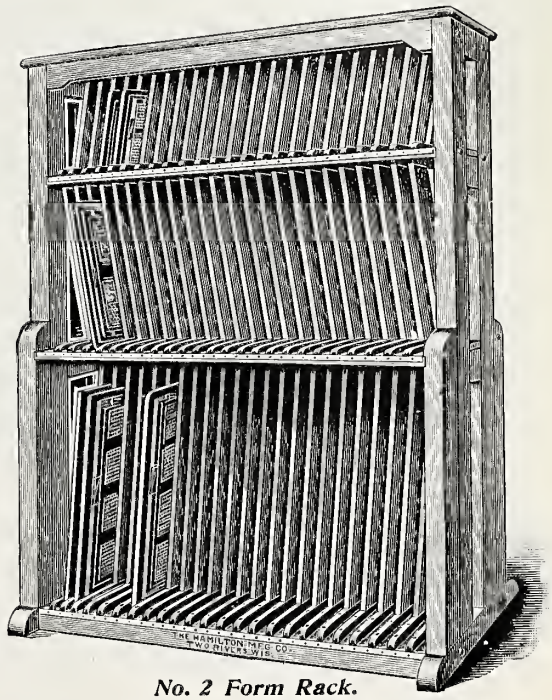
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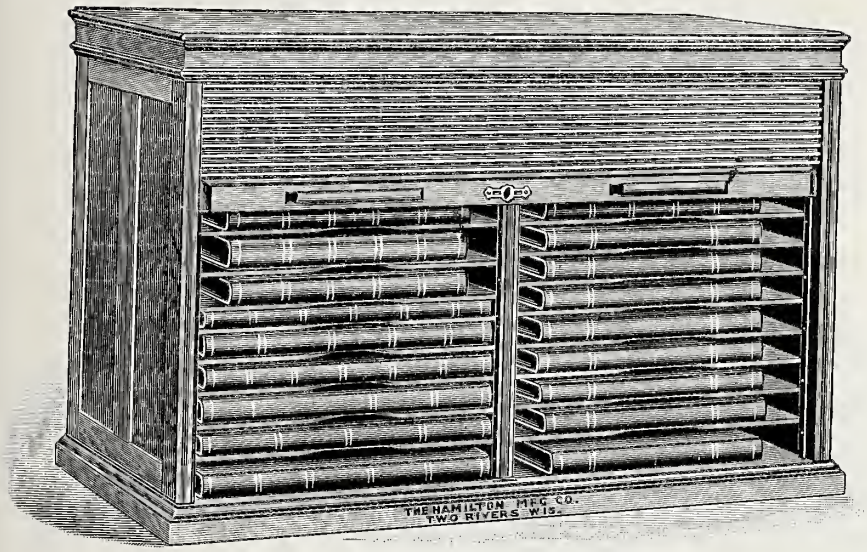
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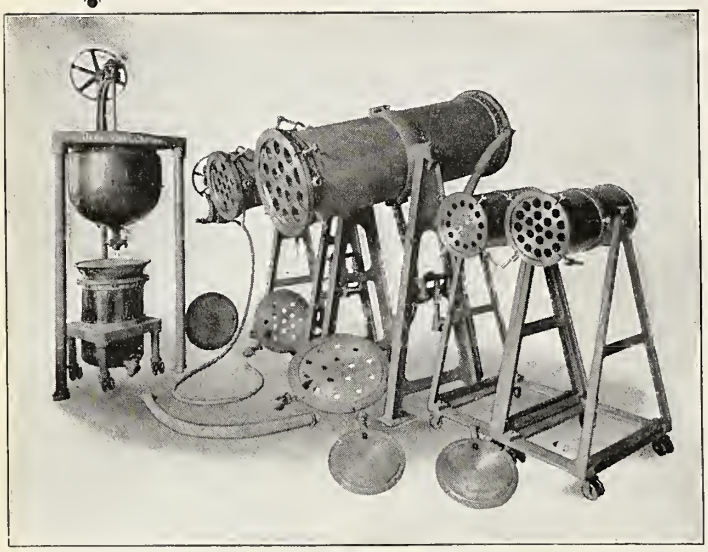
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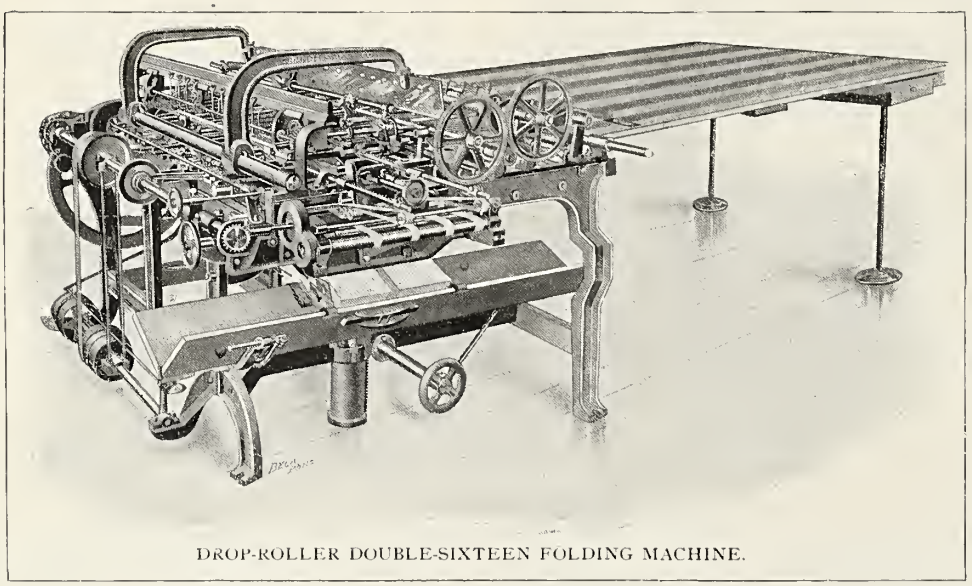
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VOL. XXVII. No. 1. CHICAGO, APRIL, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

U. S. MAY 8 1901 PATENT OFFICE.

DIVIDEND-PAYING TYPE.

BY F. W. THOMAS.

THERE is in every printing-office a quantity of hard-working type that earns its board and keep and pays dividends. There is also a great deal of type that works so seldom that not only is there no profit in its possession, but even its original cost is never covered by the meager returns it produces.

There are many causes which have brought about this condition, which has grown upon nearly every printer so insidiously that he scarcely realizes its extent.

The old idea that every commercial printing-office must be a "general job-printing" establishment, equipped for the execution of everything from a calling card to a three-sheet poster, has been, perhaps, the most potent factor in beginning and continuing this evil.

Haphazard selection of incongruous faces has been responsible for much of it.

A reluctance to part with old material for the small sum that it is really worth, and at the same time to take the list-price from the inventory is an ever-present influence which keeps many really useless fonts in cases that should be filled with working, dividend-paying letters.

It is manifest that if every printing-office in every city is equipped for all kinds of work, and if all the proprietors are endeavoring to get some of each kind of work, then each office will secure only a relatively small per cent of each kind of work and no office will have enough of any one kind to make it possible for the execution of that work to be handled on the economic basis common to other lines of manufacture. It is true that presses can be utilized to fair advantage on many kinds of work, but even in the pressroom there are striking economies to be made by handling a more limited variety. A printer doing principally fine letterpress work really can not afford to use his presses for posters. The injury to his machinery more than offsets the profit of an occasional poster. And it is evident that a pressroom devoted to but few kinds of work can turn out a greater average output than one in which each successive job calls for complete readjustment of the presses, with attendant fussing and puttering and radical changes of ink, impression and make-ready. The greater expertness and quickness of workmen who handle continuously the same kind of forms is also a source of extra profit.

But it is in the composing-room that the greatest loss occurs through handling too great a variety of work. The first result of the mistaken policy of doing everything is the accumulation of a mass of type that is used only occasionally and the tying up of considerable capital which ought to be put to better use. The final result is a continued expense for case room, rent, insurance, etc., that is not justified by the slight use made of the material.

When a printing-office is the only one in a small town there is legitimate excuse for general equipment, but in a larger town or city it is manifestly absurd for a dozen shops each to have equipment enough in half a dozen departments to handle all the business of the town in each of those lines. The bulk of such duplicated facilities must lie idle the greater portion of the time, drawing interest but paying no dividends.

There is no way to get rid of this relatively idle material except to make up your mind what class of work you are best situated to do, and then throw out the facilities not needed for that work and devote your whole energy to securing the kind of business you want. Arrange your plant specially for it. Let nothing stand in the way of your determination to do only a few things and to do them better and cheaper than any one else. Specializing makes this possible and gives an extra profit besides. When a customer wants something out of your line do not imagine the world will come to an end if you send him to some other printer who has equipped himself for that kind of work. You will be surprised to see how quickly the carrying out of such a policy will bring reciprocity from other printers when they have customers for something in your line which they are not so well equipped to handle as yourself.

The carrying out of this policy would in time inevitably result in each printing-office becoming a manufactory for one kind of printing, and printers' profits would go up to a fair figure because each shop would

have facilities in machinery and type for its class of work, and for no other, and through the savings effected in this and other ways would be able to command the business and still make a greater profit than in the present free-for-all scramble, in which the meat is all clawed off from the bone before the lucky (?) lowest bidder gets it. The emancipation of printers from the evils of over-competition can be accomplished only by such division of work and specialization of facilities. By doing a more limited variety of work every printer would be able to keep all of his material in constant use and paying dividends. The case that has lain on its runs for so long that it sticks when you try to pull it out would be a thing of the past. The type that sees so little use that it lasts until long after its ancient style has made it useless would no longer exist.

Remember, the type that is not wearing out is not paying dividends.

Entirely apart from the results of bad judgment in general policy, is the constant accumulation of faces little used because they were poorly selected. Almost any of the standard faces now brought out by the founders can be bought, in series, with profit, but freak type and faces which are too conspicuously striking are a poor investment for the printer. Customers soon tire of them. A little use loses all the advantages that come in the first place from their striking character, and the printer finds that his customer says: "No, don't set my work in that type; Jones uses that." So the type-face that was to give tone to the whole production of the shop becomes useless for anybody but Jones.

Plain, standard gothics, clarendons and so-called old-style letters make handsome display; and, with judicious variation in arrangement, are often more pleasing than mere oddity in the face of the type itself. It is a good rule never to buy type which does not harmonize with what you already have, unless you buy a sufficient line of it to be able to carry out the style entirely through a piece of work. A carefully kept memorandum of the things you feel the lack of is a good index as to what you had best order from the founder. Think carefully before you buy whether or no you will have frequent use for the type. Can you keep it working? Will it earn its cost and pay dividends? If so, buy generous fonts of it, so you can use it wherever you wish to. If you are not sure that it will pay dividends, do not buy it.



Photo by George A. Furneaux, Chicago.

WINTER.

Take a look over your shop and wherever you find type with the undisturbed dust of weeks on it, say to yourself: That type is not paying dividends — and throw it out. You do not make a loss when you sell the type for 7 cents. The loss is already there if the dust is.

Money in bank is better than type under dust — yes, even 7 cents in the bank is better than a dollar's worth (?) of job type under dust. You are paying interest,

or losing interest, on every font of type that is not in practically constant use.

Type that does pay dividends should not have its earnings dissipated by the expense of keeping the lazy type.

Throw out the drones.

Keep nothing but the working, dividend-paying type.

Written for The Inland Printer.

THE TYPOGRAPHY OF AMATEUR JOURNALS.

BY SAMUEL J. STEINBERG, ALAMEDA, CALIFORNIA.

THE word amateur has fallen into such ill repute with the majority of printers that they sedulously ignore its original and authentic meaning, and seem unable to disassociate the word from its latter interpretation of "inexperienced." Therefore the contemptuous feeling they have exhibited toward amateur journalism, when they have displayed any feeling at all, is because of not clearly understanding either its purpose or what it has accomplished.

Amateur journalism has nothing in common with amateur printing. True, the former was originally an offshoot of the latter, but their paths have so diverged that they are at present entirely two radically different institutions. Amateur journalism, as it has been for almost the last twenty years, is an evolution of the generally poorly printed sheets the amateur printer issued, in connection with their bedroom printing-offices, thirty years ago. The paper was generally a secondary consideration, job-printing being their main purpose. The sheet was usually filled with indifferently prepared matter, and advertisements of the local grocery, drug store and meat shop, which the editor's parents patronized. At that time publications of this nature were so common that forty or fifty of them were known to be issued from a single city. Their size was usually 9 by 12 inches, set three 13-em columns to the page. The type used was anything from nonpareil to pica, and oftentimes a single issue would be set in every size between and including the two. The advertisements were marvels of unique composition and the presswork frequently agonizing.

It is but fair to say that there were many exceptions to the class described. It would be a sweeping indictment against the boy of that period if one could not prove that some of the papers issued were exceptionally well printed and even carefully edited. There were really many that, from a typographical standpoint, lacked nothing.

But amateur journalism gradually evolved from a boyish pastime until it became a pleasant, healthful recreation for maturer minds. An organization, the National Amateur Press Association, was formed, and has held uninterrupted conventions every July for twenty-five years, the last being held in Boston. The evolution of the institution was due to some genius who happened to discover that one did not necessarily have to be an amateur printer to be an amateur journalist. As a result, there have been amateurs who have never handled type, nor had any connection with the craft; but it is a fact that the leading journals have been issued by men who, if they have not actually served their apprenticeship at the case, were at least able to print their own paper.

As the young men — and young women, too — began to more fully comprehend the power for self-improvement that lay in the miniature journals, they began to exercise a care in editing their publications, and finally reached a standard that has won for the institution warm praises from the press and individual who has investigated it thoroughly. As the papers improved in matter, they also improved in appearance, some having reached the very heights of typographic daintiness.

It is not the purpose of this article to deal with the literary side of amateur journalism. That it has earned, in this respect, its right to exist, is proven by the hearty words of commendation it has received from competent authorities; by the contents of a book of five hundred pages, entitled "The Literary Cyclopedia of Amateur Journalism," issued by Truman J. Spencer, New Britain, Connecticut, and by the number of its graduates who are now in the professional field — a recent issue of *Munsey's Magazine* having four ex-amateurs among its contributors. It is not claimed for amateur journalism, however, that it will make authors of those who enter its ranks; but that it will cultivate any latent talent and develop any marked ability must be accepted because of its record.

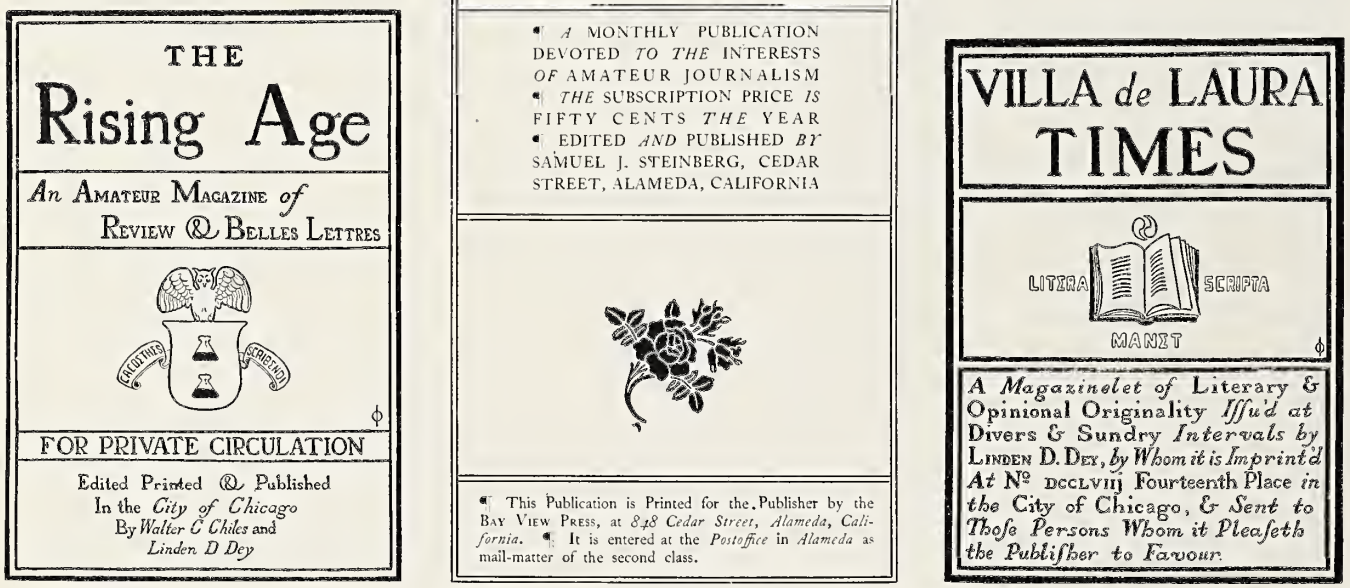
But it must be understood that amateur journalism, being peculiarly an American institution, an independent spirit prevails in its ranks. Amateur papers are filled with whatever its editors care to put therein. So a parcel of average papers would tend to influence one to believe that its purpose was trivial, and in practice of no value. Yet it would be but a superficial conclusion at which to arrive. There is no law by which the publications must conform to a certain standard, and the utter trivialities of some papers are as much deprecated by the fraternity in general as they would fail to impress the outside public.

Then there is the political side. It must be manifest that an organization of this nature, covering the entire country, and having publications for mouthpieces, would have serious contests for its offices. Every year a campaign is hotly fought and the usual accompaniment of a political canvass are in evidence. A campaign committee is appointed, stationery is furnished, political sheets are issued, rings are formed, and deals are made. In July, at the conventions, the campaign is ended, and upon the victorious candidate depends the prosperity of amateur journalism for the ensuing year. It is surely needless to say that there is absolutely no compensation, other than honor, in the various offices; though, considering the labor in which the offices involve one, it would seem to an outsider that they are trusts to be avoided instead of sought.

Yet the amateurs travel distances to attend the conventions, and have been known to expend large sums to secure the office of president.

Just as the officers work without salary, the papers are issued without profit financially. This always impresses the average person, who is just learning of amateur journalism, as something decidedly startling. But to issue a publication without profit is not new in the history of journalism; but tell them, further, that many of the periodicals are issued without subscription price, and they collapse. Yet it is true. The papers are generally circulated free; the contributors receive no pay. In the words of a young woman member of Boston, "An amateur journalist is one who labors on earth with no hope of reward this side of heaven."

Do not ask me to explain the motives that inspire all this. It is really beyond me to do so in the limited space at my disposal. But it is safe to conclude that an institution that has existed as long as has amateur journalism, that has turned out thousands of graduates, that is so well represented in the professional magazines, has surely proven that it is of some practical use and advantage.



COVERS OF THREE AMATEUR JOURNALS.

Typographically, many of the periodicals are not inferior to the average professional publications. Therefore, when it is considered under what difficulties these papers are oftentimes issued, great credit should be awarded the publishers. Some of the papers, however, are printed at professional offices, a number of firms making a specialty of turning out the papers for the editors. In 1885 the association adopted a standard size for its publications in order to facilitate the binding and consequent preservation of the papers. The size of page adopted was the same as the average professional magazine, 7 by 10 inches, the type measurement being generally two columns of fifteen ems width, and from forty-five to fifty ems in length. The number of pages is regulated by the editor's purse and the extent of his enthusiasm. Since that time a miniature size, 5 by 7 inches, has been adopted. It is a regretted fact that there are many publishers who have adopted neither size, and their publications, therefore, will never be preserved with the others.

The National Association publishes an official organ, the *National Amateur,* the editor of which is elected each year. This publication has been issued 9 by 13 inches in size for almost the full twenty-five years of the association's existence. There have been efforts made to change it to the uniform size, but a peculiar sentimental obstinacy has prevented. The *National Amateur* contains all official matter and various news items of interest to the members. The association pays for the printing, and allows the sum of $100 for four eight-page issues. The elected official editors have frequently added pages at their own expense, so that some have issued double and even triple the required number of pages.

The twenty-second volume, issued last year, was edited by Warren J. Brodie, of Cleveland, Ohio. He printed the publication one page at a time on a 10 by 15 Gordon, the presswork being well done. It is set in 10-point Bradford, and permits no advertisements. Mr. Brodie acquired knowledge of typesetting in his youth, and though having had no connection with the printing business for many years, he has lost none of his former knowledge. He has established a small plant in the basement of his home and besides the *National Amateur,* printed his own paper, the *Random Amateur.*

The most superb amateur publication that was ever issued was the *Investigator,* issued by Truman J. Spencer, New Britain, Connecticut. Mr. Spencer is part proprietor, I believe, and manager of the Adkins Printing Company, of that city. The ordinary issues of the

Investigator were eight of the uniform size pages. But the various holiday and extra issues were from twenty-five to 120 pages, printed on heavy coated paper and handsomely illustrated with half-tones and line drawings printed in several colors. His brother did the designing, and, if I mistake not, Mr. Spencer has an engraving establishment in connection with his printing-office. The mechanical execution of the magazine certainly had nothing to do with amateur printing, though the motive underlying its issuance was none other than a love for amateur journalism. Mr. Spencer entered amateur journalism in 1882, and has not yet entirely severed his connection with it.



Photo by The Johnson Co., Salt Lake, Utah.

"OUR KID."

One of the most active amateur journalists was Dr. Edwin B. Swift, of Cincinnati, Ohio. He was a dentist by profession and issued his numerous papers as a pastime. He did all the mechanical work on his publications. Though he had never served his apprenticeship as a printer, he had a natural aptitude for the work, and acquired a technical knowledge from the trade journals. The extent of his office was a small amount of 8 and 10 point Ronaldson, several fonts for headings, and a hand press. His work was done a page at a time on the hand press during his leisure hours, *Hyperion* being his principal publication. It was issued monthly, and had from four to thirty-two pages, according to the hours he could spare. Dr. Swift entered amateur journalism when a very young man and remained in it some sixteen years.

The Rising Age was issued from 1884 to 1900 by Walter C. Chiles, now proprietor of the Standard Printing Company, Chicago, Illinois. The last volume was by far the best. It was set in 9-point Caslon, and printed two pages at a time on an antique deckle-edged paper, and was consistently antique throughout. It was issued in the miniature (5 by 7) size, and ranked high from a literary standpoint.

Accepting no subscriptions, the editors are, therefore, not bound to issue their publications only when the spirit moves them to do so. One of the most irregular publications is the *Villa de Laura Times*, issued by Linden D. Dey, Chicago, Illinois. It is also the miniature size, set in 8-point Ronaldson, and has a very artistic cover-design.

Dilettante is the writer's publication. It was started in 1890, and sixty-eight numbers have been issued. It has been of various sizes and at times irregular in issuance, but it is now published monthly, about twenty-four pages, 5 by 7. It is set in 10-point Caslon, of which a twenty-five pound font, with five pounds of italic, comprises the stock of type. It is printed a page at a time on a 5 by 7½ Golding hand press. Of course, this means considerable labor. The last issue was thirty-two pages, and had a two-color cover, taking altogether 11,900 impressions. But as it represents the idle hours of a convalescent, they surely were well utilized.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XIX.—COLLECTING SUBSCRIPTIONS.

AS indicated by the above heading, I am not in favor of a cash-in-advance subscription list. It is perfectly proper and business-like to allow a discount for "cash with the order," but for a new paper that is endeavoring to work up its subscription list, the results under a cash-in-advance system are altogether too slow. There must be a decided demand for a paper, and an unusual eagerness on the part of the prospective subscriber to secure it before he will part with his money in advance. On the other hand, he may be willing to subscribe for a paper that he knows by reputation as a good one, or which he buys occasionally on the street or at a news-stand, providing he is at liberty to pay at the end of each week or each month.

There is no need of any material loss on a subscription list if it is properly watched, but it must be looked after constantly and not allowed to "go to seed." Probably where the largest losses occur with most papers is with mail subscribers. They are out of reach, so far as personal visitation is concerned; they do not respond when bills are sent, and the paper is continued for many months until the amount is large and difficult, frequently impossible, to collect. It requires but a little systematic dealing with this list to abolish nearly all the loss. Bills should be sent monthly, and if no attention is paid to these for six months, or perhaps a year, if it is thought advisable to allow credit of this length, then personal letters should be written. After the bills

are made out each month, go over them carefully and take out all those that are six months (or a year, if so decided) in arrears. To each of these address a brief, courteous note, something like this:

DEAR SIR,—We beg to call your attention to the enclosed account. As the bills we have been sending you each month have been so small, we presume the matter has escaped your attention, but now that the account has been called to your notice we trust that you will find it convenient to favor us with a remittance.

Thanking you in advance, we are,

Yours very truly, ————.

When the bills are ready to send out the following month there will be others to whom this letter should be sent, and to those who failed to pay after being notified the previous month should be sent a letter similar to the following:

DEAR SIR,—We wrote you last month regarding the enclosed account, but we have thus far heard nothing from you. Please give the matter your immediate attention, and oblige,

Yours very truly, ————.

If a man intends to pay his bill, this letter will at least bring an explanation. If neither remittance nor explanation is received, it is then advisable to write thus:

DEAR SIR,—Although we have billed you regularly, and written repeatedly concerning the enclosed account, you have utterly ignored our requests. We regret being obliged to resort to harsh measures to secure the money due us, but the fault is yours, not ours. Unless we hear from you immediately, we shall proceed to collect. Yours very truly, ————.

A record should be kept, showing which of these letters has been sent a subscriber, so that when a bill is found to be in arrears the history of what action has been taken to secure payment can be told at a glance. After the third letter has been sent, wait until the first of the following month, and if there is still no response, stop the paper and place the account in the hands of a collection agency. The subscribers lost through this treatment you are better off without, for if they were allowed to continue, probably very few would ever pay, and what little revenue was received would be more than balanced by the cost of serving them all.

The question of local collections is one upon which there are many opinions, and those who hold each view will bring forward many apparently well-grounded reasons for the correctness of their various positions.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

"THE LONGEST DAY AT LAST BOWS DOWN TO EVENING."

There are those who believe it is to the best interest of a daily paper to allow news-dealers to handle all local deliveries and collections, as it does away with bad debts and the annoyance and expense of both. My experience has demonstrated to my own satisfaction that the best way, for a small-city daily, at least, is to handle its own delivery and collections. The expense is less and there is a better opportunity to avoid complaints and rectify errors in delivery. It also appears reasonable to presume that a publisher will guard and endeavor to increase its circulation much more earnestly than any news-dealer, who naturally has equal interest in several publications, unless one pays a larger profit than the others.

I have also found the plan of collecting by carriers to be more expensive than by a salaried collector,

although many publishers differ decidedly on this point. I am convinced it is to the best advantage of any publisher to keep one or more salaried collectors, whose sole duty shall be to keep the list paid up. Have sufficient collectors to call upon every subscriber in the city of publication and near-by towns once each month, with sufficient time at their disposal to allow for the looking up of "back calls." Set a limit upon the time that the paper shall be continued without payment, and stop the paper when this limit is reached. There are a few cases where it will be found advisable to extend the time, but this should not be done except where the conditions are fully understood, and where the financial standing of the subscriber warrants.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. VI.— HOW TO MAKE CHANGES.

(Continued.)

CHANGING the magazine was the Operator's long suit, though ever since the day he inadvertently placed the verge lock in the wrong opening and caused a shower of matrices when the keyrods were withdrawn, he was in fear of its recurrence at each change of the magazine. This was his opportunity for enlightenment.

"The reason those matrices fell from the magazine that day," said the Machinist, "is best explained by this drawing (Fig. 9). The matrix-escapement mechanism consists of two vertical catches or pawls, *L* and *K*, which project through the under side of the magazine and engage the ears of the matrices and detain them in escaping until the proper time. The pawls are seated in a rocker or verge *I*, which is pivoted at its center, thus raising one pawl and lowering the other when the verge is caused to operate. The spring *N'* gives the verge a tendency to raise the pawl *K* and thus lower the pawl *L*. This tendency is, however, overcome by the keyrod *M*, which hooks into the verge and holds it in its normal position, as shown in the drawing.

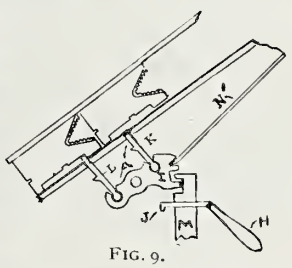


FIG. 9.

"The operation of the keyboard causes the keyrod to rise, the verge rocks upward and the lower matrix is released and falls from the magazine, the other matrices in the channel being detained by the pawl *K*, until the keyrod in descending retracts the upper pawl and allows the matrices to slide further down the channel, the pawl *L* now stopping them.

"You inserted the locking rod below the lug on the pawl *K*, so there was nothing to prevent the pawl being raised by the verge spring *N'* the moment the keyrods were retracted in disconnecting the magazine. The lower row of matrices were, of course, released, and dropped out in a bunch.

"When an accident like that which occurred to you happens again," said George, "go right ahead and remove the magazine, place it bottom side up on the bench and with a short piece of brass rule or something of the kind, raise the verges, a few at a time, inserting the locking rod as you proceed.

"The verge-locking rod must be placed in the opening between the lug and the magazine marked *A* on the pawl *K*. When the keyboard-locking rod is inserted in the opening between the two keyboard rollers it prevents the keyboard cams and keyrods from dropping when the latter are disengaged from the verges. The small latch *J* which holds the keyrods in their engagement with the verges is now raised, and the keyrods are withdrawn by depressing the lever *H*. Unlatch the large front glass and depress the flexible front until it slips from beneath the magazine mouth, when it will drop forward and be supported by the short chain attached to it from the rear.

"You needn't put that stick in the entrance of the magazine hereafter," said the Machinist. "If you don't drop that end lower than the mouth of the magazine when changing there is no danger of matrices sliding out. Besides, a splinter of wood might get into the channels and give all kinds of trouble. Tighten the thumbscrew on the spring on left-hand side of magazine, however, to keep the back entrance closed.

"Now set the font distinguisher in the distributor-box to prevent wrong fonts getting into magazine, lay the matrix tray on top of the distributor bracket, and as the magazine is now disconnected, we'll lift it out."

"Isn't there some rule to follow in setting the font distinguisher?" asked the Operator. "I never know till I've sent in a line whether I've got it right or not."

"Certainly there is," responded George. "Turn the stud-nut in the distributor-box to the left when changing to smaller type; to the right for larger. One turn for each size of type. You can feel a click at each turn of the stud-nut. As we're changing from brevier to nonpareil, make two turns to the left, toward the magazine.

"Always hold the lower end elevated when putting in a magazine until the upper end is firmly seated under the distributor. If you lower it before then it is liable to catch the matrix-lift in the distributor-box and break it. Now loosen the thumbscrew on the side of the magazine and make the connections. In doing this, reverse the movements made in disconnecting — that is, first replace the flexible front and be sure it is seated snugly; second, lift the latch *J* and raise the lever *H* to connect the keyrods to the verges, and see that the latch catches to prevent rods slipping back; third, remove keyboard lock, and fourth, the verge lock.

"The final act in changing the machine is to remove the side-sorts tray and replace it with one containing the size corresponding with the font in use. It's a good plan to have the magazines and trays plainly labeled

with the size of matrices they contain, and I'm going to fix up a rack to hold the extra trays so the side-sorts won't get pied and lost."

(To be continued.)

Written for The Inland Printer.

THE WEAK SPOT IN THE ALPHABET.

BY R. COUPLAND HARDING.

IT might be supposed that of all our ancient alphabetic forms, the letter I is the ideal character. In its primitive form (for the serifs are an after-thought) it is formed by a single stroke, and is consequently the simplest and easiest to inscribe by any process of writing, carving or engraving. Its simplicity is such that it necessarily stands alone. Every other right-lined character must of necessity have more than one stroke, while the other single-line letters are formed either of simple or compound curves. Yet I think it can be shown that the letter I is, either in the capital or minim form, an anomalous character, and from all practical points of view, the weakest letter in the alphabet.

In shorthand, it is a primary and indispensable form; but the purposes of shorthand, and therefore the rules by which it is governed, differ widely from those regulating the alphabets of common use, in which books are printed, and signs and inscriptions are painted. Use has made us familiar with the character, but the fact remains that the letter I, in its traditional form, is out of keeping with all the other letters — a shorthand symbol astray in foreign company — as much out of place among its Roman associates as would be the Hebrew jod, from which it is probably derived.

I remember in my apprentice days trying to draw out "sanserif" alphabets in roman minims and in black-letter. So far as I know, familiar as these now are to printers, no attempt was made to carry out these ideas in type until some years thereafter. The sanserif black-letter (my rendering) I thought too ugly for any use, and the single series since produced on that principle (see Bruce's Anglo-Black, No. 503), though cut with all the skill of an accomplished letter-engraver, has never been popular and can scarce be regarded as a success. In my other experiment, I found a "snag" in the inevitable confusion between three forms — the capital I, the minim i, and the figure 1. Scores of sanserifs are now in use, upright and sloping, complete with minims and figures; but in each one this defect is more or less present. The exact similarity in form between a vowel in the caps and a consonant in the

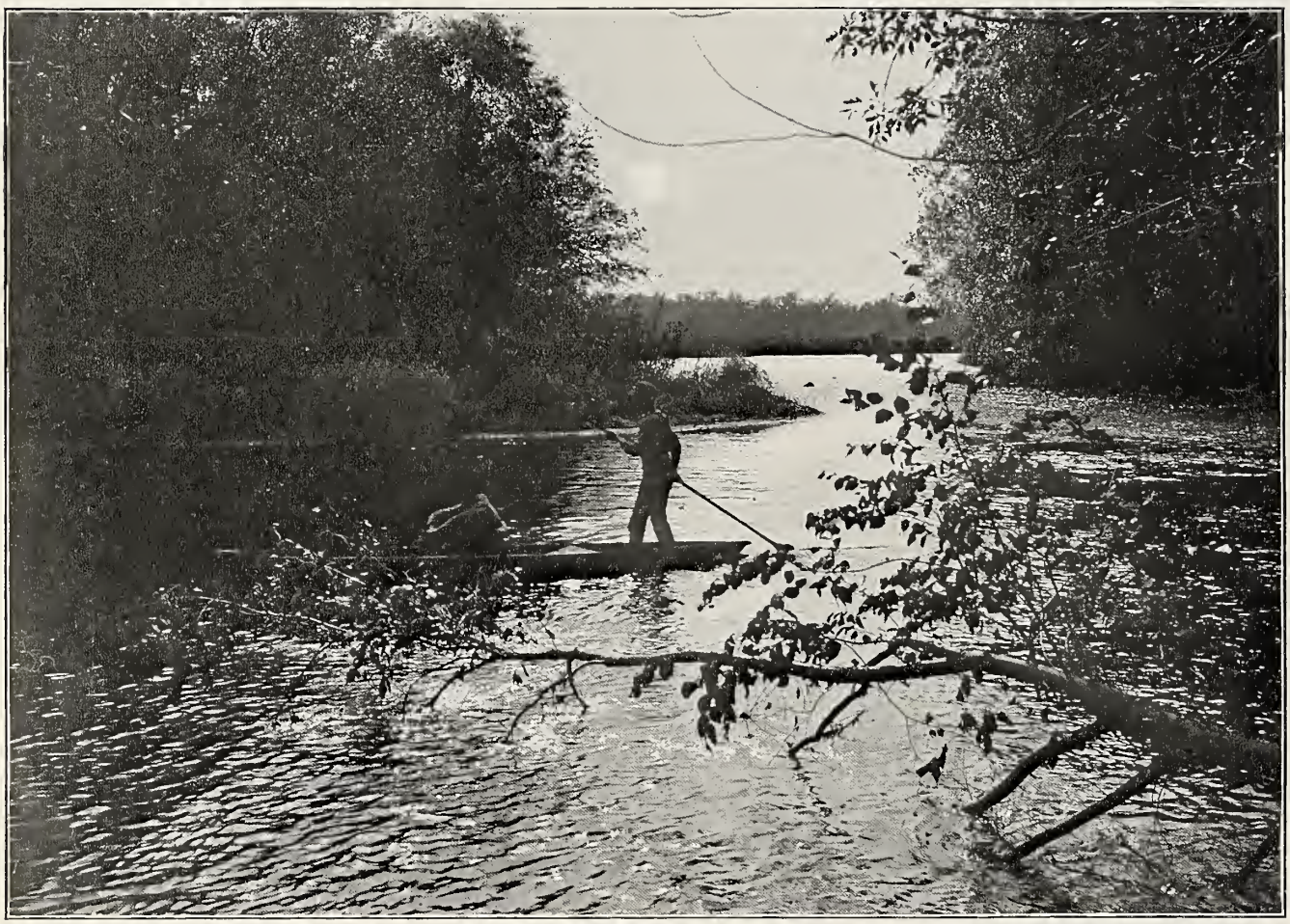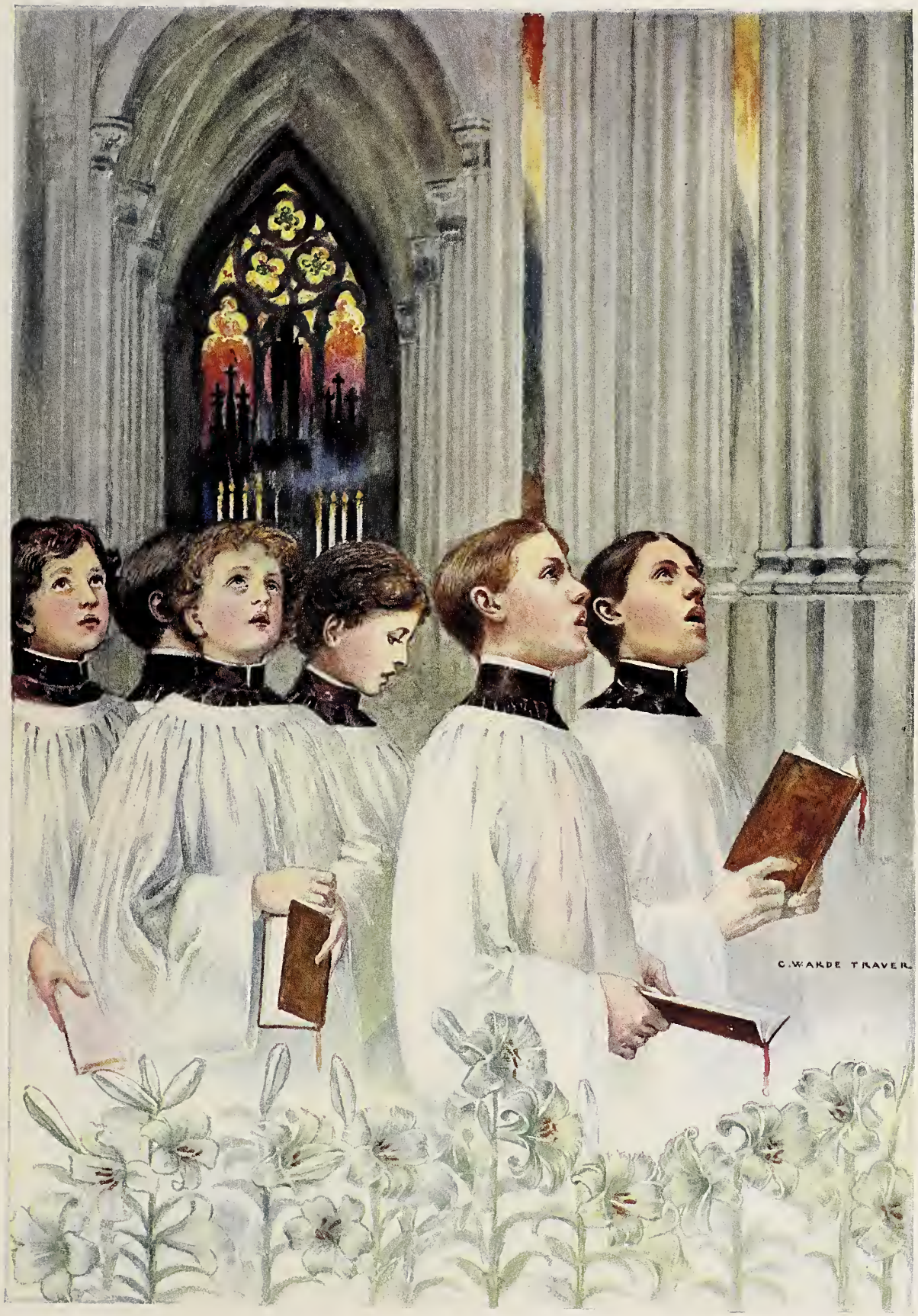


Photo by George A. Furneaux, Chicago.

MOONLIGHT ON THE KANKAKEE.



EASTER MORNING.

From a water-color drawing by C. Warde Traver, New York.

Three-color plates by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colo.

Printed by
THE HENRY O. SHEPARD COMPANY,
Chicago.

minims is comparable only to that barbarism in the Russian alphabets by which the characters т and *m* represent the same letter.

The weak point of the capital I, especially in the sanserif form, is its insignificance, amounting often to illegibility. Forming, as it does, a component part of so many other characters, it is not so much a letter itself as a fragment of one. It does not occupy its due amount of space in a word. It stands out fairly well between rounded forms, but beside a vertical letter, and especially between two such, it is lost. Hence we find, in Dr. Cattell's scale, it ranks as far down as fifteenth in order of legibility. I have not met with the details of Dr. Cattell's elaborate experiments and do not know on what principle they were conducted; but apart from experiment, I should have supposed the I to fall several degrees lower in the scale — as, in fact, I have no doubt the primitive form or sanserif I, as distinguished from the Roman I, would have done. A parallel test to that of legibility would be the readiness with which the forms are acquired by learners. On this interesting subject, so far as I am aware, no systematic observations are on record. Every one knows that such forms as s and o are the earliest to fix themselves on the memory; the value of most of the letters in this respect is unknown, but experience will show that I does not take a prominent place.

Now that so many experiments are on foot as to improving the legibility of standard roman, I would suggest a plan by which the I might have its due place among its alphabetic comrades. Simply widen the letter by expanding the serifs. If the letter I were cast about one-half wider than at present, its serifs being developed into essential instead of accidental features, it would ascend materially in the scale of legibility, it would no longer be lost in such a combination as HIM, and we would no longer find it, as we often do, taking the place of the figure 1 and vice versa. This reform would be even more important in sanserif. In poster work, I have seen the letters actually touching in such a word as NINE, a broad black band marking where the three letters come together. Careful compositors, of course, in such a case put in leads or reglet, but all compositors are not careful. It would be a great and valuable reform — and a simple one — if the serifs were recognized as an essential feature of the letter under all circumstances. We have seen much greater eccentricities in late job-faces than the introduction of an antique I into a sanserif line, and without as much excuse. I maintain that to print the word MIND in this fashion would be far preferable to the present method.

The minim should follow the same rule. Take a small-cap I or an old-style figure 1 and use it in place of the present character, and though it will have a decidedly "w.-f." appearance at first sight, mark the gain in legibility. In Dr. Cattell's list the i comes nearly last of all — twenty-third — in order of legibility. And no wonder. In script, as well as in print, it is the weakest feature of the whole alphabet, as its dot (which I, for one, generally drop a long way out of place) makes tacit confession. Why do we dot the letter? It has no dot in Greek, and the dot was unknown to our Saxon ancestors. For the same reason as the Germans, in their cramped, angular script, make a ~ over the u that it may be distinguished from n, and a similar mark over the c, which otherwise would be i. In possessing the dot, the i and its offshoot j (originally i final), are anomalous forms, breaches of the excellent rule including without exception every other sign in the language — that a letter shall be in one piece. Every kind of accent and diacritical mark is foreign to the genius of the language and is held in aversion by British readers. The dot is not an accent — it is not a grammatical sign of any kind. It merely serves to show that the fragmentary form beneath is really and truly a letter entitled to the dignity of separate recognition. In old, crabbed manuscript, in a serrated chaos of m's, n's and u's — in Latin especially, containing words such as *minimum*, the clumsy expedient was adopted of ticking off the i's by marks above the line, and the practice has left its mark on our printed page. It is a survival — like the two buttons at the back of a man's coat.

Some years ago there was a "kick" against the dotted i. The dot is a nuisance to the punch-cutter, to the founder, and last of all to the printer, for it is always breaking off. Nearly ten years ago a Boston newspaper had a 6,000-pound font of nonpareil cast in which not a single i or j was dotted. I have still a copy of *Type*, printed in 1889, by the Dickinson foundry, set up in type of this fashion. Theoretically, no sound objection could be raised to the change — it was a real improvement. I do not know whether the Boston paper still keeps up the fashion — I only know that it has not become general. The reform did not go far enough.

What is needed to give the letter I its true place, prominence, significance, dignity and legibility among its twenty-five associates is to recognize that under all circumstances in print, whether as roman, italic or sans, capital or minim, it is a letter of *three* strokes instead of *one:* to make the present exceptional form the typical one, and as a capital to give it a fair proportionate set as compared with its fellow. Then its impertinent and intrusive "dot" may be discarded forever, and it will have a form and individuality of its own — no longer liable to be confounded with the minim l or the figure 1.

THE NEW SUBSCRIPTION RATE ALL RIGHT.

I think $2.50 none too much for such an encyclopedia of information and such an exponent of the art preservative as you get out every month. Long may THE INLAND PRINTER continue, and as long as I am anxious to be an up-to-date printer I shall continue to take it as I have done for the past ten years.—*John R. Bertsch, The Berkshire Courier, Great Barrington, Massachusetts.*



IN THE HANDS OF THE PHILISTINES.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
E. GIROD & Co., 70 Foro Bonaparto, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

ADVANCE IN THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

THE yearly subscription price of THE INLAND PRINTER is now $2.50; six months, $1.25. Postage on foreign subscriptions, $1.20 a year extra. Retail price for single copies, 25 cents. If any amounts less than these rates are sent in, subscribers will be credited only for time remittance covers.

EDITORIAL NOTES.

RIGHTLY or wrongly, the claim is made that the supremacy of England in the markets of the world is about to be a thing of the past. The immense combination of capital in America, and the exactions of the labor unions in England, it is claimed, have given to the United States power to manufacture better and more cheaply than their great commercial rival.

IT is amusing to one familiar with printing terms to note how the word "web" is used in newspaper accounts of the wonderful achievements in pressbuilding. In nine cases out of ten the modern rotary machines are referred to as "Webb" perfecting presses. One sometimes wonders if Mr. "Webb" has not become even more famous than Hoe, Scott, Goss, Potter, and other great pressbuilders.

QUESTION often arises, "Why is it that while the East is so well represented in the magazine world, and the West insignificantly so, that the South is represented not at all?" The reason is simple. The public is critical and will pay only for good reading. The author in the West or South finds his best market in the East, and with the East the confidence of the reading public chiefly reposes.

INDICATIONS exist that the acute competition of the newspapers will revive the souvenir and coupon craze that was in vogue five or six years ago. Chicago and New York papers are now distributing "art supplements," some of which are very creditable reproductions. They reach the out-of-town readers in very bad condition, as a rule, and are, therefore, more of an expense and an aggravation than an aid to increase circulation.

OUR NEW VOLUME.

IN opening a new volume, THE INLAND PRINTER takes the opportunity of thanking its readers, contributors, advertisers and agents for the very generous support given it during the six months just closed. Without the hearty coöperation of its friends, such a magazine would not have been possible. The index in the March issue is a wonderful presentation, showing a list of articles and illustrations which no other publication in the graphic arts has ever given. This index

covers only six issues, but in these half dozen numbers are 1024 pages, more than double the total number of pages in twelve issues of the magazine a few years ago. And not only has the size of the magazine increased, but its contents, its illustrations, all its features, have been infinitely improved. This accounts for the unprecedented popularity of the journal with all connected with the trade.

While promising no startling features for the new volume, the publishers desire to announce that the interest, value and attractiveness of THE INLAND PRINTER will in no way be inferior to what has heretofore been presented. On the contrary, it will be the aim of the management to not only make the publication pleasing to the eye from a typographic standpoint, but furnish in each issue so much actual "meat" that no one in the slightest way associated with printing or its many allied interests can afford to be without it. The present issue can be taken as a fair sample of what readers may expect.

Although the subscription price is now $2.50 per year, and single copies 25 cents each, it is thought that none will feel that an unwarranted advance in price has been made, or that the paper in its present form is not well worth every cent asked for it.

REASONS OF NATIONAL TRADE PROGRESS IN DIFFERENT NATIONS.

AT a meeting of members of the Massachusetts Institute of Technology, Boston, William T. Sedgwick, a technical expert, said the other day that on a recent visit to England and France he had to come to the conclusion that the reason for the decline of the relative importance of England in trade and manufactures was her failure to understand the importance of the higher technical education. She had poured out money like water on the lower grades, but had neglected the masters, the engineers, the captains of the industries.

America is fortunate, too, in having her public school system, which enforces a genuine non-technical education upon which the higher and more technical can safely be built. France fails by over-specialization at too early a period.

The South needs badly a great technical school like that in Boston. If she had this, and we had more and still better technical schools, we would not fear Germany as a competitor.

CHAUTAUQUA AND THE PAN-AMERICAN EXPOSITION.

RECENT observations indicate that schools in connection with great expositions are likely to be features of the future. Chautauqua will contribute to this experiment to some extent during the coming summer. In view of the proximity of the Pan-American Exposition (being distant but two hours' ride) and because of the fact that many people will doubtless make Chautauqua their headquarters and from there visit Buffalo, a number of lectures on the Pan-American Exposition will be given at Chautauqua in 1901. Those who are specially fitted to explain the plan of the Exposition will give these lectures. The hearty coöperation of the Pan-American authorities has been secured and it is believed that important suggestions and instruction will be given the visitors. It is to be hoped, if this plan is carried out, that lectures pertaining to printing and the graphic arts will be included in the program, as many interested in these topics will be in attendance. Special cheap excursions will run daily from Chautauqua to the Exposition, so that resident visitors can go in the morning, spend the day at the Exposition grounds and return to the quiet shores of the lake in the evening.

"DIVIDEND-PAYING TYPE."

THE leading article in this issue of THE INLAND PRINTER gives advice to printers on the matter of selection of type that may well be heeded. The author, Mr. F. W. Thomas, is a specialist in Toledo, Ohio, and therefore speaks of the benefit of specializing understandingly with particular reference to printers situated in the large trade centers. Much, however, of Mr. Thomas' advice applies to country printers, who are compelled to equip themselves for all classes of work, and who are prone to buy a large assortment of type-faces in small fonts, the utility of which is, at the least, very questionable.

INDUSTRIAL COÖPERATION.

IT is of little moment how much may be invested in an enterprise in money, trained experience, time, self-denial and anxiety, whether on the part of employer or employe, if all that has been striven for may at any moment be overturned and destroyed by commercial or industrial civil war.

The forces chiefly opposing each other in the printing trades in America — the United Typothetæ and the International Typographical Union — require protection against the unwarranted provocation of strikes, and the first reforms must come from within these organizations.

THE INLAND PRINTER, as a printing-trades journal, is regardful of the trade in its integrity and has no policy in taking sides in the various labor contentions. Its desire is for absolute fairness and a candid regard of the many perplexing complications that hinder employers and employes from coming to an honest business understanding. The nature of the printing craft has placed it on the highest plane of art crafts, and the influence of its rules and usages have therefore the force of an established precedent to a great degree on other crafts. These considerations, among others, have influenced THE INLAND PRINTER in establishing the department of Printing Trade Economics to give much space to discussions from every side looking to means for the pacification of the trades and the binding

of the employer and the employe together for their common good and for mutual support.

Among the various plans suggested for the pacification of the trade, that in operation in Germany has the most to recommend it, and the common-scale-and-common-rule idea seems to be winning increased favor in the printing world. The judicial fairness obtaining in Germany in all disputes between employers and employes is exemplified in the report of Consul-General Richard Guenther, who, writing under date of January 17, 1901, from Frankfort, Germany, says:

"The Supreme Court of the German Empire has rendered an opinion of great importance to persons involved in strikes in this country.

"It appears that molders employed in an iron foundry were ordered to finish some models which had come from a foundry where a strike was on. These molders, twenty in number, repeatedly refused to work on these models and finally took their tools and quit work. They were then discharged without the usual notice, and their employer brought suit for damages.

"The court rendered judgment in favor of the plaintiff, awarding him damages to the amount of $486 (2,043.76 marks), making the defendants jointly and separately liable.

"An appeal was taken to a superior court, which affirmed the verdict.

"The decision reads in part:

"The opinion of the Appellate Court that every defendant must make restitution to the plaintiff for damages occasioned by the defendant's breach of contract is admitted without hesitation. The defendants, however, claim that the damage is caused through the fault of the plaintiff himself, as they were willing to do other work.

"The law can not expect the employer to yield to the unlawful refusal of his employes; his position and the orderly management of the business would thereby become untenable.

"The immediate discharge of the defendants does not exclude the claim for damages.

"The question is one of premature dissolution of an already existing labor relation, which is caused through the fault of the laborer and for the detrimental consequences of which he is responsible.

"The defendants acted in premeditated concert, intending to compel their employer by their united strength to do that which they could not have done singly. Every one of them was conscious that the plaintiff would be injured by his action. It is true there was no joint labor contract; the separate contracts of the defendants are independent of each other; but the violation of these contracts is the means of accomplishing a malicious purpose common to all. They are held jointly and separately for the entire damage."

It is in its own courts of justice that the German printing trade is an example to the world. These courts are instituted by the employers' and workingmen's unions in order to do away with shop arbitrariness. Three employers and three journeymen are in session at stated times. The nature of the work of this court may be judged from three decisions cited hereafter:

1. Several plaintiffs demand payment for Whitsuntide Monday. Their employers had asked them to take this holiday for want of work. The compositors assented and gave receipt in full on the Saturday preceding Whitsunday. Being reëmployed after the holidays, they claimed payment for the holiday. Decision, unanimous, that plaintiffs are not entitled to judgment.

2. Pressman demands payment for accumulated overtime. Entering upon his duties, he was informed that he had to work 9½ hours per day, which is half an hour more than the normal day. Being discharged, after ten months, he sued for payment of these extra half hours. Decision: Judgment refused, because plaintiff had no business to make a private agreement with his employer tending to lengthen the normal day.

3. Compositor claims payment for Whitsuntide Monday. Plaintiff had asked leave to stay home on this day, which was granted. Thereupon he extended his leave over the whole week. The firm at first paid him for the holiday, but deducted the amount on a later occasion. Decision: Plaintiff's claim is to be dismissed. The firm, however, must return the money deducted because the deduction should have been made on the first pay-day following his return; according to the German printers' common rule, it could not be done afterward.

"JOURNALISTS" AND "NEWSPAPER MEN."

AT the recent meeting of the Upper Des Moines Editorial Association, held at Forest City, Iowa, Mr. Will M. Mauphin, of the Omaha *World-Herald,* stated that from his observation of Iowa papers, journalists were scarce in that State, while newspaper men seemed to be plenty. Mr. Mauphin evidently knows how to please the class of men he addresses at such gatherings. He says: "There are many explanations of the difference between a newspaper man and a journalist. One is that a newspaper man wears one shirt two weeks, while a journalist wears two shirts one week. Another is that a journalist is a man who has been either forty days or forty years in the newspaper business. I can not wholly agree with these explanations. I have what I consider a better one. A newspaper man thinks thoughts; a journalist thinks he thinks thoughts. However, you have the privilege of choosing from the three here offered, or making one for yourselves."

MEETING OF THE UNITED TYPOTHETAE.

THE next annual meeting of the United Typothetæ will be held in Buffalo, the last week in August. As the Pan-American Exposition, to be in progress at that time, will make it difficult for visitors to secure quarters in Buffalo unless arrangements are made in advance, all local organizations are requested to send to the secretary of Buffalo Typothetæ as early as possible the lists of delegates and number of members that will probably attend. Every effort will be made to look after all who decide to go. There is no question as to the advantage of visiting Buffalo at that time, as those interested in the graphic arts are well aware.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. IX.— DETAILS PECULIAR TO BOOK-WORK.

OF course there is little difference between book-work and any other work, so far as the mere verification of the wording, by comparison with the copy, is concerned. So far, with reference to first reading, our study might well have made no attempt at differentiation. In various other respects, however, book-work is not amenable to such general treatment.

Many particulars in the arrangement of matter are peculiar to books. One of these is the "sinkage" at the beginning of a chapter. Each chapter that begins with a new page should have a fixed amount of blank space above the chapter-head. It is a rule that this blank must be uniform, and the rule is to be followed inflexibly as far as possible; but it is not absolutely inviolable. Perfect book-work demands uniformity in all matters of arrangement; but stress of circumstances often prevents perfection here, as it does in almost everything.

How far it is advisable to strive to overcome or reconcile conflicting demands must depend on immediate influences, that vary considerably, probably most widely through differing personal preferences. Not infrequently two or even more rules, each of which is supposed to be inviolable, can not each be applied in a given instance. When this occurs the weakest must go to the wall — must be pushed aside to make room for the other or others. Hence it becomes legitimate, when the clash noted in the next paragraph arises, to lessen or increase the chapter-sinkage. This, however, occurs only in the pages, and the proofreader should assure himself always on galley-proofs that the sinkages are uniform. It is often the case that he can not do this — though it never should be — because the chapter-heading comes first on the galley, and no means is provided for measuring. A good means of enabling the proofreader to measure a sinkage at the head of a galley is a rule placed at the beginning.

A prominent occasion for change may be mentioned here, although it pertains generally to a later stage of the work. It occurs on first reading only when the matter is not proved on galleys. No page of a book should end with the first line of a paragraph. This is a traditionally inflexible rule, generally considered much more important than the one of uniformity in sinkage. When the division into pages makes a page end with the first line of a paragraph, by some means another line must be forced into the page, or the paragraph line must be carried over to the next page, or the page must be made a line longer than the regular length. Of these, the first is greatly preferable. Only when really unavoidable should either of the other expedients be tolerated. Even the work of running back three or four pages should be done in preference, for the sake of preserving uniformity in length, although either shortening or lengthening is permissible as an extreme resort. Men are much too quick in determining that such running back, or any altering of make-up, involves too much work, and proofreaders ought to counteract this propensity by marking changes of make-up. Such marking not only secures the bettering of the work in hand, but leads to better work in the first instance.



SATISFACTION. Photo by Arthur W. Wilde, Germantown, Pa.

Another matter that calls for close attention, and is not always sure to receive it, is uniformity in head-lines, or any similar feature of the work. With errors such as a head-line set in wrong type, or as a cross-line instead of a side-head or vice versa, may be classed the use of a wrong-font type — that is, a letter of other face than that it should have. Proofreaders who have not had experience at the case are far more likely not to see and correct such errors than are those who know all about type from actual handling. Everything of this kind should, as far as possible, be made right on the first proof.

In many pieces of print a glance, especially one with that specific purpose, will discover a marked line of cleavage in some certain direction, so that the matter divides into two clearly formed parts. These divisions result from a regular succession in the position of

spaces between words in the different lines, sometimes vertically, sometimes diagonally. Compositors naturally fail to observe this phenomenon while setting the type, and proofreaders quite as naturally fail to notice it in reading the proof. Sometimes the effect is very bad, and beyond doubt it is worth while to change the spacing, even to the extent of altering a number of lines.

The writer never knew of any but one instance of censure for failing to correct spacing as noted above, although he was then told that in the printing-office of the firm concerned it was the subject of a particular rule, and every proofreader was expected to remedy such a fault. In this particular instance the rule had evidently not been remembered, for the discovery was made in the editorial room of a large work, after the electrotype plate had been made. One of the workers in charge of an important editorial department was also intrusted with oversight of the proofreading of the whole work. His notion of his special proofreading function then proved to differ from the idea held by the chief editor, who was also the head of the publishing firm. As a matter of fact, the work of criticising the language and verifying statements as to their accuracy, combined with his editorial specialty, was fully as much as any man could attend to, and he had never felt that he should be held responsible for mere typographical errors of any kind save those that affected the sense of the reading. When some one noticed on one of the plate-proofs that a diagonal space cut off a diamond-shaped piece a dozen lines or so in depth, the chief editor told his subordinate that he should have had it changed before the plate was made, and the subordinate editor calmly informed the chief that he was not willing to stand sponsor for such things; though he admitted that they were wrong, he averred that the printing-office proofreaders were the ones to whom such responsibility belonged.

Many other points of minute detail might be noted in special connection with the reading of the first proof, but the utility of searching out and studying separately every little item is at least doubtful. Those we have specified may be acceptable and adequate as exemplifying the general necessity of minute examination, and may serve sufficiently to call attention to other matters of detail without specification. If any reader thinks consideration of anything else desirable, we shall gladly answer questions and publish opinions — which are earnestly solicited — in the department of Proofroom Notes and Queries.

(To be continued.)

DOING THE RIGHT THING.

I enclose you herewith postoffice money order for $2, for which please send me THE INLAND PRINTER for one year, beginning with the March number. I have been buying it for over a year from a news-dealer and was surprised that it could be sold for only 20 cents per copy. It is worth more and you are doing right to charge more for it.— *George S. Valliant, The Commercial, Pine Bluff, Arkansas.*

PAPER COLLECTORS.

An odd but pleasant fad is collecting paper. Not the printed page, but the raw material. There is almost no limit to the collections which can be made. Besides those used in writing, printing, engraving, chromo-lithographing, and the like, are the types used for wrapping, wall-papering, binding and magazine covering. There are paper mills in every civilized country, and in such semi-civilized ones as Corea, China, Burmah, Siam, India, and even Egypt. Hundreds of methods are employed, and the list of crude materials is exceedingly long. It includes paper, cotton, linen, cotton and linen rags, hemp, wood pulp, wood flour, straw, corn husks and stalks, bamboo and many other vegetable fibers, says the New York *Post.*

The most durable paper is made by a guild near Nanking, in China, which supplies the Government of that empire with the leaves for its official documents. This paper is made from young bamboo tips. It is soft, pliable, takes ink well and seems indestructible. There are samples in collections which are over a thousand years old. The largest assortment of these Chinese papers is owned by an editor in Jersey City, who has nearly three hundred different samples. Quite odd are the fire-proof papers. Some of these are made of vegetable fiber impregnated with tungstate of soda. Others are made of fine asbestos or of asbestos mixed with fiber. These will pass through a fire unscathed. They have, however, one drawback. They will not preserve the ink used upon their surface. A sheet handsomely printed comes out of a fire snow white, and if a writing ink is made of any vegetable substance it shares the same fate. The strongest paper thus far produced is made of manila hemp. A sheet of legal cap will sustain a weight of



Photo by Crowden & Shedd, Mendota, Ill.

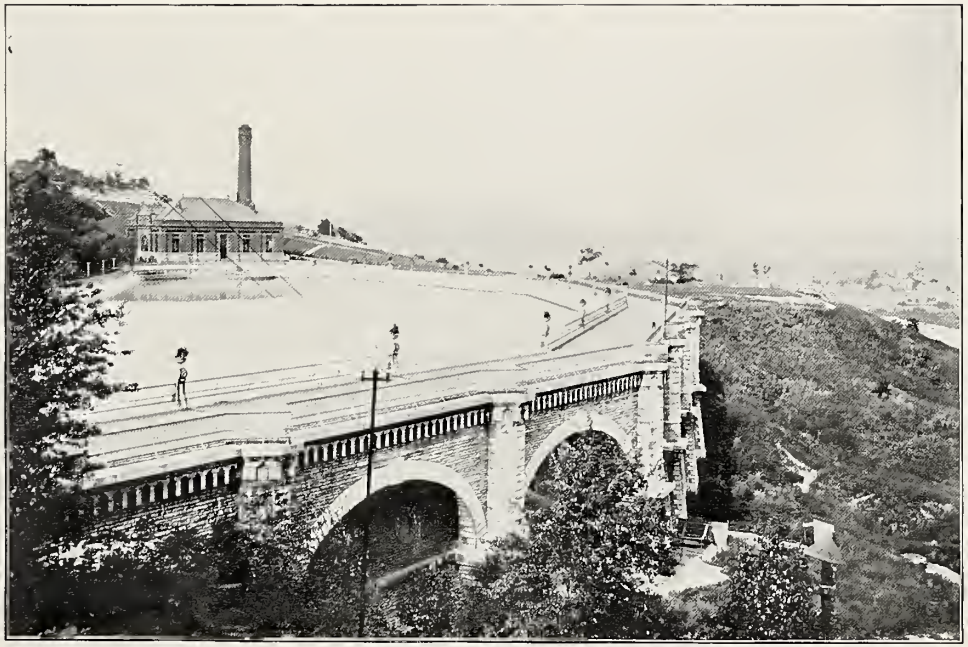
"THE ARKANSAW TRAVELER."

three hundred pounds. Its fiber is so compact that a man of ordinary muscular power can not tear it across. It is used for wills and legal documents. The finest paper is a linen fabric made in England. It is as light as tissue paper, and yet so strong that it will stand much wear.

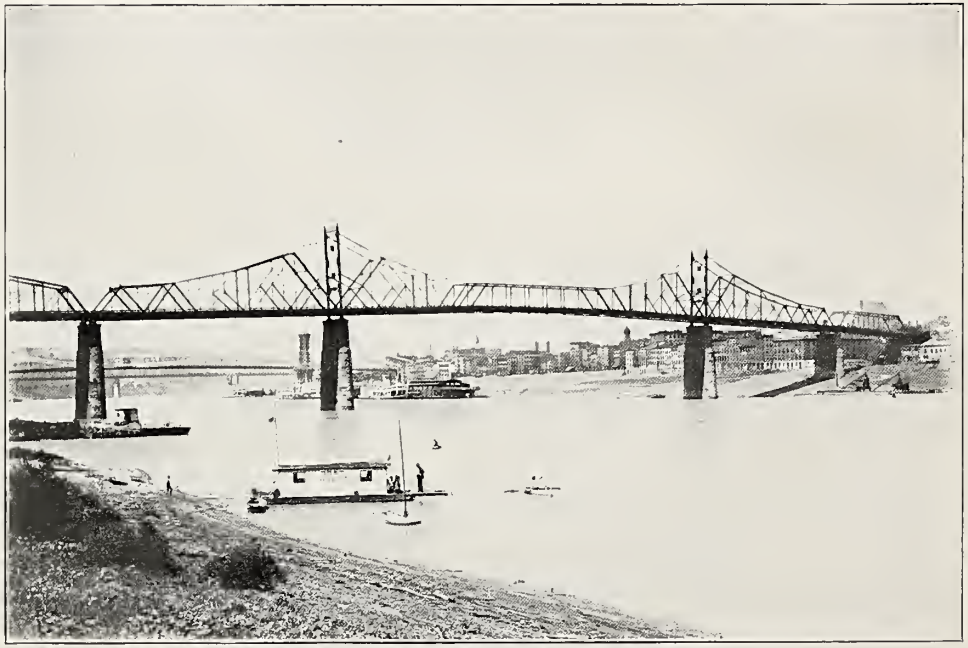
The oddest printing papers belong to the United States. Some years ago an eccentric scientist published a book in which he endeavored to give the greatest possible relief to the eye of the reader. One page was printed with one size of type in black ink, a second with a different sized type in brown ink, a third with blue ink and a fourth with maroon ink. He applied the same principle to the texture of the paper of each page, which was coarse, medium or fine, rough-finished, smoothly finished, calendered or supercalendered. The paper itself was also tinted in every hue which the publisher thought agreeable to look upon. The book was not a success, and the small edition which appeared is now treasured as one of the literary or typographic curiosities of the land.



THE OHIO RIVER, FROM EDEN PARK.



THE RESERVOIR, EDEN PARK.



NEWPORT AND CINCINNATI HIGHWAY BRIDGE.

THREE VIEWS AT CINCINNATI, OHIO.

From photos by George A. Furneaux, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

PROTEST FROM A TYPEFOUNDER.

To the Editor: March 7, 1901.

Every little while I notice discussions in the trade papers on the subject of furnishing designs, proofs and estimates free to probable customers, especially where there is necessary the expenditure of a considerable amount of time in their production. Most of the complaints come from lithographic and engraving houses, though printers often have cause for expressing dissatisfaction. So far we have not yet heard typefounders complaining — mayhap, because they are inured to this gentle sort of imposition. Some printers, who haven't imagination enough to judge from typefounders' specimen sheets how their jobs and books would look in certain typefaces, do not hesitate an instant in asking the founder to set up lines and pages for them "on speculation," naïvely assuring him that if satisfactory they will buy one or more fonts of the type. Though all the profit is eaten up on many orders in this way, typefounders have good-naturedly acceded to all such requests. Of course, where the order in prospect is really a large and desirable one, such proofs are most cheerfully given; but where the type wanted is trivial in amount, the customer should "put himself in the other's place," and act accordingly.

TYPEFOUNDER.

STEPHEN BELL ON THE MALTHUSIAN DOCTRINE.

To the Editor: NEW YORK, March 7, 1901.

I observe in your November number, under "Printing Trade Economics," the following:

"Question: 'Is Stephen Bell right in asserting "The Malthusian doctrine is not true. There is no need of aggressions abroad?"' The article in question is socialistic in spirit. I shall, therefore, answer with the words of leading Socialists, and refrain from stating my own opinions. In general, the socialistic philosophers avoid to enlarge upon the problems of over-population, because considerations of this nature reveal the weakness of their doctrine," etc.

Mr. Cherouny thereupon quotes Lasalle and Karl Marx. It is unfortunate that he could not quote more up-to-date exponents of socialism than these two, or, better still, have cited Henry George, who probably gave more attention to "the problems of over-population" than any of the Socialists. I wish to give as briefly as possible some reasons why the Malthusian doctrine is not and can not be true.

1. All the things which minister to man's sustenance increase many fold faster than man himself, and by his labor, skilfully applied, he may still further augment their increase to an indefinite degree. If he will but learn how to equitably distribute (observe that I say "equitably," not "equally") the products of labor among those who have labored to produce them, he need have no fear that he will ever starve to death.

2. An increasing population makes possible an increased subdivision and specialization of labor, which increases not only the aggregate production of those things which minister to human life and comfort, but the production per capita. It therefore follows that it is possible for a large population — even a dense one — to support itself in greater comfort and with greater ease than a sparse one. If the results attending increasing population do not square with this conclusion, then we may with confidence infer that some injustice, like a "wrong font," prevents the justification of the form of our civilization.

3. While it is true that every human being born adds to the "supply of labor in the market," it is equally true that every one born adds to the demand for labor for the satisfaction of his wants, and hence these two tendencies must under normal conditions balance each other. If they do not so balance, then we may know that conditions are abnormal.

4. There is no warrant for assuming that present rates of increase, when the earth as a whole is so sparsely populated and true civilization has scarcely begun, will continue when the earth has been properly peopled and civilization becomes something more than a name to catch gudgeons with. Held down to brutish conditions, men will be brutes, and make procreation, after food, the chief end of existence. Becoming men indeed, they will "Multiply and replenish the earth," and in replenishing the earth they will make ample provision for all who may be born. I submit that the congestion of population in great cities and the continued cropping of the land and shipping the produce away is a mighty poor way to replenish the earth.

5. Mathematical calculations on what the population of the earth may be in one or two thousand years from now are as valueless as similar calculations on what it was two thousand years ago. I had two parents, and each of them had two, and, calculating thus, I have been overwhelmed at the thought of how many ancestors of mine were prowling around the world about the time Noah went on a spree.

The conclusions at which the upholders of Malthus's slander on the Almighty must arrive is very well shown in the following, from the New York *Sun* about the end of July or the first of August, 1899:

"Suppose the inventive genius and the industrial capacity of the Chinese should reach the level attained in the most highly civilized countries! Would their condition, poor as they are today, be improved, or would they sound depths of misery unknown to any people of our time? Labor is now a glut in the Chinese market. What would be the condition of Chinese labor if, with machinery, its ability to produce were augmented from five to twenty fold? Would not wages, already a pittance, fall almost to the vanishing point? And who would consume the surplus?"

Undoubtedly, under our present social system, some such result would follow, and thereby we may know how fundamentally wrong, not to say diabolical, our present social system is. For it is inconceivably absurd to suppose that under a régime of justice any people can be impoverished by reason of producing too much of the good things of life. It is in such ideas that the Malthusian doctrine has its origin. It is a plausible wet blanket with which to smother reforms aimed at the very root of social organization. When I think of the number of men who accept this unspeakable doctrine I have to agree with Machiavelli: "All men have eyes, but few have the gift of penetration."

STEPHEN BELL.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., March 7, 1901.

Handbag Boston has not had a more embarrassing problem to deal with in a long time than the rumpus that has been raised concerning the censoring of books at the new Public Library. The revelations regarding the methods of selecting and criticizing fiction and the list of famous or thoroughly successful books that were put on the censored list has amazed the public and caused scorching newspaper comment all over the country.

The matter is one of serious moment not only to the public but to the publishers, printers and authors as well, for the Boston Public Library has been credited with an administrative standing of the highest character and is supposed to assume

authority in demonstrating how a great metropolitan public library should be conducted. When the Boston institution puts a famous or successful book on its "rejected" list, it is a step full of import to publishers and authors.

The synopsis of the present excitement is this: It has been discovered that a so-called "Reading Committee," consisting principally of society and club women, has been reviewing novels and juvenile books and recommending to the library what books shall and shall not be placed on the library shelves. The aforesaid society and club women are not skilled critics nor are they paid for their services. They read and recommend voluntarily and the personnel of the committee is constantly changing. While there are about seven hundred new novels and children's books annually coming before the library for selection, it is not claimed, of course, by any sane individual that room can or should be made for all these bales of thought; but the reports of the committee show that an array of highly successful books (as the public has decided), or books by famous authors, have been put on the fatal "rejected" list.

Among those whose names appear on the "rejected" list and their books that were tabooed are: Mary E. Wilkins' "The People of Our Neighborhood"; George Ade's "Doc Horne," and his last volume, "More Fables"; Lillian Bell's "The Instinct of Stepfatherhood" and "The Expatriates"; Robert Herrick's "Love's Dilemma"; three books by "Pansy"; three by Robert Chambers; four by Gertrude Atherton, and other books by such established authors as Capt. Charles King, William Le Queux, Maria Louise Pool, S. R. Crockett, Mary Hartwell Catherwood, W. Pett Ridge, Molly Eliot Seawell, Henry James, Winston Churchill, Mrs. Burton Harrison, Robert Barr, Cutcliffe Hyne, Harold Frederic, Julia Magruder, Shan F. Bullock, and twenty or thirty more of equal prominence. "David Harum" appears in the "rejected" list under date of December 18, 1898.

The amount of the matter is, that if the precious "Reading Committee" is not abolished, it is safe to say that the ridicule their exhibition of "criticizing" has received from the pens of the newspaper editors of the country will at least cause the literary-minded society dames to take a reef in their top-lofty censoring.

Typographical Union No. 13, of Boston, has just succeeded in settling the status of the women compositors. President Coughlin, of the union, is back at the Linotype, after a week devoted to the controversy. As the scale formerly stood, for Boston and vicinity, the men compositors were getting 40 cents per thousand ems. The female compositors were being paid at a figure devoid of uniformity. A sort of "all kinds of work at all kinds of pay" was in vogue, it being claimed that while a fair male compositor was receiving from $16 to $18 a week, skilled female compositors were able to make but $14 or $15. In the consultations and argumentations between the typos and the typothetæ, the former agreed to abide by 35 cents per thousand ems, providing the women should receive the same rate of pay. This was the settlement of a matter that has long aggravated the ranks of the job and book printing-offices, from great plants like those of the Cushing people, out at Norwood, and the Riverside Press of the Houghton, Mifflin Company, to the small job-offices.

Asked as to the suggestion made in some quarters that the present compact between the typothetæ and Typographical Union No. 13 was really but a move that would result in women losing their places in the typesetting army, on the ground that the men were more efficient workers than the women, a member of the union said:

"Why should there be anything of that? It's the law of demand and supply. Scores of women here can set type as fast and well as any of the men. Then, too, there are repeated occasions when employers wanting expert typesetters can not get them, simply because there are not enough to be had. No, as far as I can see, it only gives the women equal rights with the men."

There was a meeting at the Hotel Brunswick recently. An association of famous scientific men were having their annual banquet. A Boston morning paper had carefully planned to execute what it thought would be a brilliant piece of work. At much labor, innumerable blanks were made out on the typewriter requesting answers to a lot of questions as to what was the greatest achievement of the century just closed. The blanks were distributed with much pains to the banqueting scientists, and several, pleased with the idea, were carefully writing out their answers. The reporter started to collect the papers, when a Harvard professor who happened to be chairman of the Dinner Committee made a howl over the proceeding. He wanted to know "Who gave you authority, sir, to do anything like this, sir? To break in here and disturb a body of scientific gentlemen, sir!" The reporter tremblingly faltered, "Why, why, the president of the society said I might." "Oh my, oh my!" exclaimed the Harvard sage, in a transport of alarm; "'twill never do! Never do!" and he had the frightful blanks all gathered, brought to his sacred presence and destroyed. And, it being a Boston paper, the night editor ordered that no comment be made of the matter. Truly, the Boston editor lives in the nurture and admonition of the Lord, that is, if the Lord bears a Harvard or Salem crest.

Bangor and that section of Maine has, for some time, been afflicted with a periodical of the old Kansas City *Sunday Sun* stripe, and known as the *Hornet*. It is the regular "W. E. was seen coming out of a certain Blank street residence. Look out, Bill. We shall have to print your name next time," kind. The town of Bangor finally got pretty thoroughly aroused, for citi-



PEACE. Photo by Arthur W. Wilde, Germantown, Pa.

zen after citizen was being blackmailed. They now have the editor in the lock-up at last, and when his wife took up the management of the sheet she was given her choice of prosecution or abdicating. She quailed forthwith and promised to cease publishing equally forthwith. And Bangor is resting more comfortably at last accounts.

The "prize-package journalism," as it has been called, seems to have a grip in Boston that will not relax. The *Globe* has just concluded a "Teachers' Voting Contest" of tremendous proportions and took a large party of pedagogues and pupils to Washington for the inauguration fête. The *Traveler* is constantly running some doughnut molding or handsomest sawfiler "contest," and the *Post* and *Journal* do likewise. The departure that Kohlsaat created in the Chicago *Inter Ocean* has settled upon Boston to apparently remain.

The municipal printing-plant is still with us. It is not regarded by the average Boston citizen with any especial admiration. The entire plant, practically, that was installed at the inception of the enterprise during Mayor Quincy's administration, has had to be thrown out and new material purchased. The claim that the institution is a sort of political sinecure is frequently heard. The concern is vigorously opposed by the larger printing-house proprietors, while the union printers find good wages and easy hours at the municipal printing-plant and are not objecting at all.

I shall present later some details regarding the municipal printing-plant. BEENSON BROWNING.

IN REPLY TO MR. HENRY W. CHEROUNY.

To the Editor: NEW YORK CITY, February 22, 1901.

In your February issue, Mr. Henry W. Cherouny takes exceptions to expressions I used in an article contributed to the *Typographical Journal,* on December 15 last, entitled "The Necessity for Discussion." He quotes and remarks: "'There is a limit to the endurance of the people when they are oppressed, or are done unjustly by'; so says Martin in the journal of our workingmen. Please remember that employers are also comprised in the much-abused and ill-defined term of 'the people.' Indeed, there is a limit to the endurance of employers when they are oppressed, or done unjustly by."

The application to the quotation is not correct. Mr. Cherouny's argument, in the absence of my article, is plausible. It assumes that I am advocating the rights of the laborer and ignoring those of the employer. I simply demonstrated that the employers (the mine owners of Pennsylvania) had deprived their employes of "their rights"—the right to live decently and to have the protection of the law. A reply is unnecessary to those who have read my article, and is only called forth on account of his attack being made in another journal.

He says further on, quoting me: "'A trade union is only a local effort; it is confined to the locality of the trade. It only concerns the members of the trade in any locality.' So says James H. Martin, in the *Typographical Journal.* Please come out of the dingy workshop in the basement of your thought factory. Locate yourself in an upper story and open the shutters of your eyes and ears. Then you may perhaps perceive that trade-unionism concerns all the members of a craft within a nation; even the employers who have to get the money for the music of the union from the customers of the craft. Please study my chapters, 'The New Union,' 'Front the Employer,' 'Front the Politicians,' or Brentano and Mrs. Webb's book. Don't be a mole."

This, like the previous quotation, is likely to mislead those who have not read my article. I perceive that trade-unionism concerns all those who have to work for a living, when they get the opportunity. The value of the International Typographical Union demonstrates that so far as printers are concerned. I was not discussing that question. My contention was that voters should direct their attention to those whom they are going to vote for, and I cited the fact that a trade union was only a local institution. Trade-unionism is of as much importance in Chicago, or San Francisco, as in New York city; but if a measure is pending before No. 6 that only affects No. 6, or an officer is to be elected, the matter is not advocated in Chicago, San Francisco, or anywhere else, except the locality of No. 6. With all due deference to Mr. Cherouny, if he will open his eyes he will perceive that there are stairs for even him to climb. He exhorts me to study some of his chapters. I respectfully urge him to study the article that he takes exception to. It seems as though he has written rather from heated indignation than cool observation. I have no desire to reply in a rebuking way. I think Mr. Cherouny has got all the rebuke necessary from his own utterances, at least by those who have read the article he takes exception to.

Respectfully,

JAMES H. MARTIN.

Written for THE INLAND PRINTER.

THE AD. UPON THE FENCE.

BY ALOYSIUS COLL.

Jim Keeper was a man who had
More silver than good sense;
He wandered to the fields and put
His ad. upon a fence.
"The neighborhood can read it here,
And pilgrims passing by,
And I will save the space-rates, too,"
He said, and winked his eye.

A cow came up, and saw the sign,
And softly bawling "Moo,"
She went off to her brother ox
And told him of it, too.
And all the cattle came and looked
Upon the lonely sign,
And mooed: "Why, 'groceries and shoes'
Are not within our line."

The sheep came up, and bleated "Baa,"
When they the sign had seen;
And, laughing at the lonely ad.,
They gamboled down the green.
"Why, what are 'woolen goods' to us?"
They bleated in the fold;
"We have enough to last for life,
To keep us from the cold."

The horses came and read the line
About the leather goods,
Then galloped off, and hid within
A little patch of woods.
"Harness and saddles—cheapest, best";
That's what the letters said;
"We wish they were in Halifax,"
The angry horses neighed.

Thus, while the animals discussed
Jim Keeper's rural sign,
The people in the papers read
Joe Seller's, line for line.
And Seller sold, and richer grew,
Nor strange!—it came to pass
Where Keeper kept his store, the cows
Are nibbling at the grass!

THE SUN STILL SHINES.

The Indianapolis *Sun* has shown wonderful enterprise in arranging for a new building to take the place of the one destroyed by fire in January. On the morning of January 29 the *Sun* force appeared at the office to find it practically in ruins, but a noon edition of the paper was issued on time, and no edition of the paper has since been missed, the paper turning out the work through the help of the *Journal* people. From the description given in a recent issue of the *Sun,* the paper will soon have a fine home of its own. Ninety days will probably be required to erect the building.

SECOND-CLASS MAILING PRIVILEGES.*

IN his report for the year ending June 30, 1900, the Third Assistant Postmaster-General lays particular stress upon certain abuses of the second-class privileges; these are the mailing of sample copies, book serials, premiums for subscriptions, and the return of unsold matter to news-agents. The excessive mailing of sample copies has been curtailed by the fifty-per-cent rule, with which you are familiar. A publisher must be in position to show that at least fifty per cent of the number of copies of each edition are being circulated, whether by mail or otherwise, among regular subscribers, and it is no longer permissible for a publisher, who has not availed himself of the privilege of mailing a number of sample copies of each edition equal to the number of copies sent to subscribers, to mail of any particular issue an accumulation of sample copies. The regulation is a very just and a very liberal one. The Department considers that the matter of building up a circulation should not be borne by the Government; that when a publication is presented for mailing as second-class matter all experimental stages should be passed, and that a publisher must pay third-class rates until he has regular subscribers for at least half the number of copies which he is printing.

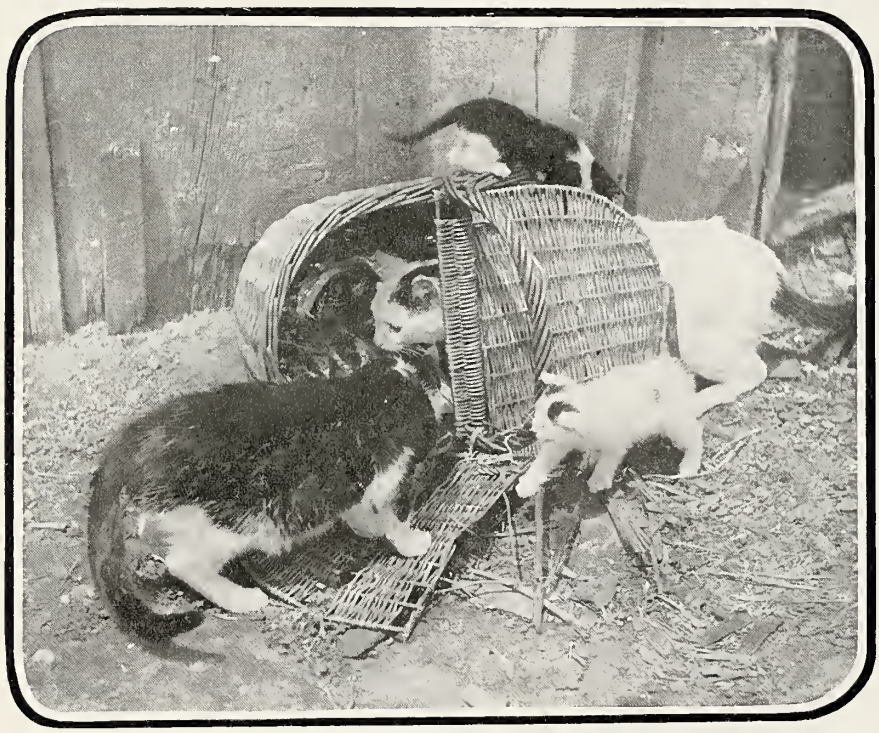


Photo by A. T. Brown, Acton, Ont.

CURIOSITY.

The law defines a regular subscriber very clearly but is strangely silent as to the period of time that a publisher may count an expired subscription as alive. This is a most important point. There are publishers who get a subscription for three months and keep the subscriber's name on their galleys for two or three years, provided there has been no order to discontinue. The matter of examining such a publisher's original orders and subscription blanks is a Chinese puzzle, and one can only report the facts and await developments from Washington. I can recall the case of one publication which had 1,800 expired subscriptions and but 160 living ones! This is a matter which I should much like to see this association give serious consideration.

Intimately connected with the question of the legitimate list of subscribers is that of bulk subscriptions. The act of March 3, 1879, contemplated that the demand on the part of the public for a publication should govern its right to be circulated by the United States mail at a low rate of postage. It recognized the right of an individual to subscribe for a "limited number of copies" for another. For instance, an American having relatives in Canada or Great Britain might naturally wish to have regularly sent to some members of his family a copy of some paper particularly appealing to their tastes. But, to quote General Madden, "if one person be allowed to subscribe for thousands of others, the test or condition which the law imposes is at once destroyed," and he adds that papers doing business on such a basis will be under strict surveillance as being closely akin to house organs.

This brings us to the next link in the chain, and one is struck, on studying the second-class law, with the thought of how intimately connected are its various sections, and how plain is its purpose. It offers unexampled privileges to those publications which a most enlightened and highly cultivated people has welcomed by financial support, and relentlessly closes its doors upon those originated and published solely from selfish motives. It was never framed for the benefit of a particular class, but for the people as a whole, that the way might be cleared for the dissemination of good, sound, educational and elevating reading matter. It was never intended that subscribers should be induced to take a paper because of the offer of some extraneous object of equal or greater value than the subscription price. Indeed, the law defines a regular subscriber as one "who voluntarily seeks to subscribe for a publication and pays for it with his own money." Just as a housekeeper will take and pay for a pound of tea because she is anxious to get the chinaware that is offered as an inducement, so innumerable persons will consent to having a paper sent continuously to their homes because of some article of cheap jewelry which is falsely advertised to be "really worth $5." It would be an insult to the intelligence of the American people to believe that their literary taste is not on a very much higher plane than a desire to subscribe for some of the publications doing business in this manner would suggest. The remedy is partially in the hands of the people themselves. If parents would but be as particular regarding the reading matter admitted to their houses as they are concerning the associates of their children, literature of a questionable character could not live except by the mailing of sample copies; and if postal officials throughout the country did their whole duty, the publications which have no legitimate list of subscribers would be speedily deprived of the rights and privileges intended to be shared solely by honest and law-abiding publishers.

I am told by some applicants for the second-class privileges that the fifty-per-cent rule is an unjust discrimination; that the established publications of today have been accorded rights which are now denied to publications seeking entry. To this argument the very natural reply is that the existence of an evil for a number of years is no just reason for its continuance, and that the Department has been very generous in allowing so large a percentage of sample copies and in admitting as subscriptions copies to agents, advertisers and exchanges. Moreover, the established publications are not benefited so

*Address delivered by Mr. W. B. Getty, superintendent second-class matter, Chicago postoffice, at meeting of the Chicago Trade Press Association, February 21, 1901.

greatly as at first glance appears, since but few of them avail themselves of their right to mail sample copies, their whole edition being regularly subscribed for. One would gladly see publications of high literary and artistic merit exempted from a ruling designed to exclude worthless and illegitimate papers, but there must be one law for all, and nothing is more marked than the fact that it is only the publishers of sheets which have "no excuse for living" who protest. It requires but little knowledge of human nature to compute the probable life of a new-born publication. That can be gauged by the character of the publisher equally as well as by the image reflected in the publication. The question of extra expense in the initiatory stages counts but little to the publisher who is in earnest, feeling confident, as he does, of the ultimate success of his production because of its intrinsic merit. He is not reluctant to pay an initiatory fee to a Government which offers him such liberal terms when his period of qualification shall have been passed.

The book serials are in a class by themselves. I do not regard them as so serious an infringement of the law as the "house organ" or the "circulation-at-any-price" publication. Certainly many of them are for the dissemination of information of a public character, and as a general rule, the matter propagated by their means is of an educational character. They are, however, in every sense of the word, books. They are not newspapers nor are they periodicals, which alone are embraced under the definition of second-class matter. The mere fact that they are bound in printed paper sheets bearing the statutory characteristics of second-class matter, and that THEIR COVERS are regularly issued at stated intervals, should not give them admission to the pound rate of postage. Yet a series of the reproduction of literary essays, or the stories of standard authors, issued periodically under paper covers, is incomparably of greater value to the country than many of the illiterate and demoralizing prints which are dignified by the title of second-class matter. I know that much that is debasing is circulated as serial matter, but personally I should like to see the Government attack and eliminate the "house organ" and the "get-rich-quick" publications before turning its attention to lesser evils. It would seem wiser and more just to eject the man who has forged a pass for a box at the circus before collaring the boy who has sneaked in through a crevice in the canvas.

To permit news-agents to return unsold copies to a news-agent at the pound rate, and to refuse the same right to a news-agent desiring to return unsold matter to a publisher, looks like injustice. It must be remembered, however, that the Department does not recognize subscriptions sold by a publisher to a news-agent unless there is a contract to the effect that the sales are outright, and that there is to be no return privilege. Unless such an agreement has been made in writing, the publisher may not count sales to a news-agent in computing the fifty per cent of his whole circulation. If such contract exists, there will be no return unless the publisher is selling to a news-agent with the return privilege, in which case he will be forced to reduce the number of his sample copies to just the extent of such a sale. Publishers are not eager to have copies returned by news-agencies and prefer outright sales, so that the loss on return copies paid at the transient rate is very small. On the other hand, the law does not permit the mailing of sample copies by news-agents at the pound rate, so that the extension of privileges as between publisher and news-agent is somewhat equalized. The law is somewhat vague as to what constitutes a news-agent, and there is room for fraud in the fact that a news-agent residing in the same city with a publisher may act as a "go-between" for the publisher, receiving his return copies at the pound rate and returning them to him by hand. How can any one ascertain whether or not the persons using this return privilege at the pound rate are news-agents? The law defines a news-agent as a person engaged in the sale of second-class publications. Every little candy store in the country handles second-class publications; but this is done as a secondary consideration. Yet, under this definition, it would be extremely difficult to prove that the owners of such country stores were not veritable news-agents. I think that the law in regard to this matter is altogether too liberal. All unsold copies of second-class publications, whether sent to publishers or news-agents, should be mailable only at the rate of 1 cent for each four ounces.

In conclusion, gentlemen, I want to say a word or two regarding house organs, and the act of July 16, 1894, commonly known as the "Fraternal Act." We all think that we know what a house organ is, and it would seem from the explicit terms of the law that there was no loop-hole left for their entry as second-class matter. Nevertheless, "the woods are full of them." The lines, in my opinion, should be so tightly drawn that no man engaged in any other line of business should be allowed entry of a publication until he had shown that the paper and his other business were completely divorced and given separate maintenance. Let me call your attention to the fact that many such publications have sought refuge under the Fraternal Act, as published in the interests of "a regularly incorporated institution of learning." Quite recently the Assistant Attorney-General for the Postoffice Department has very wisely ruled on this subject, drawing a very sharp line of demarkation between the institutions established *pro bono publico* and those organized purely for the personal profit of the owners or stockholders. Any intelligent man knows what in his mind constitutes "an institution of learning." The term "learning" was, I think, used by the framers of the law much in the same sense as when we speak of a "learned" man. We do not thereby mean a man who has been educated in a business college, but a man whose course of study has embraced the curriculum offered by a State university. A great many of the publications published in the interest of business colleges, and entered under the Fraternal Act, are weeklies, and get the full benefit of the pound rate. I have seen several which are nothing more nor less than college catalogues.

The Department is also making efforts to check the influx of church publications on the grounds that they are not published for the dissemination of information of a public character, the scope embraced by their news columns being too narrow, and confined to the members of a congregation.

To mention here any of the violations of technicalities or departmental rulings on specific cases would be to uselessly take up your time. I have, therefore, confined this paper to some remarks on the broad, underlying principles of the second-class law. Legislation on many points connected with that law is undoubtedly needed, but great good can be accomplished also by such an association as this.

Were I asked what, in my opinion, would be the most effectual means of checking the gross abuses existing, I should reply: The organization of a permanent commission, made up of postal employes of tried experience and honor, with full power from Congress to summon witnesses and investigate the standing of suspected publications throughout the country, the commission to be under the direction of the honorable Third Assistant Postmaster-General, and its methods to be guided by his instructions. Such a commission, together with legislation and the coöperation of the trade-press associations, would soon make a material change in the second-class balance sheet, and the postal service of the United States would become a source of revenue to the country.

EXCURSION TO THE PAN-AMERICAN EXPOSITION.

One of the long-distance excursions to the Pan-American Exposition at Buffalo next summer will come from Los Angeles, California. Arrangements are now being made by the proprietors of the Los Angeles *Times*, who will conduct it. The excursion party will consist of seventy-five people. They will travel in a special train of seven vestibuled Pullman cars, to be entirely at the service of the passengers.

NOTES AND QUERIES ON THE LAWS OF COPYRIGHT

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Corvention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHT ON A "SECONDHAND" BOOK.

An interesting phase of the law was recently considered in the United States Circuit Court of Appeals for the Seventh District. It appears from the evidence the American Book Company, by virtue of certain assignments of copyright, had become the owner of a series of school books, having specially designed covers; that the copyright upon the text had been secured in 1877 and 1879, and in 1883 and 1896 the design was prepared which identified them as the publication of the company. For years the educational authorities of the States of Tennessee and Texas used these books, but in 1898 and 1899 said authorities abandoned their use, and substituted in lieu thereof books of other publishers. In the contract of substitution, the old books were taken in part payment, and afterward sold to defendants as secondhand dealers. These dealers then had them cleaned, trimmed, and when necessary rebound in exact imitation of original binding, and sold for half price. There was nothing in this to mislead the public, except as a secondhand book thus rebound might of itself be misleading. The court held there was no infringement of the copyright; that the question is analogous to that of repair of a patented machine which has been sold by the patentee. "It is obvious if a person acquires title to that which is the subject of letters patent he can continue to use it until worn out." Claffin versus Belting Company, 22 How., 217.

What was done was the restoration of the books to their original condition. Whether the copyright of a book comprehends the cover as well as title, text and illustrations, the court declined to determine.

COPYRIGHT ON FOREIGN BOOKS.

In the March number reference was made to important rulings construing Sections 4956 and 4963. The Attorney-General was requested to render an opinion, a synopsis of which follows. Importation had been or would be made of the dramatic composition or book of "L'Aiglon," printed abroad in the original French from type not set within the limits of the United States, nor from plates made therefrom, upon which a copyright for the United States had been secured by the Paris publisher. This copyright was duly assigned by said publisher to a New York firm, and to prevent the importation of said work they invoked the aid of the Treasury Department. The two editions are identical in text, general appearance and in cover and title. No intended simulation was proven or that the assignor procured or connived at the obnoxious publications. It will be remembered that 4956, as amended by the International Copyright Act of 1891, prohibits the importation, etc., of a *book* copyrighted, or any edition or editions thereof, or any plates of the same not made from type set within the limits of the United States, except books in the original language, where *only* English translations are copyrighted.

After discussing the question whether or not this particular dramatic composition was, in view of the law, a "*book*," the Attorney-General concludes as follows: "Obviously it is such by all literary and mechanical tests, and not the less so because the Record of Copyright denominates it a 'Dramatic Composition,' and just as much so under the American copyright as in the foreign edition which is asking a free entry as a '*book*.' Copyright is an exclusive right, granting the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing and vending" a book, etc. Unless the proviso of the statute relating to books in foreign languages of which *only* translations in English are copyrighted, grants the needed relief, such books can not be effectually copyrighted in this country. This proviso was intended to withdraw, and clearly does withdraw, the allowance of importation of a book in a foreign original language when there is an American copyright of the book in that language. In this particular case, there is a valid copyright in the original version, and permission to import should be refused. He concludes thus: "To hold otherwise, it seems to me, would be to strike down in a large measure the production of foreign authors, in consideration of which reciprocal protection is extended to our authors abroad, and to strike down to the same extent protection to American labor, which certainly constituted the joint intent and the main purpose of the law."

Another interesting question concerns the effect of the law, namely, Section 4956, as amended, upon the importation of a Greek-English lexicon copyrighted in 1882. Section 4956, as amended in 1891, reads two copies of a copyrighted book required to be delivered or mailed to the Librarian shall be printed from type set, or from plates made therefrom, within the limits of the United States. It will be noticed the copyrighted book in question indicates the privilege granted as of 1882, nine years previous to the amendment of 1891. To construe the law of 1891 as applicable to a grant created in 1882 would do violence to common sense and overturn well-established legal principles. It seems strange that any one should seek to enforce the prohibitive clause of the section and disturb vested rights. It was urged in opposition to this construction that a former officer of the Government had held that Section 3 of the act of March, 1891, applies as well to books which have been copyrighted before as since the passage of the act. Upon this point I quote the Attorney-General in full:

> But this broad announcement must be understood to be restricted to the special case before Solicitor-General Conrad, which was presumably that of American owners of an American copyright, obtained before the act of 1891, on an American literary work, who were seeking, under the act of 1891, to prevent the importation of an unauthorized foreign edition, the remedy under the previous law being merely by way of forfeiture of the infringing copies and damages (Section 4964, Revised Statutes, before amendment). Mr. Conrad's language is:
>
> "The act is prospective only as to this new security (the prohibition of importation) which it affords the owner of the copyright, and is not prospective as to the books to which that security applies. He can not claim indemnity for losses sustained by reason of such importation and sale prior to the passage of the act; but while his copyright continues, whether it was acquired before or since March 3, 1891, the benefit of the act extends to him."
>
> In other words, Mr. Conrad holds that the act of 1891 protects copyrights obtained before its passage, subject to an exception or limitation which he specifies, and does not consider whether its corresponding burdens are or can be extended to such copyrights. I am not prepared to say that certain benefits may not accrue to anterior copyrights under any of the language of the act of 1891 or subsequent copyright enactments, even if the burdens residing in the present method of obtaining copyright do not attach. The language is occasionally general (see first sentence of Section 4966 as amended by act June 6, 1897, 29 Stat., 481); in other places it is restricted by the phrase "as provided in this act" and other such phrases (Section 4964 as amended by the act of 1891, and Section 4965 as amended by act March 2, 1895, 28 Stat., 965), which are similar in effect to the expressions "such copyright" and "so copyrighted" noted above from the present Section 4965. But it can hardly



THE LITTLE PHILOSOPHER

be doubted that the owner of an American copyright seeking to be relieved from the necessity of typesetting in this country, on the ground that his copyright was secured under a law which did not contain that requirement, can not be heard to complain if he is remitted to his sole remedy of forfeiture and damages under that law, and is denied the right to prevent the importation of competing foreign editions under the very provisions of the later law from which he escapes. This suggestion unquestionably looks to the broad conclusion that such a copyright, relieved from the burdens of the present law, also takes no benefits thereby; but that general question is not before us, and, while I may suggest some doubts respecting Mr. Conrad's opinion, I am not compelled to overrule it, but merely to construe it as restricted to the case then submitted and as not controlling the present inquiry.

On the conclusion which I reach, that the requirements and prohibitions of Section 9456 took effect in general prospectively, and do not embrace in their burdens (without regard to their benefits) a copyright obtained before March 3, 1891, I may cite one of the authorities quoted in the opinion in question, namely:

. . . "The new parts or the changed portions (of an amended law) are not to be taken to have been the law at any time prior to the passage of the amended act. The change takes effect prospectively according to the general rule. (Sutherland on Statutory Construction, Section 133.)"

Such new law, unless expressly applied, should not be held to diminish or injure rights vested under the earlier law.

COPYRIGHT ON A PAINTING.

The following query has been submitted: "Is there a law prohibiting the half-tone reproduction of an artist's painting?"

If the painting has been copyrighted, then reproduction by half-tone or other process can be prevented. If the painting has not been copyrighted, then the rights of the author are to be determined upon another ground. The English courts have held that a public exhibition of a painting does not necessarily constitute such a publication as will dedicate it to the public. In the United States a contrary view has been expressed. The Circuit Court of Appeals, two judges concurring and one dissenting, held that "the public exhibition of a painting constitutes an abandonment of the artist's property therein, unless it is protected by a statutory copyright." Whether this opinion has been affirmed by the Supreme Court I am unadvised.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

THE ATHLETIC GIRL.

PRINTING TRADE ECONOMICS

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

MEDIEVAL PRACTICES IN PRINTERDOM.

Mr. Brewster, a Western lawyer, has presented the trade (*American Printer,* xxxi, 430) with a scheme "which will lead the printing industry out of uncertainty into certainty, out of weakness into strength, out of threatened defeat into complete victory." In furtherance of this scheme, its benevolent originator has published a number of lucid expositions of the havoc wrought by the business system of unlimited competition in printerdom, fitly illustrated by vivid descriptions of the abuses to which customers subject individual printers. He has taken great pains to convey two distinct ideas which can be expressed in the following syllogisms:

1. Competition ruins prices; all printers compete; ergo, all printers ruin prices.

2. Combination raises prices; all printers want better prices; ergo, let all printers combine.

For this information and the persistence with which it is drummed into our heads, we must render thanks; "for we are but of yesterday and know nothing," as Job said in his tribulations, chapter viii, 9.

The combination which Mr. Brewster proposes has a very pleasing form. It is not a trust eliminating personal ownership and reducing all masters to the rank of inactive shareholders. It is not a trade union requiring personal attention and subordination of private interests to the common weal. No; Mr. Brewster's combine is like unto a clearing-house in which estimates take the place of checks, and by this contrivance individualism is to be preserved while the trade will be endowed with the strength of an armor-clad trust.

The logic at the bottom of the scheme looks somewhat strange, but I believe that all great healers have logics of their own. The inventor has observed that in trades doing business on the competitive system the prices of goods go up when the number of tenders goes down, and reversedly, that prices fall in proportion to the rise of the number of tenders. To say the same thing with reference to the printing trade—prices of printed matter rise when few tenders (i. e., estimates) are thrown on the market, and they fall when the market is crowded with estimates.

Upon this observation Mr. Brewster concludes that if the printers will decrease the number of tenders, their prices must necessarily rise; and he virtually proposes the clearing-house



Press of The Henry O. Shepard Co., Chicago.

AN UNWELCOME GUEST.

Three-color plates by
THE MAAS ENGRAVING CO.,
153 La Salle St.,
Chicago.

Printed on
D Enamel (Dill & Collins),
For sale by
THE PAPER MILLS CO.,
Chicago.

scheme with a view of reducing the number of tenders to the lowest possible point. This adroit piece of legerdemain is expected to enable the printers to snap their fingers at the bugaboo called the law of supply and demand and to outwit the estimate-seekers of any town.

However, I believe Mr. Brewster labors under an illusion by thinking that the tenders make the price. This is far from being the fact. The estimates of the printing trade which always float about the mart are nothing more than expressions of the mental state of the printers who really make the prices, which are, alas, too often insufficient to cover the cost of production. As the whole trade is more or less influenced by the number of demands for work made on the craft, so is each particular printer laboring either under a cloud of ignorance or under the illusions of hope, fear and jealousy. Far too many tender their services under duress of financial hardships best known to those who passed through the ordeal of building up a printing plant on credit.

Taking the most optimistic view of the clearing-house plan, we can admit that it may eliminate the effects of ignorance and inadvertence, but never those of recklessness. The general secretary may correct the estimates of flighty clerks, but not those of printers in financial straits. Nor can the best conducted institution of this kind neutralize what is called the law of supply and demand; and every imaginable manipulation will prove ineffective against the destructive tendencies of estimates with a selfish policy. The hope of gaining a new customer and the fear of losing one, as well as the passions of envy and jealousy, will find ways and means to make even the new institution and its secretary a curse to all participators.

Isolation breeds conceit and vice and is the fruitful source of many unpardonable estimates. Printers growing old in dingy shops without mingling with their colleagues in arms must necessarily grow sour in spirit and temper, and will then always blame on ill-will what is due to untoward circumstances brought about by an inexorable common fate. The Typothetæ is the contrivance of the trade to ameliorate, especially, the evils of isolation, and in the course of time even those which seem at present irreparable. In its cozy rooms, within easy reach of all master craftsmen, it provides hours of rest for mutual reflection and exchange of opinions on current questions. Its small and large gatherings cultivate friendship, mutual confidence and reliance on the trade, as well as self-reliance. The Typothetæ's common struggles against common foes awake that spirit of craft-solidarity which will cure the canker of conceit and selfishness — the real cause of the decline of the trade.

But the Typothetæ is not yet what it ought to be. A spirit of superciliousness bars the young beginners and printers in moderate circumstances. If the average printers do not come to the Typothetæ, the Typothetæ should come to the printers and pull them out of their cobwebs of fear and jealousy with the gentle force of refined manners and kind suasion. Those who were fortunate enough to cross the sea of printers' troubles ere the haven of rest was closed by the frost of selfishness, should remember the latecomers who have to use ice-breakers to get into the port of safety. Strange, the editor of this has never, since old Doug Taylor retired, heard a word of sympathy or encouragement and has never received an invitation to appear where Gutenberg's disciples meditate on the weal of their craft or show their social nature at the banquet table. This, indeed, is not right. Do not be a set of Philistines!

However, let us return from this digression to the Printers' Estimate Clearing-house, and assume it to be a real panacea of the printers' moral and economic ailments. Then it remains to examine the modus operandi of the institution. What is the secretary to do for me and every one of the printers who compete for the work which is to be done in our community? Above all, I expect him to protect me from the loss of my old and reliable customers through lower bids of my competitors, and every one of my competitors expects the same. From the start, this is a tacit concession of private ownership of the customers which every individual printer happens to have. Up to this date, patronage was considered an ever-flowing stream whose waters come and go, but always nourish every individual printer doing business on its shores. Henceforth, patronage is to be looked upon as if it were a pool divided by imaginary lines and each division having an owner. Aside from the fact that all pools emit odors of stagnation, this idea works a double wrong. It bars new beginners from participation in the work of the community and binds customers to that house with which they are connected, fining them for leaving their old printer even for good cause. This, gentlemen, is against the spirit of our laws, and it is not well for an intelligent trade to act in contravention of the spirit of the age and the institutions of the country. The Printers' Estimate Clearing-house idea is a resurrection of the hateful craft-guild despotism of the sixteenth and seventeenth centuries, no better than the idea of the union label. Both divide the work which is to be done among certain rings, and ostracize newcomers. Both deny by indirections the inalienable right of customers to go where they please and to employ whomsoever they choose. Let me tell you, if any change of our customary ways of doing business is contemplated, it must be made with the consent of all concerned, and I believe that the customers of the printing trade will readily give their consent to any legitimate change which is made on the broad basis of equal justice to customers, employers and workingmen.

Now one final glance at this question: What must I and every one of my competitors do to put the secretary of the Printers' Estimate Clearing-house in the position to protect me against all other members of the combination, and also all my competitors against me and outsiders? To begin with, the secretary must know which part of the custom of the city belongs to me and which to others. The only way to let him know this is to give him itemized copies of the open ledger accounts of each printing-house. Even the oldest friends of each printer, who never estimate the cost of their work, but merely send their order to whomsoever they trust, occasionally go on an estimate shopping tour, not exactly to accept the lowest bidder, but simply to assure themselves that their old printer is up to date. Of course, my old business friends will not ask me to estimate on work which I have done for years, but they will go to my competitors. Thereupon my competitors are bound to submit their figures to the general secretary, who is expected to answer: "Hands off, gentlemen; this customer belongs to Cherouny; please make your estimate ten per cent higher than Cherouny's price." How can the official give such an answer if he has not in his office a true copy of each member's ledger?

Colleagues, this is asking too much. For no consideration would I submit to this condition.

However, the promoter answers: "It is not absolutely necessary to divide the patronage of a town among the members of the combine before commencing operation. If Cherouny's customer asks Printer Bull for estimates, the latter will deposit his bid with the general secretary, who will thereupon inform every member of this fact and his figures. Thus Cherouny will have an opportunity to establish his claims on the estimate shopper without filing a copy of his ledger in the office of the combine." From the start, the objection presents itself that the customers will hardly be kind enough to wait for the red-tapeism of the Printers' Estimate Exchange. But the promoter curtly replies, in a true walking-delegate style: "The customers must wait; the combine will have power to compel them to wait." Well, let us suppose that the enlightened printing craft be successful in enforcing the rule, "Estimates furnished two weeks after application," and consider only one of the perplexities which may arise every day.

The general secretary may find that Cherouny's price ought to be protected. But Printer Bull retorts: "This is not right; long before this customer went to Cherouny, he belonged to me, as I will prove by my ledger." Of course, the general secretary invites both printers to his office in order to amicably

settle the vexed question. Cherouny says he had to buy extra chases to suit the customer's peculiar work. Bull retorts that he bought five hundred pounds of new 10-point to please the man's whims. Meanwhile appear three other members of the combine as claimants of the estimate shopper. They had done some work for him and want to be considered in the present case. "I bought extra chases!"—"I invested in two hundred and fifty pounds new 6-point."—"You enticed the customer away from me."—"You made too low a price merely to get him away!"—"You are a base perverter of the truth!"—"You lie!"—"Extra chases."—"D—— you!"—"To h—— with you!"—Sleeves roll up.—***—hats fly around—***—black eyes! Human nature always runs from one extreme to the other.

Upon this, the general secretary becomes conscious of his high mission as peacemaker of the craft. But, alas! he shares the dire fate of all who interfere in family quarrels—all fists and office chairs fly at him, until Bull cries out with bleeding nose: "What is the use—where are my specs? Let's have a drink."

Yes, and let us no longer discuss this scheme concocted by mountebanks. Did you send in your check?

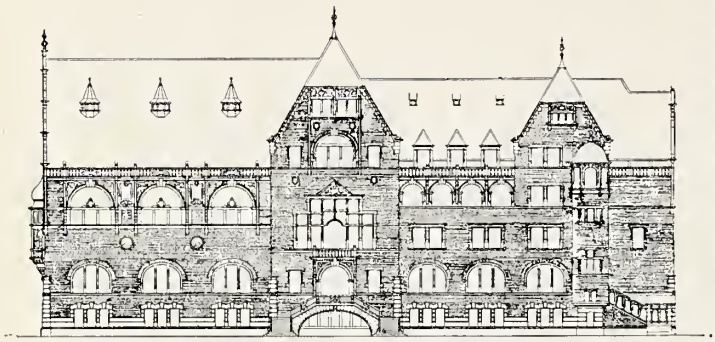
THE GERMAN BOOK-TRADE HOUSE AT LEIPSIC

was finished during the year of 1900, and is, perhaps, the greatest and most beautiful home of the graphic arts in the world. The entrance is on Dolz street. A broad perron leads to the vestibule, which gives a full view of a double staircase. Around a square yard are grouped the various halls and rooms of five stories. On the southeast corner is grand Gutenberg Hall.

The basement contains the heating and lighting apparatus, together with the necessary storage and packing rooms.

The third floor is devoted to a permanent exhibition of book-trade machinery. An exit on the south side connects the building with the bookseller's house, which is situated in the garden. On the right of the entrance are the reading and drawing rooms, connected with the library through an elevator.

The main stairs leads to the offices of the Book-Trade Society and the meeting-rooms of the various trade associations. The printers', bookbinders' and other kindred craftsmen's unions meet here. On this floor is also the entrance to the



GERMAN BOOK-TRADE HOUSE, LEIPSIC.
View from the garden of the Booksellers' House.

above-mentioned Gutenberg Hall, a kind of a printing-trades chapel, adorned with pictures and statues of all great inventors, artists and patrons of the printing trades. Connected with this is a small meeting hall and a large printing-trades museum.

The main story contains one extensive hall devoted to the exhibition of works of the printing industries as well as of products of artists who work in connection with them. The upper story is devoted to similar purposes and contains, besides, the private rooms of the house officials.

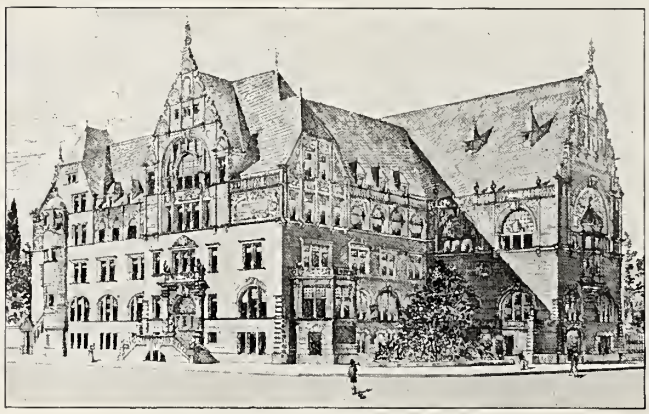
Every member of the printing trades in the whole world is invited to join the society, in order to further this undertaking, which is undoubtedly the grandest of the kind. The yearly dues are $2.50, and can be addressed to the German Book-Trade House, Leipsic, Germany.

No printer and publisher visiting the continent should fail to view this unique temple of the art preservative of all arts.

ON MR. DE VINNE'S PROPOSITION TO INCORPORATE LABOR UNIONS.

1.—Why Unions Should Be Incorporated.

About a year ago, Mr. De Vinne advised the Typothetæ to prepare for the adoption of the system of collective bargaining for the settlement of the terms of labor in the printing trades. Standing on the sound principle, "It takes two to make a bargain," our venerable grand master argued convincingly that it



GERMAN BOOK-TRADE HOUSE, LEIPSIC.
View from Dolz street.

would be better for employers to enter into collective contracts with the Union than to cling stubbornly to the fiction of the individual contract system and be in reality nothing but obedient subjects to union dictation.

While the Typothetæ was in session at Kansas City, Mr. De Vinne wrote his second letter on the problem of how to adjust the future relation of the Typothetæ to the Union in order to pave the way for "ante-strike arbitration," which term is but a synonym for collective bargaining. After advising the employers to consolidate their typothetæs, together with their funds and administration, Mr. De Vinne turns to the Union and finds that its organization does not satisfy the friends of collective bargaining. While each employer is by law responsible for the strict fulfilment of all stipulations of any agreement, the Union is altogether irresponsible and nobody can bind its members to live up to its collective agreements. In accordance with the principle that only the law gives force to compacts, it is proposed to incorporate the labor unions, and to this end local typothetæs are advised to petition their State legislatures to do so by compulsion.

2.—Compulsory Incorporation Is Impracticable.

From the start, it seems impossible in any one of the United States to incorporate any body of workingmen by force of law. Even Kansas, always ready to act upon the most visionary suggestions of modern populism, would hesitate to ordain that "all printers' unions are henceforth to be bodies corporate, to the end that master printers may be able to sue them for breaches of contract committed by any of their individual members."

Besides, I heartily believe that all attempts to regulate business intercourse by compulsory laws of State are against the spirit of our institutions and the genius of our people. The words compulsion, coercion and force do not belong in our governmental dictionary, except when used in connection with minors, bums and criminals. Nothing is more revolting to employers than the deprecable habit of labor unions to resort to coercive measures in questions which ought to be settled by mutual understanding. It seems to me that employers claiming

immunity from union compulsion should abstain from doing unto workingmen what they know to be wrong and hurtful to themselves.

3.—Incorporation of Labor Unions Is Unjust.

Viewing the proposition of compulsory incorporation from the highest plane of American statesmanship, which places the advancement of social justice above the furtherance of private business interests, we must condemn it altogether. Trade unions are, to a great extent, popular benefit associations. Their funds relieve a good deal of that suffering which is wrought by social injustice. The pennies collected from our workingmen are meant for the helpless victims of the prevailing business system of unlimited competition — namely, for the impoverished out-of-works, the sick and superannuated, and those who could not with a lifetime of type-sticking provide for a Christian burial. It is not and never can be right to put the union charity funds at the mercy of relentless employers claiming damages. If the law clothes our unions with legal personality, there will be no end to lawsuits against them. Every quarrelsome employer will hold his union responsible for sins committed in the name of the union by some half-witted bum. Experience teaches that we have only very few judges who would not, in a case of capital against labor, interpret the country's law in the damnable spirit of the Manchester philosophy. The greater part of the class of employers would harass their unions by actions at law for trifles, in order to



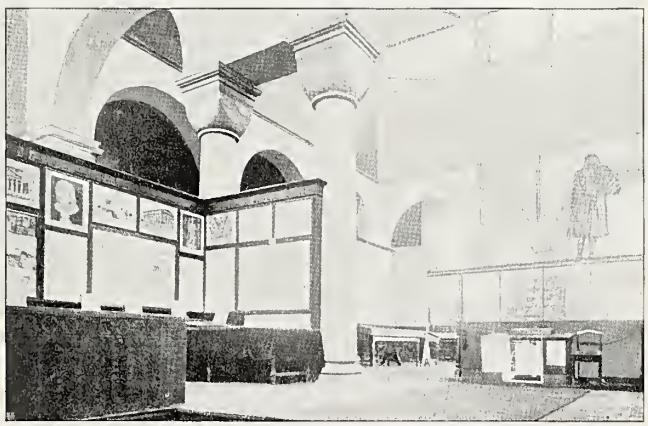
VIEW OF THE BOOK-TRADE EXHIBIT, LEIPSIC.

deplete the trade-union funds by lawyers' fees, damages and fines — simply to crush trade-unionism.

No, Mr. De Vinne; let us not sacrifice justice for petty class interests and indulge the desire of revenge for sins committed by the unions against us. Eye for eye, tooth for tooth, is not a rule to advance peace and prosperity. Let us do better and provide another kind of incorporation which will tend to protect the union benefit funds against embezzlement by those in whose hands they are placed for safe keeping.

4.—Essential Conditions of Incorporation of Labor Unions.

True enough, incorporation of trade unions has many desirable features. But, in providing for it, we should not forget that an American workman's freedom of contract involves his liberty to combine and to stipulate with whomsoever he will consent to associate in his labor. We employers would frown down every legislator who would attempt to limit our freedom to contract with whomsoever we please, and infringe upon our liberty to stipulate with whom we will consent to associate in business. Why should the class of employers enjoy business privileges which are denied to the class of employes? If there



VIEW OF THE BOOK-TRADE EXHIBIT, LEIPSIC.

is to be incorporation, the general principle of equality would require that labor unions be vested with the same rights which partners and corporations enjoy, namely, to get the best price and the greatest amount of satisfaction in the pursuit of business. Nothing should be made actionable in labor disputes which is not actionable in disputes among partners.

5.—We Need a Federal Industrial Code.

Finally, I consider the plan of incorporating trade unions under State laws as against our vital business interests, in the same sense as it is hurtful to our best interests to have forty-four different bankruptcy and marriage laws. What we require is a federal industrial code, based on the principle of self-government in business, and operating alike in all parts of our country. If we mean to keep inviolate our business liberty while invoking the power of State against certain abuses of trade unions and trusts, we must apply to the United States for municipal charters. It would be in keeping with the genius of the American people and its Constitution to consider the organized printing trades — employers and employes — as agent of the general Government to regulate their intercourse as well as the traffic of the printing trade with the public. Such incorporation would mean to delegate to our national trade bodies that portion of our governmental functions which has so far "not been delegated to the United States by the Constitution, nor prohibited by it to the States" — namely, to preserve the peace among the industrial classes and justice in the relation of producers to consumers. Until our nation is ready to do this, we must rely on the good sense of our unions to carry out the obligations of any contract into which they may enter — and I venture to say that, with the downfall of the home-rule principle in the printers' union, the good elements will be strong enough to enforce their agreements. At any rate, we *must* assume that laborers are just as good as employers. There is no warrant for the accusation that their moral standard is below that of the employers, and consequently that they should be subject to any kind of compulsion which does not also cover the employers.

NOTES.

"KNOW ye not that a little leaven leaveneth the whole lump? Purge out, therefore, the old lump, that ye may be a new lump, as ye are unleavened."— 1 Cor., v, 6, 7.

STATISTICS show that the introduction of the line-casting typesetting machines into Germany has in no way decreased the prosperity of the typefoundries. From all reports it seems

that the four past years were more prosperous than any previous period.

THE French Chamber of Deputies passed a bill providing for the abolishment of private labor bureaus. The right of individuals to secure positions for workmen is to be revoked and to be placed in charge of the Government.

THE strength of employers' and employes' trade unions in little Denmark seems to be greater than in any other country in the world. There are reported to be fifty employers' associations, with 7,172 members, and ten central organizations of large industrials. Also 1,195 employes' unions, with 96,295 members.

THE *Midland Mechanic,* of Kansas City, a labor paper of the better class, says in regard of the platform at the head of THE INLAND PRINTER'S Department of Printing Trade Economics: "There is much which may be said in favor of this platform of Mr. Cherouny's. While some may contend that it is visionary and impracticable, in doing so they display an ignorance of present conditions. We all must admit the justness of the common scale, based on the actual cost of living.



Courtesy Minneapolis "Tribune."

MRS. NATION STARTS A PAPER.

She's up against the real thing now.
Drawn by R. C. Bowman.

Naught can be said against the common rule for every workshop in the country. The hardest planks in this platform to establish will be the first and second, and without these the balance is worthless. The employers must drop the stereotyped expression, 'I want to run my own business.' The unions must abandon the exploded doctrine of local autonomy. With these false impressions dispelled, the step of Mr. Cherouny's platform will not be a long one. Both sides, however, will need much education before they will consent to take this progressive step."

THE *American Printer* informs its readers, on page 441, that Germany has no government printing-office. This is not true. The Imperial Printing-office, situated on Oranienburger street, Berlin, is a model institution, built up without regard to cost on strict scientific and business principles. The present technical superintendent, Mr. Tedc, worked at Cherouny's in New York, about 1870-2. The sub-foreman of the composing department, Mr. Max Wuste, is teacher of the art of typesetting at the Berlin Trade School, on Niederwall strasse, who kindly introduced the writer into this institution and provided him with the material for his articles on the German Printing Trade School, which were published in THE INLAND PRINTER during the past year. The *Printer and Lithographer,* published by Ernst Morgenstern, contains the following interesting item on the capacities of the Berlin Government Printing-office: "The administration has given to several compositors scholarships on the Royal Academy of Oriental Languages, in order to learn the Chinese language. The Imperial Printing-office is in possession of about ten thousand of the twenty thousand letters of the Chinese language, which are divided into sixteen classes."

GEMS OF WISDOM FROM THE WORKS OF THE AMERICAN FATHERS.

ON PROPERTY AND GOVERNMENT.— Madison says, Federalist x: "The diversities in the faculties of men, from which the rights of property originate, is . . . an insuperable obstacle to a uniformity of interests. The protection of these faculties is the first object of government." Modern theorists and capitalists vehemently pronounce the opposite doctrine, that the protection of the things produced by the faculties of men is the first object of government, and that the development of the productive faculties of men must be seriously left alone. Nevertheless our nation has several times in the most emphatic manner acted in strict accordance with Madison's views. The abolition of slavery, the common school system, the factory laws which provide for sanitation and safety, as well as our tariff, patent and trade-mark laws, are grand institutions for the protection of the productive faculties of our people. The next step will be the promulgation of a federal industrial code for the protection of the mechanical skill of the nation. The people will not brook the gradual deterioration of its artisans through neglect and even abuse of its apprentices and journeymen. The nation's mechanical skill shall and must be preserved. Down with the rights of unlimited competition, which undermine skill and fidelity and therewith our business progress in the markets of the world.

ON PARTY PRINCIPLES.— Madison remarks in the same place: "From the protection of different and unequal faculties of acquiring property, the possession of different degrees and kinds of property immediately results, and from the influence of these on the sentiments and views of the respective proprietors ensues a division of the society into different interests and parties." This abstract truth becomes immediately evident by putting it into concrete form. From the protection of people who have skill *and* tools, as well as from the comparative neglect of workingmen who have nothing but skill, has resulted the present unequal distribution of the national dividend; from the influence of large, moderate and small incomes on the sentiments and views of the respective classes has ensued the present social and political, horizontal and perpendicular cleavage of our people.

ON PARTIES.—The same sage remarks on political parties, Federalist x: "The most common and durable source of factions has been the various and unequal distribution of property. Those who hold and those who are without property have ever formed distinct interests in society." Trade-unionism of employers and employes is nothing but a coagulation of men representing distinct interests in society, in addition to the political segregation of the people by party platforms.

ON THE PARTY GOVERNMENT.— Madison declares, Federalist x: "No man is allowed to be a judge in his own case, because his interests would certainly bias his judgment and, not improbably, corrupt his integrity. With greater reason, a body of men are unfit to be both judges and parties at the same time." No trade union should be allowed to be judge in its own case; no employers' association should have absolute control of trade justice. No party should control all the branches of government.

ON THE SOCIAL QUESTION.— Hamilton understood the true causes of our present social dissensions at a period when they were still dormant. He says, Federalist vii: "The habits of intercourse, on the basis of equal privileges (unlimited competition), to which we have been accustomed from the earliest settlement of our country, would give a keen edge to causes of discontent." In another place this true statesman asks: "Is not the love of wealth as domineering and enterprising a passion as that of power and glory?" Indeed, trusts are as domineering and enterprising as trade unions, aristocracies and oligarchies.

APHORISMS.

PERSONAL liberty can never be absolute. The laws of state and custom regulate the movements of the human will between the two extremes of subjection and anarchy.

COMPETITION is submission.

THE outflow of capital into foreign countries is the principal cause of arresting the decline of profits. A dyke against the influx of capital into the printing trade is the best means to raise its profits. A strong union of all its devotees is by its very nature an embankment to protect the craft from inundation by the everflowing stream of capital.

TRADE unions always forget that their employers temper the severity of adverse seasons by retaining their best men even if there be not work enough to keep them fully employed. The pay-roll of a large printing-house is nearly stationary while the profit account often falls like a barometer at the approach of a northeastern storm.

Large printers virtually and practically save for their employes in the busy winter season, and bear cheerfully the fluctuations of the dull summer season.

Any employer can easily raise a quarrel with his workingmen — it takes a gentleman to forbear from resentment and to govern his chapel through kindness.

Some typothetist writers and speakers tell us that an indefinite set of notions, comprised in the idea of "manhood," compels us to resist union workingmen on principle. Why should we reduce our daily business life to an everlasting feud with our employes? Did the Creator endow us with brains to overcome the will of our breadwinners through quarrels or through the exercise of that enlightened American statesmanship which under all circumstances respects the popular sentiment?

Many typothetists wink a hint and speak of a splendid hereafter for employing printers if they will only join the local rat-catchers' club for the promotion of liberty and poverty. I do not care for that sort of business happiness which rests on the loyalty of renegade and retrograde and profligate craftsmen. I want that workshop-peace which results from the good-will of workingmen and mutual agreement on the vital conditions of the printing craft.

Fight the union! they say, and in case nervous and financial prostration should befall you, ring up the Typothetæ central and draw on its surplus of commiseration and funds. I care not for typothetæ charity to help me in Quixotic enterprises. I want the greatest amount of that prosperity which fate has meted out to printing craftsmen, and am sure that I can not get my share of it by quarreling with my coworkers. Prosperity depends on peace, and peace on mutual understanding.

Suppose I become a member of the rat-charmers' club, and suppose I succeed in getting a sufficient number of skilful renegades, so that I am able to exclude those profligates that smell of garlic and whisky; how should I then evade the permanent and passive resistance of the class of breadwinners? An employer may think himself great if he outwits his union. But society says, A gentleman should not quarrel with workingmen!

The instincts of self-preservation and economy operate uniformly in human nature. Craftsmen of every rank and nationality have at all ages associated in order to preserve the conditions essential to their existence, at the smallest cost of time and money, whenever they found that individual efforts were insufficient to this end. Whether associations of this character appear in history under the name of guild or zunft, trust or trade union, typothetæ or syndicate, is immaterial. The spirit is the same.

The craft guilds of the Middle Ages were formed to protect individual liberty and the income from labor against the covetousness of the strong men in society. From the start they were forbidden and terribly oppressed by the State Governments. Nose-splitting, ear-clipping and branding on the forehead were common punishments inflicted on walking delegates. Later on the craft guilds were tolerated, and then legally recognized, and finally they became members of the governmental organism to preserve justice and liberty in business. The history of modern trade-unionism presents the same general features of development. The first primitive trade clubs of England were formed to protect the liberties and incomes of the laborers against the capitalists who considered the old apprentice laws of England — the 5 Eliz., 4 — an obstacle to the expansion of industry. The small and badly governed trade unions of the weavers, tailors and wool combers, etc., were at first violently opposed by society, State and Church, then merely tolerated as one of the evils that flesh is heir to. After a period they were recognized by law and took the character of useful social institutions for the preservation of industrial peace through the formation of courts of conciliation and arbitration by Mundella and Judge Kettle.

The individual craftsmen of the new world need more than those of other nations close unions for the preservation of their liberties and incomes, because the individual liberty of exploitation of the weak by the strong and unscrupulous is not, as in Europe, tempered by laws of morals and custom.

ANSWERS.

Samuel Gompers, president A. F. of L., and others.— Cherouny's book, "The Historical Development of the Labor Question," is out of print. It will be revised and republished in due time.

Apprentice, Ohio.— *Question:* "How can I learn to do presswork while working in a composng-room?" *Answer.*— Study the text-books on pressmanship. I believe Mr. Kelly's work, published by The Inland Printer Company, is the best in existence.

W. W., Mssouri.—William H. Sylvis organized the first Iron Molders Convention, July 5, 1859, at Philadelphia, and also the first National Labor Union with political tendencies. See "The Life, Speeches and Labors of W. H. Sylvis," Philadelphia, 1872.

Fritz, Newark.— *Question:* "Will the German employers' and journeymen's unions renew their contract and keep up their guild organization?" *Answer.*— From all reports, they will, although the workingmen have decided to ask for better terms of labor than they had during the first five years of their organization.

Dagger, Penn.—The Pope has written a new encyclical touching the labor question, and I shall undoubtedly study this document and acquaint the readers of The Inland Printer with its contents. I am no Catholic, but I honor Pope Leo XIII., whose eminent qualities of heart and brain command respect.

Boy, New York.— *Question:* "Will a course of instruction at the Cooper Institute help me in my trade?" *Answer.*— Study mechanics and drawing, arithmetic and bookkeeping. The knowledge of these branches will undoubtedly lift you far above the average workingmen and prevent you from wasting your leisure hours by hanging around street corners.

X. Y. Z., New York.— *Question:* "Should not employers professing trade-unionism live up to the demands of their trade unions?" *Answer.* Of course a man ought to live up to his principles; but, alas, no human being on earth is really free to act entirely according to his principles. Circumstances control most of our actions in daily life. A preacher of the Gospel may know the ways of grace and yet be unable to walk on the narrow path, because his Creator made him subject to inherited sins and impure inclinations. "He that is without sin among you, let him first cast a stone." An employing printer may better understand the value of trade-unionism than his workingmen, and yet be placed so that he can not live up to its demands. A manufacturer of garments may be in deep sympathy with his seamstresses who are to live on $3 a week, and yet be unable to raise their scant wages. I know manufacturers who went out of their line of business because they could not stand any longer the sight of ill-paid workingmen and under-paid women. Even so may a trade-unionist understand the evils of the sweatshop system, and invoke heaven and earth against the practice of New York east-side small masters, yet be compelled to buy nothing but sweatshop-made clothing. Indeed, the laboring population, and not the well-to-do classes, buy the cheap stuff made at starvation wages. Moreover, trade unions themselves do not always act according to the spirit of trade-unionism. Mind in this respect the old saying of Christ: "Why call ye me Lord, Lord, and do not the things which I say?" Let me ask those union workingmen who always show more zeal than reason, for that toleration which the ethics of the Typothetæ demand of employers: "We should be slow to condemn the action taken by the journeymen, as it is possible that the influences controlling them may be more than they are able to resist."

A. E. Pollard, Missouri.— *Question:* "What is meant by 'the aristocracy in the printing-office?'" *Answer.*— In every large printing-office are a number of employes who know the work of their concern and are faithful in the performance of their duties — machine operators accustomed to the style and habits of the authors with whom the office has to do; stone hands who are qualified to lay out their work; jobbers and pressmen of a higher grade than the average. I suppose these classes of workingmen are sneeringly called "aristocrats" by those who are once in a while called as subs or to help out when a rush of work comes along. As a man six feet tall is bound to know that he can look over the heads of his smaller fellow beings, so is the "aristocracy" of the print-shop undoubtedly conscious of its greater skill and faithfulness when comparing their efficiency with that of the sub-printer. Let me assure you that the "aristocracy" are a proud set of printers, and not slow in demanding higher than union minimal wages, which are usually cheerfully granted. To demand of an employer or foreman not to value the "aristocracy" higher than the subs and to lay off superfluous workingmen by drawing straws, or throwing dice, or in alphabetical order — this is sheer nonsense. I believe Goethe was right in saying: "Only good-for-nothings are modest." Men of merit know their worth, and the spirit of true trade-unionism is to help meritorious workingmen to earn a few dollars over and above the union minimum. Besides, do not forget, the trade union funds come from "the aristocracy of the craft."

THE TECHNICAL EDUCATION.

It had been clearly recognized in England, France and Germany, and it was coming to be clearly recognized in America, that the technically educated man must be familiar as a matter of course not only with practical drafting, but with the processes of construction and with the materials to be used. It was also seen that the typical tools and the correct theory of their use, as well as the rudiments of drawing, involved only simple elements which were suited to the secondary school. A great deal of time could be saved to the student engaged upon the study of civil, mechanical, mining or electrical engineering, or upon the study of architecture, if he could learn his elementary drawing and get systematic practice in toolwork during the period of secondary education.

It was also evident that in many of the ordinary arts of life exact drawing and systematic toolwork enter in such a way as to form the basis for all the attainments of the skilled mechanic. It was thus felt that the boy who expected to be a mechanic in some one of the many trades would greatly profit by a systematic course of instruction and practice in drafting and manual training in a secondary school.— *C. M. Woodward, in Harper's Weekly.*

DEATH OF WILLIAM J. DILL.

William J. Dill died at Philadelphia, February 15, after a long illness, aged sixty-five years. He was a native of Philadelphia, and became at an early date identified with the paper business, having worked at Nixon's mills in Manayunk when fourteen years of age. He also worked for a time in the old Wissahickon mill. From there he went to Lee, Massachusetts, and remained there until the dulness of trade in 1857 forced him to look elsewhere for employment. He removed to Mount Holly, Pennsylvania, returning to the vicinity of Philadelphia in 1861, when he became manager of the Mill Creek mill for C. S. Garrett & Brother. In 1865 he took charge of their Keystone mill, where he remained until the year 1895, at which time the firm of Dill & Collins was formed, succeeding to the



WILLIAM J. DILL.

business of Alex Balfour & Sons. He was always a keen observer of papermaking methods, which gained him what seemed to be an inexhaustible store of valuable information.

Mr. Dill was one of the last of the living papermakers who served his time making paper by hand. He was known as one of the best informed papermakers of his time and had the confidence and respect of those who knew him.

His widow, who survives him, was Miss Mary S. Fritz. The children, who also survive him, are Walter J. Dill, Harry A. Dill and Mrs. J. C. Simpson.

The funeral took place on February 20 from his late residence, 6032 Market street. Interment was made at Leverington cemetery. There were present at the funeral representatives of Mitchell Lodge, No. 296, A. F. & A. M.; Germantown Chapter, No. 208; Mary Commandery, No. 36, K. T.; Lu Lu Temple, A. A. O. N. M. S.; Masonic Veterans; Arctus Lodge, No. 95, I. O. O. F.; Roohootah Tribe, No. 227, I. O. R. M.; board of directors of Belleview B. and C. Association, and the employes of Dill & Collins.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

MATRIX COMPOSITION.—A Toronto correspondent writes: "As a constant reader of THE INLAND PRINTER, I take the liberty of asking if you can give me any information regarding the matrix composition invented by Louis Jaunen, mentioned some time ago in your article on celluloid printing-plates. I have been on the lookout for such a composition as this seems to be, and would like to know where it may be obtained. I have tried plaster of paris, but it is not satisfactory, as only one perfect cast may be obtained from it. Any information on the subject of durable cement molds will be appreciated." *Answer.*—The composition to which reference is made consists of peroxide of lead (red litharge) moistened with glycerin to the consistency of putty. It becomes hard as stone in a few minutes and must be molded at just the right instant while it is setting. It will not stand more than one cast and it is doubtful if any cement can be made which will stand more.

CONCAVED STEREOTYPES.—A San Francisco correspondent writes as follows: "I have been a stereotyper for fifteen years, but there are some things I have not learned yet. One of them is the cause for concave letters when stereotyping large type. I seldom have any trouble with type of ordinary size, but when I have a form containing type of the size used for newspaper headings, for instance, I find depressions in the center, so that the surface seems to be saucer-shaped. I have been unable to discover the reason for this peculiarity and would be obliged to you for any suggestions which would be helpful." *Answer.*—There are several causes for concaved stereotypes. First, lack of whiting or other filler in the paste. Second, insufficient squeeze on the form while the matrix is drying. Third, hard drying blankets. Fourth, casting with the metal too hot. Fifth, pouring the cast with the casting box tilted in the wrong direction, i. e., so that the metal presses against the back or cover of the box instead of against the matrix, or returning the box to a horizontal position before the metal has set.

NEWSPAPER HALF-TONES.—A Washington (D. C.) correspondent writes: "I would like for you to give me as much information as possible about casting half-tones in the matrix." *Answer.*—Various schemes have been suggested for casting or otherwise securing electrotypes or half-tones in the curved

stereotype plates from which daily newspapers are printed. Perhaps the method most often employed is to remove the engraving from its base, after the matrix has been made, and curve it to a perfect segment. After the mold has been adjusted in the casting box, the curved engraving is fitted in its place in the matrix. When the stereotype metal is poured into the casting box, it surrounds and overflows the electrotype, securely embedding it in the cast. Another method consists in removing the engraving from its block before molding, and filling in the depression in the back of the matrix caused by the absence of the engraving with packing of exactly the same thickness as the electrotype. After the cast has been made, the electrotype may be curved and then tacked or soldered into the depression. Full-page electrotypes are usually



THE SNOW MAN.

The gentleman back of the snow man is Mr. Terry Simmons, the veteran editor of the *Plaindealer*, Marseilles, Illinois. The children in the picture are all members of his family, with one exception. The photograph is by Arthur H. Simmons, his son.

cast flat and then curved in a machine to fit the cylinders of the press, but are sometimes cast in a curved box, the electrotype shell taking the place of the paper mold.

A Stereotyper's Troubles.— S. M., Philadelphia, writes: "I have purchased a copy of Mr. Partridge's book on 'Stereotyping,' but fail to find the knowledge I am looking for, and would consider it a great favor if you could put me on the right track. I have many forms to stereotype of solid nonpareil and smaller sizes. I can not get my matrix deep enough, pound with a brush hard as I may, and not smash the matrix. Have done the following with no very good results: Used a matrix made of a 30-pound blotter and five tissues, covered it with a piece of thin muslin, beat in, then pasted my 80-pound back and beat that in until it seemed all down. I have taken a matrix made in the usual way and finished it up without muslin. As my electrotypes are all on wood bases they get warped so I can not use a planer to set the matrix in with, as it smashes through the high places and leaves a bad impression to cast from. I make the regulation paste: Starch, 5 parts; flour, 2 parts; whiting, 1 part; pulverized slippery elm, 1 ounce; to mixture add 6 parts of water and ¾ ounce carbolic acid. I only make a small quantity of paste at a time — enough for a week or ten days. Any suggestion you may offer will be thankfully received." *Answer.*— If you would follow the directions given in the book you have purchased, your difficulty would disappear. Do not use blotting paper, which will not stand pounding with a brush, but procure some regular brush matrix paper, such as is manufactured by B. & O. Myers, of New York. Use the 40-pound paper, and dampen it before pasting on the tissues. The paper may be dampened by dipping it in water and then forcing the water out with a heavy roller. Do not use slippery elm or carbolic acid in your paste, and add a larger amount of whiting, as directed on page 16 of your book. It is not necessary to use muslin over the matrix, and it is no aid in getting a deep mold. If your brush is in good condition, flat and level on the face, there will be no danger of tearing the matrix unless the beating is done with an edge or corner of the brush.

Questions About Electrotyping.— G. R., Minneapolis, Minnesota, asks the following questions on electrotyping: "(1) When a case of work has received a proper deposit of copper, and is disconnected from the dynamo by putting a piece of wood or cardboard under the rod, but still hanging in the same solution, why is it that the deposit will turn red around the edges and in a few hours will run off again, although it does not face an anode? (2) What is the best device for hanging our copper scraps and pieces of anodes in the bath to use them up? (3) What is the most common cause of pinholes in the shells, dots gone, etc.?" *Answer.*—(1) An electric current passing through a solution of sulphate of copper will dissolve copper suspended in the solution whether it is in the circuit or not. This fact may be readily tested by weighing a small piece of copper and hanging it in the solution without electric connection, and after a few hours weighing it again. It is because of this fact that extra anodes not in use, if left in the solution, will make it dense and heavy at the bottom, and frequently cause the deposit to be spongy and granular. (2) Holes in the shell are due either to defective blacklcading, failure to remove the air from the mold by thorough wetting before placing in the bath, or the use of a current so strong that it causes the formation of hydrogen gas on the cathode. Defective blackleading may be caused by a poor quality of graphite or insufficient brushing. The best way to wet the surface of the mold is to place it face up in a tank partially filled with water in such a manner that the mold will be an inch or so under the surface and then direct a stream of water from a rotary force-pump on to the mold. If your trouble is due to the third cause, the remedy is to reduce the speed of your dynamo or use an agitator. The latter is by far the best plan, as the agitator will not only dissipate the gas bubbles, but will enable you to employ a current twice as strong as would be practicable with your solution at rest, and thus double the rate of deposition. (3) Copper clippings and scraps may be utilized as an anode by packing them in a perforated lead box and suspending the box from an anode rod. The box may be constructed of plates of electrotype metal joined at the corners by soldering. It should be somewhat longer and deeper than your cases and about four inches wide. The perforations should be as near together as possible.

PATENTS.

F. J. Wendell, of New York, in patent No. 666,835, shows a new form of newspaper-column stereotype and base. The adjustment of the parts to each other is quite simple and practical. When the plate is in position it is maintained by column rules on the side.

A stereotype chase is the subject of patent No. 668,374, by William G. Herz. By means of a key inserted at the corner, the locking of both sides may be accomplished at a single operation.

TO A BOOK-WORM.

Oh, gentle worm, most wise, though oft denounced a pest,
Who didst the pages of the ancients' books infest,
Their contents chew upon and inwardly digest,
I envy thee when o'er thy course I look.

For 'twixt the vellum walls of some sweet classic tome,
'Mid leaves ink-scented, thou didst have thy cloistered home,
All margined round with virgin fields in which to roam
Whene'er thou caredst to leave thy lettered nook.

And when thou 'dst riddled thy last line, O Ptinidus,
What happy destiny was thine, denied to us,
To lay thy sapient bones in such sarcophagus,
And be forever buried in a book!

—*John H. Finley in March Century.*



Courtesy Chicago "Daily News."

A MARCH NEWSPAPER ILLUSTRATION.

Drawn by Fred Richardson, Chicago.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO CLEAN the spacebands daily; don't rub them with emery or file them.

THE Manila (P. I.) *American* will install a battery of Linotypes this spring.

ABOUT twenty Lanston Monotype machines are in use at various points in England.

MORE than fifty Simplex typesetters have recently been installed in printing-offices throughout the United States.

THE Boers in South Africa are reported to be converting into bullets a large quantity of Linotype metal which they confiscated.

MACHINE operators of Charleston, West Virginia, have secured an advance from $16 to $18 for day work and from $18 to $20 for night work.

I. W. ALLSPAUGH, Linotype machinist on the Stockton (Cal.) *Mail,* has begun the repair of over six thousand matrices, which had been thrown away by former machinists. To many this would seem an endless task.

THE *Jewish Express,* of London, England, and the Jewish *Abendpost,* New York city, printed in the strange conglomeration of tongues known as "Yiddish," have installed Linotype machines, which now handle the curious characters with ready adaptability.

THE possibilities of combinations of Linotype borders in the hands of an ingenious printer are illustrated in the catalogue sent out by the Buxton & Skinner Stationery Company, of St. Louis, Missouri. They make a specialty of furnishing Linotype borders to the trade.

THE competition in tabular matter composed on the Linotype, recently held in England, resulted in Henry Bell, of the *Mid-Ulster Mail,* Crookstown, winning the first prize (£3), the second prize (£2) going to Henri Badin, Grenoble, France, while the third prize (£1) was won by Arch. Hamilton, of the *Scotsman,* Edinburgh.

IT is reported that two operators on the *Daily Review,* Decatur, Illinois, after fooling with the keys of the Linotype for 7¼ and 7½ hours respectively, were surprised when they found they had strings of solid brevier, thirteen ems wide, amounting to 51,600 and 53,110 ems, to measure up at the end of the day's work. These averages of over seven thousand ems per hour, under the circumstances, surprised others also.

NEW YORK TYPOTHETAE, it is said, contemplates asking the typographical union for a number of changes in its scale of prices, among them being that learners on machines shall work eight weeks instead of three; that, on the introduction of machines into an office, such office "may" take old hands, instead of "shall" take them (as at present required by No. 6); that operators may work as operator-machinists and that machinists may cast slugs and dashes.

THE issue of the Surrey (England) *Mirror* of January 11 was in the nature of a typographical or rather "slug" curiosity. The whole sixty-four columns of which the issue consisted, display advertisements as well, with the exception of the heading of the paper, a title-line on the fourth page, and a signature to an advertisement, was produced on the Linotype in its office. The fonts used were long primer, minion and nonpareil, two-line minion and two-line ruby, pica, long primer and brevier albion, and nonpareil doric.

MUSIC type may yet be composed on the Linotype. William H. Lock and John Broadhouse, of London, England, have patented in that country a method which consists in each of the characters or symbols of an alphabet for sheet music being allocated to one or more equal square areas. Thus in any font made in accordance with this invention, the unit is a square of a given dimension, and the length and height of every page composed in that font will be an exact multiple of that unit. The matter may, therefore, be composed line by line in a composing machine.

RICHARD ROEDIGER, of the Dawson City (Alaska) *News,* who with the Linotype machine which he is taking to Dawson City was snowbound at Skagway for about two weeks, finally broke through and got as far as White Horse. When about ten miles the other side of that place bad weather was encountered, and Roediger returned to White Horse for help, leaving John Barber, who accompanied him as machinist, camped by the roadside. Recent arrivals in Skagway who "mushed" in from the Yukon country reported a man with a "printing-press" on a broken-down sled, who was keeping warm by means of a curious looking oil-stove. From the description, the lone watcher is supposed to be Johnny Barber, practicing with his coal-oil burner.

PURIFYING METAL.—"Doctor," La Crosse, Wisconsin, asks: "What is a good method of cleaning Linotype metal? I have tried rosin to a small extent, but it does not seem to do the work. The plungers of my machines get so dirty that I have to take them out sometimes twice a day. Is it because in smelting the metal it is not heated enough?" *Answer.*—The proper way to renovate the metal is to plunge a stick of green wood, attached to a long iron rod, into the molten mass and allow it to remain until the boiling it will cause ceases. Stir it thoroughly and skim off the dirt. Rosin is used to reduce the dross. Metal deteriorates and oxidizes more rapidly the higher the temperature of the metal. Heat it only enough to allow it to be poured. Good metal does not clog the plungers with litharge.

AN INGENIOUS PENNSYLVANIAN.—James R. Meek, with the Bradford (Pa.) *Record,* sends the following description of apparatus which he uses to lighten the labors of running a Lino.: "An apparatus I use to polish matrices and spacebands consists of a 12-inch pulley to one side of which is fastened a

circular board covered with soft felt. I rigged up a perpendicular shaft and run this pulley, felt-side up, loosely on this shaft, driving it from the main shafting at a speed of about seventy revolutions a minute. The felt is sprinkled with graphite, and by holding a spaceband a moment or two on the felt as the pulley revolves, a smooth, glossy surface is produced which lasts two or three days. It is equally efficacious in polishing matrices. Another idea of mine is a rubber hose attached to a large air pump used in the office and driven by power, with which I blow the dust and fine particles of metal from the machine after the day's work."

A Suggestion from Georgia.—The following is from W. T. Anderson, of the Macon (Ga.) *Telegraph*. If others among our readers would follow his example and contribute descriptions of such appliances and methods as have proven of merit by experience, this department would become of greater value to all. Mr. Anderson says: "I have had so many good pointers from the Machine Composition Department that I think it time for me to do something for my fellow-men struggling with that bundle of perverseness known as the Linotype. A scheme I use to prevent the pump-stop slipping out from under the catch-block on the pump lever when thrown forward by a short line, is to grind the tip of the pump-stop to a chisel-like edge and also bevel the under side of the catch-block so that once the pump-stop is under the block it can not slip out. I have been using this about three years and can recommend it to do the work. I am willing to apologize to others using the same scheme, but there may be some who have not thought of it."

A number of important improvements have been added to the latest type of Mergenthaler machine, making the work more perfect and adjustments less difficult. The most prominent change is in the knife block, the wedge being positively connected to the knife so as to move the latter accurately when changes are made to trim the various thicknesses of slugs, rendering calipering or loosening of screws unnecessary. The clutch mechanism is no longer adjustable by means of nuts on the end of the driving shaft, but is in a fixed position. A ring burner under the metal pot and four tubes under the throat is the latest thing, while the governor is a much smaller affair, is adjustable by raising or lowering the height of the mercury in the tube, and is surmounted by a gas-pressure indicator. The frame of the machine is decorated at various points with hints to those in charge. In addition to the old-time "Skim dross off metal," the following are now found: "Clean spaces twice daily"; "Shut off before opening vise"; "Keep matrix channels clean"; "Oil machine often—avoid excess."

William H. Lassell, a machinist-operator, now reading proof on the *Daily Press*, Newport News, Virginia, sends a copy of a late edition of that paper which contains a page devoted to incidents in the life of George Washington, embellished by a design, occupying a half page, of two massive columns supporting an arched roof, a pedestal in the center being surmounted by a portrait of Washington. The noteworthy feature of this production is the fact that it is composed of star-border slugs entirely, parentheses being used to give a fluted appearance to the pillars. Mr. Lassell writes: "The job was gotten out hurriedly, in spare time between proofs, and with no tools save a dull knife, a worn-out file and an antediluvian slug-cutter. The two supporting columns contain thirteen slugs in width, representing the thirteen original States that supported our Union, and to carry this idea further, the reading matter contains thirteen of Washington's ideas, drawn from his farewell address, and I was given the thirteenth page on which to exploit it." The page shows skill and resourcefulness.

At the fifteenth annual convention of the American Newspaper Publishers' Association, held in New York city February 20-22, the subject "Is there anything new and good in the line of mechanical composers?" was brought up. It was stated that the New York *World* was to give the St. John Typobar, a cold-process machine, a trial. D. C. Seitz, of the *World*, said that if the Typobar could do the work claimed for it, it was a good thing, and its general use in the *World* office would mean a saving of $500 a month for gas now used in heating the type metal. He said the manufacturers of the machine had made a request to put a machine in the *World* office in order that it might be tested, and the request had been granted. The machine had not yet been sent and he did not know when it would be. The subjects "Is any member using the graphophone in connection with the Linotype," "Has any member any new devices or improvements on the Linotype other than those made by the Linotype Company," were passed. Regarding the subject, "What is a fair dead-line to establish in determining the competency of a Linotype operator?" the general opinion seemed to be that an operator should be required to set 4,500 ems per hour. Many of the members were interested in the exhibition of a typewriter with a keyboard similar to that of the Linotype machine.



"WILL HE NEVER COME?"

"Linotype," Watertown, New York, writes: "Kindly answer the following questions in columns devoted to machine composition: (1) Very frequently just as the spacebands are being transferred from the line to the spacehook, they (the spacebands) will twist and become jammed so as to prevent the spacehook carrying them to the spaceband box. What is the cause and what will remedy it? (2) Can you tell why it is that an operator will break from one to half a dozen comb springs in a week on one machine, and the same operator on another machine will work for weeks without apparent damage to comb springs? (3) What will remedy metal gathering on back of mold? (4) What causes machine to 'carry over' or continue to cast lines when friction clutch is not set too tight and is kept clean and free from oil, etc.? (5) What is the cause of and remedy for the transposition of matrices?" *Answer.*—(1) Probably the curved finger on the transfer slide-

is bent so as push the spacebands under the pawl or hook at an angle which causes them to bind. It is more likely, however, that the slide finger does not push the bands under the pawl far enough to allow the hook to engage them. Perhaps the adjusting screw in the transfer slide does not allow the two parts to come together close enough when transferring. (2) It is obviously not the operator but the comb springs which are at fault. The new-style springs are more flexible and do not break so readily. (3) A good plan is to polish the back of the mold with graphite after cleaning. (4) You have evidently the old-style stopping pawl and catch, the bevel of either of which is so badly worn as not to hold when they strike. If shaft is dry, the machine will be "carried over" instead of stopping. (5) Transposition of matrices and spacebands is generally caused by the brake on the assembler slide not clutching the slide tight enough, and allowing the matrices as they assemble to cause the line to jump away from assembler wheel. See that nothing is interfering with or retarding the matrices before they strike the assembler — such as catch spring or chute spring. If they are detained a fraction of a second, the spaceband, which comes by another route, will beat matrix into assembler, even though struck later.

THE USE OF TYPESETTING MACHINES.—At the meeting of the Upper Des Moines Editorial Association, held at Forest City, Iowa, in February, Mr. Charles D. Hellen, of the Webster City *Freeman-Tribune,* had this to say concerning typesetting machines: "Our century, just closing, has virtually seen the development of the old Washington hand press into the wonderful Scott and Hoe web perfecting presses. I stood recently in the office of one of the great Chicago dailies and saw a huge Scott press turn out a 36-page newspaper, in three colors, printed complete and neatly folded at the rate of 960 copies per minute, or sixty thousand per hour. I stood in abject amazement and wondered where improvement was possible for the coming generation. A few days later I visited the composing-room of one of our own great daily papers, the Des Moines *Capital,* and instead of twenty-five or thirty printers in a large room filled with racks and cases, six wonderful Mergenthaler Linotypes were making music sweeter to the printer's ear than any production of great composers. From these marvelous machines, operated by six expert workmen, fully sixty columns of type are put on the galleys daily, ready for the stereotyper, and from him to the new $25,000 web perfecting press which now adorns the modern newspaper plant owned by Lafayette Young. From Gutenberg to Mergenthaler nearly five hundred years have elapsed, and yet the past twenty-five years have witnessed nearly the entire progress made in typesetting. I regard the Simplex as the most practicable of the new machines, to say nothing of the $1,500 saved in its purchase. It is more simple in construction, requires less expense in operation, and is less liable to require the services of an expert when something chances to go wrong. I am not an agent for either machine, nor would I appear to be prejudiced further than might be naturally expected after using a Simplex for nearly a year and having personal knowledge of its perfect service in our office. It has never been out of order an hour and is today valued by every one in our office far above the purchase price."

PATENTS.

Joseph C. Fowler and Joseph C. Fowler, Jr., of Baltimore, have taken out three patents on a typecasting, composing and justifying machine. The principal one is No. 667,212, and covers the general details of the machine. The type are cast at the top in molds, then carried down through a magazine and assembled from a keyboard, being pushed down the lineway. The justification is accomplished by means of compressible spaces, which are cast automatically by the machine. The whole arrangement is most ingenious and there are but two points that suggest criticism at this time, one being as to whether the type molds being so closely positioned can be kept sufficiently cool, and the other whether the compressible space will be found satisfactory in commercial use. Doubtless the inventors will overcome these difficulties before the machine is marketed. Patent No. 667,210, by the same parties, deals more particularly with the casting mechanism and conveyance of the type to the magazine; also the method of justification. No. 667,211 gives details of the mold employed.

There are three new Linotype patents to record this month. No. 668,457 is by J. R. Rogers, and covers the use of a rubber buffer for protecting composed matrices from the blow of a descending matrix as it comes into the line. Heretofore the life of matrices has been considerably shortened by the pounding received on the side in assembling. No. 666,882 is by C. Holliwell and R. C. Elliott, of Broadheath, England. It provides a means for accenting characters in a Linotype slug by cutting a groove in which the accent type may be placed. No. 666,817, by C. C. Pugh, covers a device to be applied to two-letter machines. Sometimes in raising the elevator too rapidly the upper matrices have bounced out of place, which is obviated by this contrivance.

F. Wicks, of the Wicks typecomposing machine, of England, in patent No. 667,049, shows an improved form of apparatus used by him for charging the tubes or channels of his composing machine.

GEOMETRICAL DUPLICATING ORNAMENTS.

Almost any ornament in the printer's case can, with a little patience and a small amount of ingenuity, be turned into innumerable designs for headings, tailpieces, initials, covers, borders, etc., providing the design in the first place was drawn geometrically. In making the drawings shown in this article great care was taken to use only lines which when duplicated would still retain their character and beauty. In duplicating, two sets of proofs are required, one right and one left. By holding a number of the proofs to the light or jogging them in register, then using a piece of common mirror to find the design wanted and marking along the edge of the mirror, cutting the proofs on the pencil lines and pasting on the reverse proof, you are ready for the second duplication. Square up the size your finished design will be, draw a diagonal line across the cardboard, and square up for the proper proportion. It is best to paste one proof on first, then use the mirror and mark, cut and paste until the space is filled. It is necessary to have a bottle of drawing ink and a bottle of white ink for fixing breaks in the lines and painting out lines where they are not wanted.



The four designs from which all the decorations for the department headings in this issue of THE INLAND PRINTER were made.

All of the headings in this issue are made by this plan. The four ornaments here shown were the only ones used, except that a duplicate set *in reverse* was made to work in connection with these four originals. The originals, as well as the adapted designs, are the work of Mr. Charles J. Costello, of the Viking's Head Studio, Chicago.

NOTES ON JOB COMPOSITION

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

J. D. MUNROE, Fall River, Massachusetts.— Blotter neat. Argument good.

H. B. CARTLIDGE, North Amherst, Ohio.— Bill-head neat and well displayed.

H. R. LANDIS, Rock Creek, Ohio.— Specimens creditably displayed and neat.

GEORGE H. HENDRICKS, Cincinnati, Ohio.— Invitation rather unique and attractive.

HUNTLEY S. TURNER, Ayer, Massachusetts.— Blotter very attractive and artistic.

CHARLES H. SNYDER, Massillon, Ohio.— Circular good as to design and well displayed.

GUNNISON *Republican*, Gunnison, Colorado. —Specimens all neat, attractive and artistic.

H. J. HIGGINS, Millbrook, New York.—Work up to date and artistic. No criticisms.

HARRY A. PENNINGTON, Danville, Indiana.— Specimens all neat, artistic and well displayed.

CHARLES G. POLLARD, Yarmouth, Nova Scotia.—Your specimens all show artistic treatment.

WESTERN BUSINESS AGENCY, Chester, Illinois.— Considering the experience of your compositor and the amount of material at his command, we think he did very well. It would pay you to get him "Modern Type Display" from The Inland Printer Company. It will be a good 50-cent investment.

W. P. JOBSON PRINTING COMPANY, Louisville, Kentucky.— Specimens attractive and artistic.

WILLIAM L. FORCE, Orange, New Jersey.— Letter-head good as to color scheme and design.

B. T. BURGER, Hackensack, New Jersey.— Cover-page excellent. We have no criticisms to make.

FRANK H. MAY, Waukon, Iowa.—Taken as a whole, your work is attractive and well displayed.

H. G. DWINELL, Hamilton, Ohio.— Specimens well displayed, good as to plan, and attractive.

NEWS PUBLISHING COMPANY, Quincy, Michigan.—The headings in your booklet are too large.

JOHN J. F. YORK, Scranton, Pennsylvania.— Booklet artistic and attractive. Letter-head up to date.

GEORGE D. SINGLE, Trinidad, Colorado.— Blotters good. Commercial specimens very creditable.

NOLAN DAVIS, Fresno, California.— Blotter very attractive. It will undoubtedly bring good returns.

HERMAN R. WITTER, Canton, Ohio.—Your invitation is certainly unique and shows artistic conception.

WILLIAM P. BEECHING, JR., Worcester, Massachusetts.— Card neat and very creditable as to display.

E. J. MOODY, Milwaukee, Wisconsin.—All specimens excellent and well displayed. We reproduce one of your envelope corners, specimen No. 1. The plan is good and the display excellent.

After Five Days Return to

Cream City Laundry

489 Broadway Milwaukee, Wis.

No. 1.

F. A. QUILLEN, Bloomfield, Indiana.— Neatness and good display are characteristic of your specimens.

HOMER C. RAMSDELL, Hoosick Falls, New York.— Blotters unique and attractive. Other specimens good.

H. FRED MARTIN, Waco, Texas.— Considering your experience, we think your specimens quite creditable.

HAROLD A. HOLMES, Brockton, Massachusetts.—All your specimens are well designed, neat and artistic.

DEMOCRAT, Bethany, Mo.—Your specimens are all well displayed, very neat and correctly whited out. We reproduce one of your letter-heads, specimen No. 2. For neatness and correct display it would be a hard matter to excel this specimen. Work like this is always "up to date."

C. C. HYATT, Mayor.
W. L. HOFFMAN, Clerk.
CHAS. CARTER, Treasurer.
LEWIS REYNOLDS, Marshal.

Aldermen—W. C. COLE, WM. HUNT, H. L. STARK, C. B. DODD.

CITY OF BETHANY

OFFICE OF

CITY CLERK

Bethany, Mo., ... *1900.*

No. 2.

LLOYD C. KOONTZ, Mount Pleasant, Pennsylvania.— Specimens neat, good as to balance and whiting out.

H. A. BINGHAM, Carthage, North Carolina.— Specimens neat, good as to design and creditably displayed.

ROSCOE THOMPSON, Ransom, Michigan.—Your specimens are all good. The blotter is unique and attractive.

O. V. LA BOYTEAUX, Reading, Michigan.—Taken as a whole, your work is quite creditable. Considering the amount

of time spent by you on the ads., the work is very good. Certainly you made every minute count.

A. L. Chipman, Poland, Maine.—Your diploma is considerably better than the reprint copy. We reproduce both examples. Specimen No. 3 is the copy and specimen No. 4 the reset diploma form. The No. 4 specimen would have been improved by the employment of a suitable border. We also think the name "Poland" should have been accorded a trifle more prominence.

POLAND PUBLIC SCHOOLS.

CLASS OF '99.

Be it Known, that

MARY CATHRINE HARRIGAN

has completed the Regular Course of Study in the Public Schools of Poland, Maine, and satisfactorily passed the required examinations.

In Testimony Whereof, this

DIPLOMA

IS AWARDED BY THE SUPERINTENDENT OF SCHOOLS.

Given at Poland, Maine, this twenty-third day of February, eighteen hundred and ninety-nine.

Superintendent.

Teacher.

No. 3.

POLAND

PUBLIC SCHOOLS

CLASS OF 1901.

Be it Known, that

JOHN F. CHAMBERLIN

has completed the Regular Course of Study in the Public Schools of Poland, Maine, and satisfactorily passed the required examinations.

In testimony whereof, this DIPLOMA *is awarded by the Superintendent.*

Given at Poland, Maine, this fifteenth day of February nineteen hundred and one.

Teacher. Superintendent.

No. 4.

Elwood Moore, Norfolk, Virginia.—Your work is well balanced and correctly whited out. Display and designs excellent. For a two-thirder, you have every reason to be gratified at the progress you are making.

H. W. Jones, Ipava, Illinois.— Specimens well displayed. Cover-page of Fulton County Sunday School Association good as to plan and is your best and most artistic specimen.

C. F. Banfield, Victoria, British Columbia.—Card neat, artistic and well displayed. Balance and whiting out good.

Commercial Printing Company, Cairo, Illinois. — Specimens are forcefully displayed, good as to plan, and neat.

Milton A. Ellis, Denver, Colorado. — Specimens all well displayed and artistic. The Carlson price-list is all right.

James D. Gordon, New Orleans, Louisiana. — Your tabular work is all right and the price asked was none too much.

The Moore Printing Company, Texarkana, Arkansas. — Letter-head artistic. Good design and well displayed.

Emory H. English, Valley Junction, Iowa. Specimens well designed and good as to whiting out, balance and display.

W. W. Lockwood, Peru, Indiana.—The Wallace route book is very creditable. The ads. are well and forcefully displayed.

Will F. Floetman, East St. Louis, Mo.—K. of K. program in keeping with all other programs of this class we have seen.

Shenango Printing Company, Greenville, Pennsylvania. — Blotter well displayed and attractive. Letterhead first-class.

Journal, Tekamah, Nebraska. — Small, plain type would have been more suitable than the Tudor for side-notes on program.

J. A. Rugaber, Chicago, Illinois. — Certainly you are improving the character of your work. Your specimens are very good.

Will J. Cota, Burlington, Vermont.—Cover-page neat, attractive and artistic. The color combinations are all that could be wished.

Harry E. Belt, Cincinnati, Ohio.—Your ad. composition is excellent. The ads. are well and forcefully displayed and attractive as well.

E. L. Kappelman, Evanston, Illinois.—Title-page good as to design. It would have been better had you set name of town

in capitals. This should have been accorded more prominence. Eight-point caps would have been all right.

N. W. Anthony, Chicago, Illinois.— Color scheme and composition on your letter-head are good. Other specimens attractive and artistic.

Fred J. Schwarz, Philadelphia, Pennsylvania.—The Roberts card as you originally set it is much better than either of



No 5.

the subsequent proofs. There is too much rule panelwork on the Kienle card, specimen No. 5. We like your No. 6 specimen better. Work on this order is always in style.



No 6.

P. J. Coe, Stillwater, Minnesota.— Invitations all right. Stationery specimens well designed and artistic. Ad. composition forceful and attractive.

George R. Woodruff, Ravenna, Ohio.—Your blotters are certainly very attractive and artistic. The same can be truthfully said of all your specimens.

Will Sohl, San Antonio, Texas.— Both of your ads. are well displayed and attractive. We think there was too much work on the Washer Brothers ad.

Walter W. Morey, Morristown, New Jersey.—Your specimens are all artistic and up to date. Your work shows that you have made good use of your time.

F. P. Dentan, Peoria, Illinois.—The embossing plan you refer to is not new. Yet we have seen some very clever effects obtained by the method you have adopted.

W. H. Stebbins, Fort Dodge, Iowa.— Reset cover specimen for telephone directory shows improvement over reprint copy. Your specimen is well displayed and attractive.

Oscar P. Schumann, Hudson, Michigan.— Banquet folder neat and artistic. The only criticism we have to offer is that the heading "Menu" on the third page is too large.

A. K. Bailey, Decorah, Iowa.—Your blotter is a good one. We approve the plan adopted by you of recording events of local interest in conjunction with the monthly calendar.

William Anderson, Baltimore, Maryland.— Cover-page and letter-head are both good. In regard to the Gover card, we object to the ornaments employed on your "A" specimen, but if it suited the customer, we see no reason why it should have been changed as shown by your "B" specimen. Conventional cards like the latter specimen are hard to criticize.

Henry J. Geisel, Philadelphia, Pennsylvania.— Bill-head neat and well displayed. A plain 1-point rule border around the panel would have been better than the fancy metal border.

Ed L. Richardson, Anita, Iowa.— Commercial specimens very neat and well displayed. The catalogue gotten up by you is a decided improvement over the copy. The work is good.

Dan M. Wogaman, Quincy, Ohio.— Letter-head very neat. The display is good and the whiting out excellent. We do not like the envelope corner. The litho-tint did not improve the job.

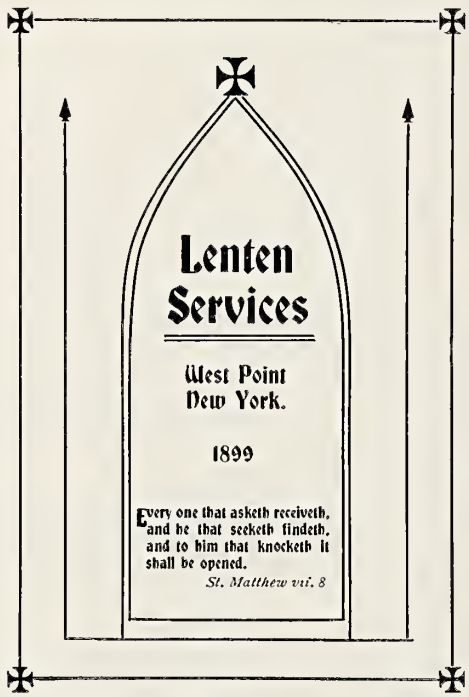
Drummer Printery, Lecompte, Louisiana.— Blotters creditable. You are inclined to employ too much fancy border and ornaments. This is your main fault. The display work is good.

W. H. Morris, Roseville, Ohio.— Blotter good as to display, balance and whiting out. Envelope designs quite good. We fail to see the utility of the ornamentation on the *Independent* envelope corner.

J. S. Johnson, Royersford, Pennsylvania.—The rulework on your note-head specimen is too much cut up and has the appearance of a diagram. It is a mistake to cut up panelwork in this manner.

The Little Printing Company, Bradford Ohio.—Your dodgers are excellent. The composition is strictly modern and the display forceful. Note-head only fair. You should strive to improve your presswork.

John L. Holdridge, West Point, New York.— Your specimens are all first-class and very artistic. Certainly you deserve much praise for the artistic manner in which you have handled



No. 7.

all work. We reproduce one of your jobs, specimen No. 7. The conception and treatment accorded are excellent.

W. H. Dietrich, Geneva, Ohio.— It is a mistake to employ the amount of fancy border in evidence on the Cleverly & Goodrich bill-head. It spoils a job every time. Your other commercial specimens are good.

Jay Crawford, Shenandoah, Iowa.—We would have omitted the ornamental cut on the public school cover-page. To us

the cut is meaningless and we fail to see why you employed it. The cover-page is excellent otherwise. Other specimens neat and creditable.

James Tobin, Chicago, Illinois.—The composition on your No. 1 specimen has a ragged appearance and is not well balanced. Your No. 2 specimen is all right and the balance, display and whiting out are excellent.

Bernard Beck, Boston, Massachusetts.—We have no criticisms to make on your ad. composition. We reproduce one of your ads., specimen No. 8. This ad. is very forcefully displayed. It would be impossible to hide the ad., no matter how much it was surrounded by other ads.



No. 8.

The Plaindealer Printery, Sparta, Illinois. In regard to the general plan and compo-ition of the Sproul booklet, the work is all right. Had the presswork been satisfactory the booklet would have been first class in every respect.

H. S. Kenchington, Annapolis, Maryland.—The *Republican* advertisement card is very artistic in every respect. It is also very attractive. Other specimens neat and well displayed. There is too much red in the color schemes of your letter-heads.

A. H. Dippy, Philadelphia, Pennsylvania.—Specimens first-class and artistic. We must have clearly printed proofs in black ink and on white stock for reproduction. Certainly you show by your work that you have ability. It would be hard to better the work.

L. M. Reppy, Red Bluff, California.—Plain rule border would have been better than the fancy metal border employed on your envelope. Letter-head neat and creditable. Too much ornamentation on the Hooper bill-head. Be careful of your ornamentation. Other specimens good.

James E. Atha, Paulding, Ohio.—The only criticism we have to make on your booklet is on the title-page. This page should have been set in a simple manner and light-faced type employed for the purpose. The type you employed is too heavy and gives the page a coarse appearance.

H. E. Burnett, Richmond, Virginia.—Blotter excellent, well displayed and attractive. Other specimens quite creditable. There is nothing in particular that would call forth criticism. "Modern Type Display," published by The Inland Printer Company, would undoubtedly be quite beneficial.

A. W. Barnes, Hebron, Indiana.—Cummins card entirely too fancy; color scheme inharmonious. Fancy metal borders do not make the best panel effects. Get "Modern Type Display," published by The Inland Printer Company. It will tell you many things that would be impossible in our limited space.

William Koehl, Jamestown, New York.—The ad. composition on the Elk book is quite creditable, especially so considering the character of the work. On publications of this kind it is impracticable to spend too much time on the composition. Had the heavy border on your letter-head been printed in light blue tint and the reading matter in dark blue, the effect would have been better. Composition and plan good.

H. J. Burgess, St. Johns, Michigan.—The rulework on your No. 2 card specimen is the best. Taken as a whole, your work is neat and creditable. It is not possible for us to fully criticize large parcels of specimens in this limited space. Send few specimens at a time and send them often. That is the best plan.

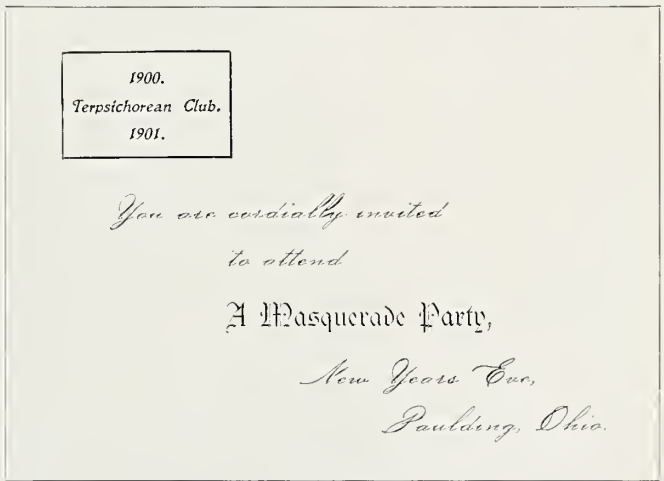
W. P. McDevitt, San Francisco, California.—The main trouble with your card lies in the color scheme. It is a bad plan to print alternate lines in different colors of ink, irrespective of the relation one line bears to another. There is not enough prominence accorded "Printing Company" in conjunction with the name.

S. W. Hamilton, Fitchburg, Massachusetts.—Your No. 1 note-head is better than the one you marked No. 2. There is no excuse whatever for the employment of the ornament on the No. 2 specimen, and the heading has a very ragged appearance and the whiting out is imperfect. The No. 1 example is well balanced and the whiting out is good.

Fred B. Martindale, Zanesville, Ohio.—The reset Morrison card is quite an improvement over the reprint copy. Specimens sent with a view to reproduction must always be printed clearly on white stock and in black ink. Also reprint copies from which jobs are set must be suitable for the purpose, otherwise they can not be used. Letter-head very neat.

R. A. Luedtke, Toledo, Ohio.—The rule border on your invitation is too heavy for the type employed in conjunction. Had the rule been printed in a light gray the effect would have been fine. We prefer the invitation without the ornament, because the latter is not in good form. Had a simple ornament been employed, it would have enhanced the appearance of the card.

J. E. Atha, Paulding, Ohio.—Too much border on the I. O. R. M. banquet folder. The horizontal border bands should have been omitted. It is also a bad plan to employ curved lines. The panel enclosed in 1-point black rule on the Terpsichorean invitation is out of place on work of this kind. We



No. 9.

reproduce this specimen, No. 9. When we first saw it, we had an idea that it was a mailing card. The thing to have done with this invitation was to have set the name of the club in the same type employed for the line "A Masquerade Party," placing it in the center of the card at the top. Other specimens fairly good.

The Aller Press, Trenton, New Jersey.—The reason your customer rejected the letter-head set on the panel style was because he had never seen any work of that style. The heading is all right, but it is always best to try and find out what will suit your customers before you set the type. The way to



THE GLEANERS.

keep trade is to please your customers. However, his rejection of the design does not prove that the work is not good. It is merely a matter of taste.

Envelope Contest.— Mr. O. F. Byxbee has kindly consented to judge the envelope contest conducted by the editor of Notes on Job Composition Department. Mr. Byxbee will choose two of his friends to act in conjunction with him, and will also grade the winning specimens by his system of points. Our readers are fortunate, indeed, in securing so competent a judge.

Gem Printing Company, Natchez, Mississippi.—Your Mardi Gras advertisement scheme was a good one. It pays to do advertising of this kind. We call your attention to the way in which the second page is printed on the sheet. It should have been reversed. The head of the second page should have been printed at the foot of the first page. Other specimens neat, well displayed and artistic.

Clarence F. Aldrich, Carson City, Michigan.—The Murdoch card and the envelope corner are very good, well balanced and neat. Had you placed the names of committeemen in the panel and placed the initial "W" on the other side of panel — that is, together with the name, we think the appearance of your card would have been better. In a case of that kind it is better to use the capitals of the same size as the lower-case.

News, Dobbs Ferry, New York.— Cover-pages excellent. On some of your card specimens you have employed type of too uniform a size — a plan that always produces a bad effect. Do not attempt to make so many display lines. This is a plan that is always fruitful of bad results. A few display lines, judiciously and properly placed, will do more toward making an attractive job, forceful as well as pleasing, than a great number of display lines all crowded together.

R. H. Parmlee, Rochester, New York.— Regarding the Turner bill-head, while the specimen your customer rejected is the best, yet it is a wise printer who knows enough to please his patrons. It is all well enough to make suggestions to a customer, but if the customer has his mind fully made up as to what will best suit him, always try to please him. By all means avoid offending a customer. Do his work the way he wants it and retain his patronage. Your specimens are certainly very creditable in every way.

J. C. Prior, Clarksburg, Ohio.— In the main, your work is creditable, especially so considering your age and experience. Your willingness and determination to master the art will prove of value and we believe you will succeed. We would advise you to get a copy of "Modern Type Display" from The Inland Printer Company. It will help you on the very points where you need instruction. In our limited space we can not go much into details, especially where the information you need can be had at such a low price.

Roy Anderson, Greenville, Texas.—As a whole, your specimens reflect considerable credit. In rule panelwork, we advise you or any one else not to attempt it unless the rules are in first-class condition. You should be reasonably certain that they will not show the joints, otherwise it would be better not to employ the rules, as broken joints and gaps ruin this class of work. When it is considered how much worry and annoyance they cause the pressman, it is questionable if the results justify the plan, when the rules are poor.

O. G. Bratcher, Ellinwood, Kansas.— Posters well and forcefully displayed. Your note regarding your Nos. 1 and 2 bill-heads is, in a measure, true. Both headings are neat and well displayed. While we have always contended that the firm name in stationery work was the most important thing, yet there are some firms that insist on giving the name of their establishment the precedence. The aim of the printer should always be to give the customer the work the way he wants it. If one printer does not do this, the customer will always seek one who will. It is well to offer suggestions to a customer, but we do not believe in antagonizing his views. Now, we do not say that you have done this, but merely make these remarks as pertinent suggestions.

Charles C. Parker, Marysville, Ohio.— Specimens all strictly first-class and up to date. A decided improvement is evidenced on the Davis letter-head. We would have reproduced copy and reset heading had they been suitable for the purpose. In regard to the Otte & Zwerner letter-head, it is purely a matter of taste. If the example selected by them pleased their fancy, you should be satisfied. Both headings are good, although we never encourage curved lines. Where a customer insists on it, we always believe in giving him what he wants.

E. B. Woolsey, Corning, Iowa.— Neatness and good display are very evident on your specimens. The work is excellent. We reproduce the reprint copy of the LaRue bill-head,

Corning, Iowa, ...

M .....

BOUGHT OF **H. H. LaRUE, Agent,**

...DEALER IN...

Lumber, Shingles, Lath, Sash, Doors,

Blinds, Lime, Hair, Cement, Etc.

No. 10.

specimen No. 10, and the heading as reset by you, specimen No. 11. The No. 10 specimen shows the "long-line-short-line" plan, and the reset specimen exemplifies modern methods. No one will deny the fact that the No. 12 specimen is better than

CORNING, IOWA, _____ 190

M_____

BOUGHT OF H. H. LaRUE, AGENT

DEALER IN

LUMBER, SHINGLES, LATH, SASH,
DOORS, BLINDS, LIME, HAIR, CEMENT, ETC.

No. 11.

the copy in every way. The copy illustrates a point we have always called attention to, and we have said specimens on this order were "ragged." It is also poorly balanced.

J. Edward Retzer, West Bridgewater, Pennsylvania.—The topic card for February is much better than the one for January. We think the main trouble with your composition is that you employ type of too uniform a size for your work. There are always items which should be accorded more prominence than others, consequently they should be displayed differently. This plan affords some contrast to the work and assists in bringing out the items in a prominent but not necessarily loud manner. Get "Modern Type Display," published by The Inland Printer Company. It will do you much good and will prove a good investment.

George H. Cooley, Ames, Iowa.— Heavy cut and type work should be "smut-sheeted" in order to prevent offset. This is usually done on high-class work. An extra price is always figured for work of this kind. In regard to the ink, we think you should get a very satisfactory black at not to exceed $1 per pound. Some inks are suitable for one class of work and another class for another kind of work. A great deal, too, depends upon the kind of stock to be employed. In regard to the miter of rules, the miter and justification have a very important part. Perfect justification is, of course, very necessary. But where absolutely perfect joints are made you will find that the forms are usually electrotyped, but not always. Sometimes brass rules are soldered.

PROOFROOM NOTES AND QUERIES

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

TOO LATE.—A letter dated February 18 requested an answer in the March number if possible. Of course it was not possible, because that number was printed when the letter was written. No letter can be answered in any month's issue that is not received at least as early as the first of the preceding month.

A DIVISION.— P. W., Mount Vernon, Illinois, asks: "Is it either correct or permissible to divide the word Wednesday so that 'Wed' shall form a syllable?" *Answer.*— It is both permissible and correct, but it is better to divide so as to have "Wednes" on the first line, because the word is pronounced as two syllables. It used to be three syllables, but is not so now.

PROOFREADERS' HELPS.— G. T. A., Washington, D. C., requests recommendation of a book on grammar and other books that will help one who desires to become a proofreader. Whitney's "Essentials of English Grammar" is good, and the other books named at the head of this department are as likely to be helpful as any that we know of.

"BELOW."— In commenting recently on a common mistaken criticism of a legitimate use of the word "below," time was not taken to search for weighty examples of its use. We now have, without searching, but through a happy accidental discovery, just what was lacking in the comment. Bury's "History of the Roman Empire" has, in its first chapter, several foot-notes like the following: "See below, chap. vii, § 8," and in other chapters notes referring to the earlier ones as "above." Of course one author does not suffice for proof of general usage, but this does prove that that one author so used the word with full knowledge of the fact that "below" meant anywhere following the place where it was used. No proofreader should offer to change it when so used, because, as a matter of fact, such use is correct.

ANOTHER LIST OF BOOKS.— J. C. W., Brooklyn, New York, suggests the following list of books for proofreaders: Johnson's Cyclopædia (which, by the way, was published in eight volumes, but is now published by D. Appleton and Company as "The Universal Cyclopædia," in twelve volumes), Bartlett's Quotations, Standard Dictionary, Globe edition of Shakespeare, Cruden's Concordance of the Bible, Davies's University Arithmetic, Brewer's Dictionary of Phrase and Fable (also Brewer's other two works), Schouler's History of the United States, Johnston's History of American Politics, Johnson's History of the Civil War, Fernald's Synonyms and Antonyms, Ploetz's Epitome of Universal History, Haydn's Dictionary of Dates, Wheeler's Noted Names of Fiction and Familiar Allusions, Dixon's Subject Index of Prose Fiction, Bombaugh's Gleanings for the Curious. It will be readily perceived that many of these are not real reference books; therefore, while they may all be acknowledged as good books to read and study, desirability of some for a proofroom reference library may not be so obvious.

SIGNATURE QUOTATION.—J. N. C., Pittsburg, Pennsylvania, writes: "Inclosed herewith is a clipping in which Samuel L. Clemens is quoted. You will observe that the quotation ends after the signature 'Mark Twain,' and that the postscript is quoted separately. Is there any rule or usage to justify this use of the quotation-mark? Also, in a matter of this kind, do the quotation-marks both before and after the signature 'M. T.' conform to the rules governing such matters? In this latter question, it would seem to your correspondent that there should be no marks before the letter 'M.,' if the hard and fast rules governing the use of the quotation-mark are to be observed. Am I right?" *Answer.*—As the clipping was not inclosed, the matter can not be observed. However, the questions are plain without it. No rule or usage is known to us that justifies closing the quotation after the first signature. The main letter and postscript should all be treated as one quotation. On the other point usage is divided. No rules are hard and fast, in the sense of being accepted and followed by every one. Justification for marks before the "M." is easily found in the fact that the signature is essentially a paragraph by itself, and common usage makes each paragraph begin with quotation-marks. When the signature is in a line by itself the quotation-mark should always be used, but many persons omit it when the signature is not in a separate line.

THE PROOFROOM LIBRARY.— C. B. C., San Francisco, says that the following is his list of the best ten books for a proofreader on a metropolitan daily newspaper, though he names only eight: Webster's International Dictionary, Century Cyclopedia of Names, Century Atlas, City Directory, Hoyt's Quotations, Who's Who, World Almanac, Congressional Directory. To make twenty-five, he would add the following: Shakespeare, a good Latin dictionary, a good Spanish dictionary, a good German dictionary, a Biblical concordance, a Shakespearean concordance, United States Army Register, United States Navy Register, State Blue Book or Official Register or Roster for the State in which the reader lives, Heilprin's Historical Reference Book, a medical dictionary, Statesman's Year Book, Whittaker's Almanack, Brewer's Dictionary of Phrase and Fable, Who's Who in America. We think one of the missing two would be a French dictionary. The list seems to be a very good one, but we wonder why the Standard Dictionary was first written and then crossed out to make way for the International, as the later choice is not nearly so good for a proofreader as the first. A proofreader should have the largest collection of words in his dictionary that is possible, and the Standard has very many more than the International. No choice between the two can properly be based on spelling, for it is very nearly the same in both.

"HAD BETTER."— C. N. H., Jamestown, New York, writes: "In THE INLAND PRINTER of February, 1900, I notice comments on the expression 'had better,' in which it is held that this is a correct use of words. I should like to ask if I have been wrong in holding that the word 'had' is the past tense, and should not be used in an expression which refers — by implication, at least — to a future possibility, and that the correct form is 'would better.' Another point which I would like to have touched upon is in regard to the double possessive. Which is correct, 'They called at the grocer's, Charles Brown's,' or 'They called at the grocer's, Charles Brown'? To be sure, a better expression is 'at the home of the grocer, Charles Brown,' but that does not cover the point at issue." *Answer.*—"Had better" was and is held to be correct, regardless of any rule of grammar, because it is and has always been idiomatic, and used by those best qualified to determine such questions. Not long ago some stickler for grammatical rules discovered — or thought he did — that "had better" was not amenable to rule, and declared that "would better" was the

only right expression. As with all crazy fads, this one was taken up by schoolmarms and pedants generally, so that now a great many persons insist upon the use of "would better," and the rejection of "had better." As a matter of proofreader's duty, the only correct way to act is to leave it unchanged as written. Responsibility in such a matter rests with the writer. In any case but one like this, where idiomatic establishment is independent of grammar rules, our correspondent's notion of correct use of "had" is good. Neither of the two forms in the second question is correct. The only proper form, with the same words, is "They called at the grocer Charles Brown's." Of the other two, the first is better, the other being about as bad as could be.

GUTENBERG'S ACHIEVEMENT.

In the March *Century,* Augustine Birrell thus characterizes Gutenberg's epoch-making invention: "The invention of movable types was the greatest distributive invention that ever was or probably ever can be made. It circulated knowledge among the children of men, and plays much the same part in human life as does the transmission of force in the world of physics. It was marvelous how quickly thought was circulated even in the age of manuscripts. A book like St. Augustine's 'City of God' was soon copied thousands of times, and traveled through Europe after a quicker fashion than most printed books can today reasonably hope to do; but St. Augustine occupied a unique position, and hand-copying, though a great trade employing thousands of scribes, could never have fed the new learning or kept alive the Reformation. The age of Gutenberg was an age of ideas, and demanded books, just as our day is a day of mechanics, and demands cheap motion, telegraphy and telephones. Gutenberg's first printing-office is marked by a tablet. Go and gaze upon it, and think of the New York *Herald,* the London *Times* and the Bible, for twopence. The power of the press, coupled with the name of Johann Gensfleisch, commonly called Gutenberg, would be a fine toast, but I dare say Mr. Choate would respond to it after dinner in fitter terms than ever could the old-fashioned printer, who led a hard life and died dispossessed of his business and in poverty."

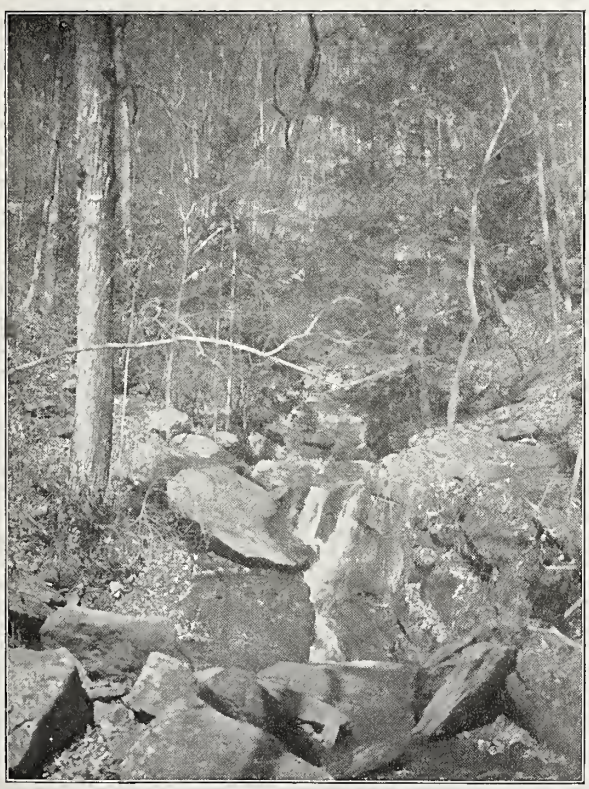


Photo by A. H. McQuilkin.

A MOUNTAIN SPRING, ESMERALDA, N. C.

ADVERTISING FOR PRINTERS



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

HERE's another "something to keep" idea — a card rack. It can be used for your customers to keep the business cards they want to put away, but not throw away (lest some occasion for use turns up), or as a display rack for advertisements to be distributed under the sign "take one," or anything else,

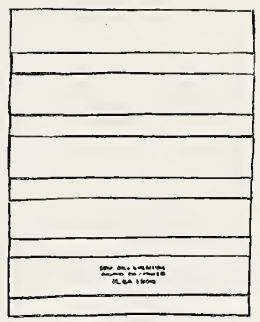


Fig. 1.



Fig. 3.

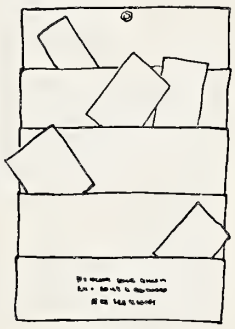


Fig. 4.

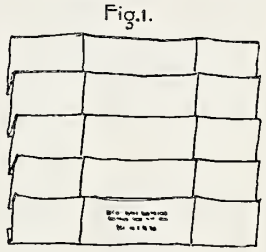


Fig. 2.

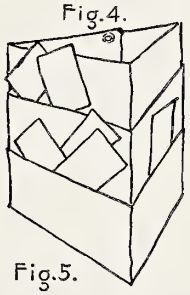


Fig. 5.

in fact — and I think it may be found adaptable in its variations to a good many uses, for printers are good schemers. Here is the recipe for making the article: Take whatever stock you want to use, preferably something stiff, and score it upon the press as shown in Fig. 1. Then fold and score the sheet the other way (Fig. 2). After that you can interlock the folds at the back, as shown in Fig. 3, and by an eyelet at the top, the rack is held together and ready to be hung against an office wall or the side of a desk (Fig. 4). Some rich, dark cover-paper with good printing in bronze or strong colors would make the thing artistic and lasting, the place for the printer's name being naturally at the bottom where cards would not hide it. Do not disfigure the rack with too much advertising display, or people will not use it, but get your name on neatly and inseparably. Another form of this may be triangular (Fig. 5), in which case it will stand on a desk, or, if used as a "take one" distributor, may be placed on a counter and loaded with advertising cards or little circulars. Another purpose it may serve is that of a holder for mailing slips, which many business men have in great variety and constantly at hand for enclosure in their mail. It may serve as an accessory to the pigeonholes of the desk for holding these, and

your advertisement may be a suggestion as to where such slips can be best printed.

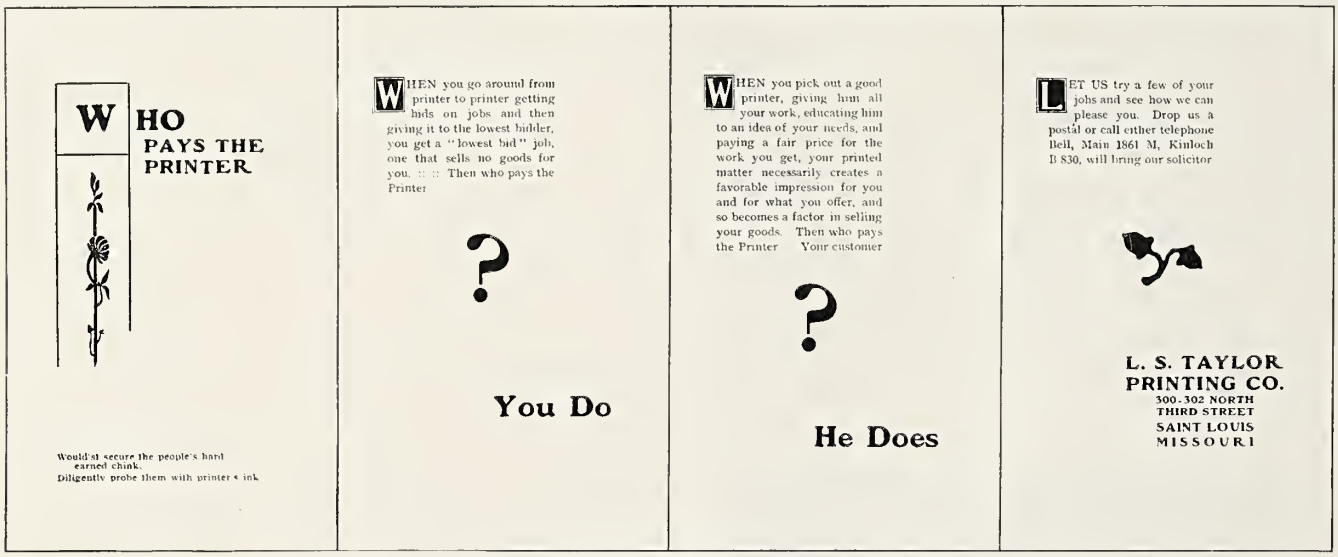
THE Echo Printing House, Philadelphia, used last fall a "Reminder" which was set by Walter L. Johnson, and the effect of the advertisement is reported by the house to be very good, although it is a simple three-fold folder of deckle cream stock printed in red and blue. It evidently fell upon good ground, for its productiveness can not be traced to any cause beyond a neat style of printing.

A BLOTTER from Mr. Bert Fritz, of Newton, Kansas, has this original reading matter:

SHOOT Your orders over here **FIRE** them back quickly and
and we will well executed

I do not know whether it is Mr. F.'s theory that confusing matter receives closer attention; if so, he is consistent, but I think his aim is wrong. The quality of his work advertises him far more than the material.

"WHO PAYS THE PRINTER?" is a question asked by a little folder in gray, tucked neatly into a gray envelope, labeled "Who Does? A short story by ???." The inkwork outside and inside is mainly in metallic blue and deep red. The matter is not new, but it makes so good a point I have had it reproduced here as printed by the L. S. Taylor Printing Company, St. Louis, for whom this and a number of other interesting specimens were done by Mr. E. A. Swan, foreman.



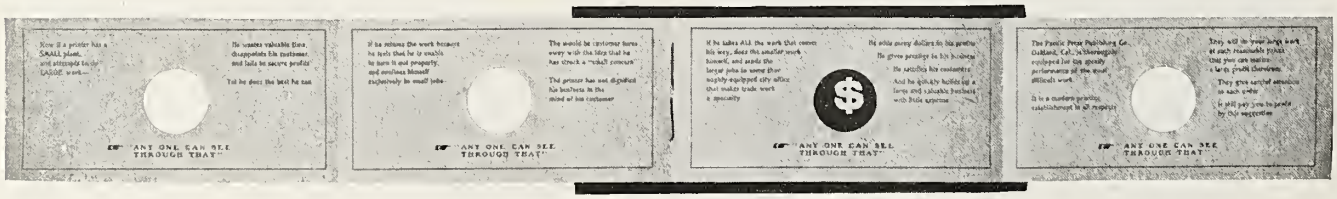
FOUR PAGES FROM LEAFLET.

"ANY ONE CAN SEE THROUGH THAT" is a catch-phrase title neatly used by the Pacific Press Publishing Company, Oakland, California. It appears first on a yellow envelope which is perforated with a round 1¼-inch hole, showing a reddish cover-paper with a slightly smaller hole, through which in turn appears a white dollar-mark printed upon dark green. The circular within the envelope, which produces this odd effect, is a long slip folded in from both sides and bound at the center to a gray cover, upon which is the title, "Worth Looking Through." That title tells the truth, for the material is interesting. It is good to see an advertisement take up its subject so logically and play around its title so cleverly from beginning to end. Looking back through all the folded perforated pages in the end of the circular, one can appreciate the ingenious arrangement which illustrates the final sentence, "You can see through that, either way you look at it."

AMONG a large number of interesting specimens sent by Mr. E. J. Barney, Berlin, New Hampshire, there are some examples of a rare sort of advertisement — good notices on theater programs. The programs are in several cases printed on paper colored differently on the two sides, a part of the darker side folded over the light, giving space and contrast for the printer's display, and of course there are not more than one or two other advertisements allowed on the same sheet. One four-leaf concert program, printed handsomely on deckle-edge paper, is so folded and bound that the edges lap half an inch one beyond the other. The upper leaf is used for the announcement and date with a slight marginal decoration. The second leaf contains "Part I," the third "Advertisement," the fourth "Part II," these page titles being printed in the margins, successively projecting one beyond the other. It seems especially good, for these reasons: The advertisement is consistently placed between Part I and Part II, to be turned to at that point of the performance when people are expected to have time; that it excites curiosity by the simple marginal title "Advertisement"; that it in no way injures the artistic possibilities of the printing.

A VERY neat reprint of a press notice was done by the Barney Press on a 6 by 8 leaf with a ragged-edge tint of white ink, giving a print-paper effect under the reproduction of a newspaper paragraph. This, of course, is not a new idea, but the heading of the leaf was done in a very artistic contrast of Jenson, in purple and orange inks.

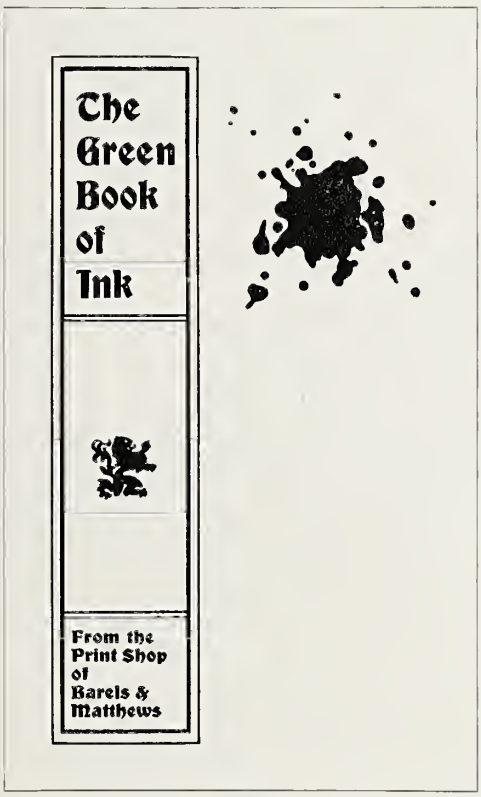
"WHERE does it go? — your printing: To the waste basket and the ash barrel — or is it carefully read and filed for reference? All depends upon the quality!" The above is a portion of the matter of an effective blotter in red, gray and



"WORTH LOOKING THROUGH."

black, illustrated by a cut of a big ?, behind which is a man at an office desk, throwing things into his waste basket that seemingly passes them on to an ash barrel and scavenger below. It is not very beautiful but it is striking, and illustrates a good point, which no doubt has brought returns to Leighton Brothers, its publishers.

"The Green Book of Ink" is a little production of Barels & Matthews, of Des Moines, Iowa, and is notable in a number of ways. It is irreproachably printed; the selection of color and composition prove the printers' possession of taste and restraint, and the material is well written. I believe that Messrs. Barels & Matthews have gotten a number of their points from past reading of The Inland Printer, but the quotations are apropos and their use to be decidedly commended. The form of this advertisement is a small two-leaf folder, stapled within a cover of heavier stock, but of the same color, a quarter of an inch larger on all sides. The argument points out the advertising value of good stationery and the



COVER.

value in general of good typography. The same firm printed a circular letter in a light-face type, not "typewritten," and I think, owing to its perfection in technical qualities, there was as good a chance of notice for this letter as if it had been done in the pseudo-stenographic style.

Let us be interesting in our advertising and tell more tales like this, which is from Mr. Bert Harris, of the *Register* office, Iola, Kansas:

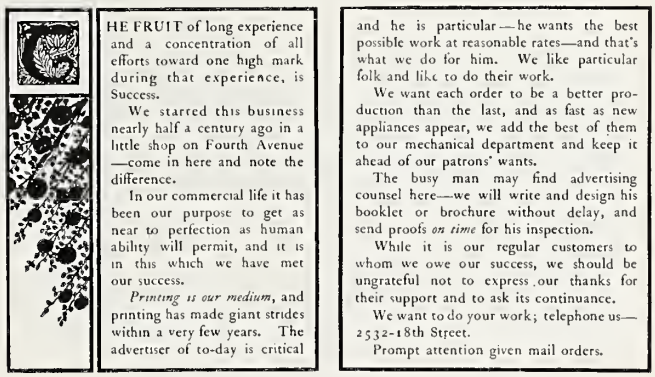
A Kansas duck which had faithfully stuck to business during the summer, and laid several dozen of large, fawn-colored eggs, complained that she was not appreciated.

"See that hen over there?" said the duck; "she hasn't laid as many eggs as I have, nor as big, but she has books written about her, and verses composed in her honor, while nobody is saying a word about me."

"The trouble with you is," said a wise rooster that was standing near, "that you don't tell the public what you have done. You lay an egg and waddle off without saying a word, while that sister of mine never lays one without letting everybody in the neighborhood know it. If you want to cut any ice in this community you must learn to advertise."

It is better in an advertisement to make illustration and text treat of the same subject. If the blotters of the Chronicle Printing & Publishing Company, of Binghamton, New York, did this, they would be stronger. Their matter is good, but the cuts have apparently no relation to the matter. In one, which has the photograph of a colored gentleman at a railroad station doorway, there may be some point of local significance, in which case the company has perhaps made a good hit that I am unable to appreciate.

The work of J. J. O'Brien & Son, New York, is tasteful and well written. The inside pages from a little folder, here reproduced, give a sample of their style. The cover of this


HE FRUIT of long experience and a concentration of all efforts toward one high mark during that experience, is Success.

We started this business nearly half a century ago in a little shop on Fourth Avenue—come in here and note the difference.

In our commercial life it has been our purpose to get as near to perfection as human ability will permit, and it is in this which we have met our success.

Printing is our medium, and printing has made giant strides within a very few years. The advertiser of to-day is critical and he is particular—he wants the best possible work at reasonable rates—and that's what we do for him. We like particular folk and like to do their work.

We want each order to be a better production than the last, and as fast as new appliances appear, we add the best of them to our mechanical department and keep it ahead of our patrons' wants.

The busy man may find advertising counsel here—we will write and design his booklet or brochure without delay, and send proofs *on time* for his inspection.

While it is our regular customers to whom we owe our success, we should be ungrateful not to express our thanks for their support and to ask its continuance.

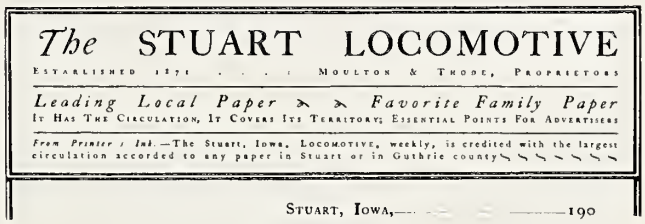
We want to do your work; telephone us—2532-18th Street.

Prompt attention given mail orders.

PART OF CIRCULAR OF J. J. O'BRIEN & SON.

bore the title, "Great Oaks from Little Acorns Grow," decorated with a little glimpse of woods done in a very original style.

The *Stuart Locomotive*, a newspaper of Stuart, Iowa, has a good letter-head in drab (border rule), red and black. Mr.


The STUART LOCOMOTIVE

Established 1871 . . . . Moulton & Thode, Proprietors

Leading Local Paper ✕ ✕ *Favorite Family Paper*

It Has The Circulation, It Covers Its Territory; Essential Points For Advertisers

From Printer's Ink.—The Stuart, Iowa, Locomotive, weekly, is credited with the largest circulation accorded to any paper in Stuart or in Guthrie county.

Stuart, Iowa,—— ——190

LETTER-HEAD.

M. D. Moulton, of the *Locomotive*, writes that they have pushed the job part of their business by blotter advertisements for several years and find that form the most profitable. "The


ARE YOU IN NEED OF ANYTHING?

IF YOU ARE NEEDING ANYTHING in the way of Note Heads, Letter Heads, Statements, Business Cards, Address Cards, Envelopes Receipt Books, etc., GIVE US YOUR ORDER TODAY.

LOCOMOTIVE JOB OFFICE.

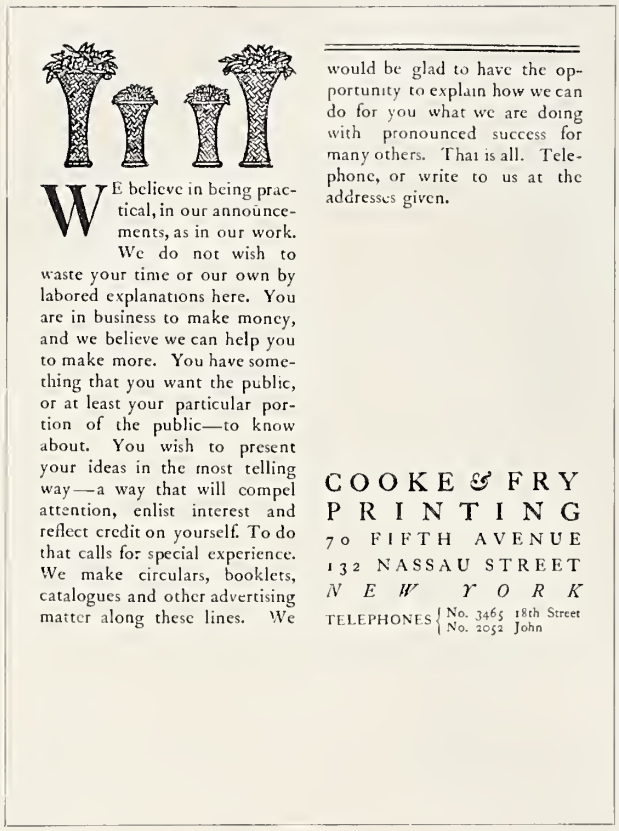
BLOTTER.

blotters that have paid us best, brought us most returns, have been those of short, terse interrogations, followed by a little side talk on the 'why and wherefore.'"

The Springer Printing Company, San Francisco, has a blotter which displays about three dozen specimens of printing on a 1¾ by 3½ board, which is labeled, "A Sign of the Times." The specimens are too small for any recognition and the matter on the rest of the blotter is not remarkably effective. Another blotter of the same company contained an elaborate all-over decoration of landscape and rococo in tint, which

prompts them to make the claim of "Artistic Printers." It is a matter of taste, but if I were the company I would not.

A STRAIGHTFORWARD statement is about as safe and profitable a style of advertising as one can use. Mr. Charles P. Fry, of Cooke & Fry, New York, furnishes us an excellent example, which is done in attractive old style on rough stock with consistent heavy decorations. The matched gray envelope in which the circular was mailed contained no corner business card or return notice, but had a design consisting of three mail boxes printed in light ink upon the flap.


WE believe in being practical, in our announcements, as in our work. We do not wish to waste your time or our own by labored explanations here. You are in business to make money, and we believe we can help you to make more. You have something that you want the public, or at least your particular portion of the public—to know about. You wish to present your ideas in the most telling way—a way that will compel attention, enlist interest and reflect credit on yourself. To do that calls for special experience. We make circulars, booklets, catalogues and other advertising matter along these lines. We would be glad to have the opportunity to explain how we can do for you what we are doing with pronounced success for many others. That is all. Telephone, or write to us at the addresses given.

COOKE & FRY
PRINTING
70 FIFTH AVENUE
132 NASSAU STREET
NEW YORK
TELEPHONES { No. 3465 18th Street / No. 2052 John

PART OF A FOLDER.

IN many cases it is easy to pick out for mention the best things in a man's advertisements, but in the specimens that Mr. W. S. McMath, of Dallas, Texas, has sent in a recent bunch to this department, the large number of good things is quite embarrassing. Mr. McMath publishes a little paper called *The Imp*. He says: "I find that the little paper is about the most effective ad. I can use, the blotter being second. I used the little paper advertising a little print-shop in Ohio, in 1887-8, and at that time I had never before seen one used for that purpose." *The Imp* is neatly printed and is so well edited that it is decidedly entertaining. Among the lighter things are bits of sound advertising advice such as these:

DON'T LOSE OPPORTUNITIES.

Every time you mail a letter without enclosing a circular about your business or your goods, you lose an opportunity — an opportunity to gain a new customer, or an opportunity to strengthen your relations with a present customer. The printing of a slip the size of your envelope in one or more colors costs little enough surely, and there's no expense for postage.

A GREAT DEAL OF MONEY IS WASTED in advertising because of various things. Here are some of the cases:

Waiting until the last minute before preparing copy.

Going at the matter spasmodically — in a fever at first and cooling off to a chill at the last.

Thinking that any old thing will do, so it gets into print.

Failing to change frequently — letting the same thing do service in season and out.

And there are other reasons.

It is the unexpected and unusual that counts in advertising in these fierce days. Not all of us are original, though, and advertising takes a great deal of study. The busy business man should think of doing all his own selling as much as think of doing all his own scheming. To keep in touch with all the good advertising done in the country so as to be able to adapt what seems to be best for his needs is worth more time than he can usually afford to give to it.

In one way and another I get to see the best advertising done in the country. I have, besides, some original ideas. By combining the two I am successful in getting up advertising matter that counts. I am planning and executing the advertising of some of the largest concerns in Dallas, and am prepared to arrange with a few more.

I can give them the same kind of service and advice in printing and advertising that they expect from a first-class lawyer in legal matters. Business men who do not care to experiment for the sake of saving a dollar or two are invited to consult me.

A crying baby at a public meeting is like a good suggestion—it ought to be carried out. We wish to suggest that now is a good time to order your supply of office stationery for the new year, and if you make up your mind to carry out this suggestion let us do the work for you.

The best way to attract customers is by interesting them; the best way to hold their custom is to please them. It is foolish policy to attract in the first place unless you are prepared to give satisfaction.

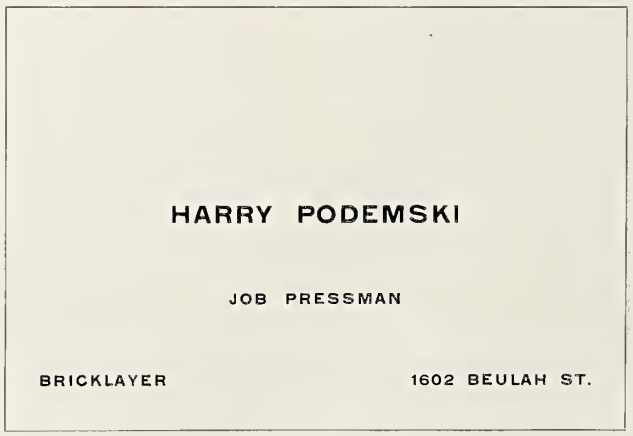
THE RESULT OF SUCCESSIVENE.

Pentecost says: "I saw a man break a boulder about four feet in diameter into two pieces by striking it with a sledge hammer many times in one place, and it would not have fallen apart if he had not struck the last blow, but it was not the last blow that broke the rock; it was the first as well as the last." The lesson for the advertiser in the above is so obvious that comment would be superfluous.

THE RIGHT SYSTEM.

In these hurly-burly days of intense practicability the man who has not brought his business to a scientific system is not only in the rear rank, but is working under a distinct disadvantage of not knowing "where he is at," or even thereabouts.

I do not know Mr. McMath except by his work, but I am sure he is a man that studies, a man that lays hold of everything that looks like an advertisement and thinks about it, turns it over, takes it apart, puts it together again, sees how it is done, and does as good himself or better! Successful printing is not to be classified simply under manual labor. There is use for brains in it. It is getting to be a science. The time was when barbers used to do blood-letting and bandaging (as signified still in the barber's pole), but the succeeding professions of medicine and surgery have risen to a considerable degree above this practice. The studious printer who can prepare good advertising matter is a high professional man compared with the ordinary typesticker and presskicker, and his better compensation — when he gets it — is well deserved.


HARRY PODEMSKI

JOB PRESSMAN

BRICKLAYER 1602 BEULAH ST.

ADVERTISING A SIDE LINE.

THE blotter with text upon "Good Crops" is decidedly out of the ordinary. There may be a little too much matter to insure its being all read, but the illustration will certainly absorb attention, and the name of the printer who selected such an unusual picture will probably stay in mind. This is its advertising strength, as I view it. The matter is a little too

didactic. A short, terse, clever turn of subject would have been preferable.

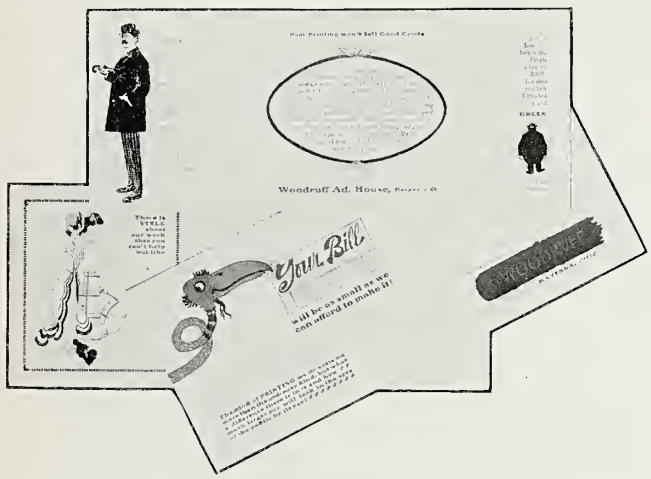
Some very good work is done by Mr. George R. Woodruff, of Ravenna, Ohio, who has added job-printing to a business in advertising specialties. The mailing card here reproduced carries a small folded sheet inside the tree trunk, which is a



Copyright, 1900, by Geo. R. Woodruff.

ADVERTISING CARD.

pocket made of dark brown cover-paper pasted down on three edges. A bit of hemp cord supplies the tail projecting from the trunk, which is decidedly the thing which gives the adver-



THREE BLOTTERS.

tisement its pull. The writing on all Mr. Woodruff's advertisements is worthy of notice. We reproduce two or three of his blotters.



PART OF BLOTTER.

The Schoeber Printing & Stationery Company, Detroit, sends us a blotter upon which there is a little silhouette figure pointing with a long cane or stick to the middle of a diagonal panel. If some reference had been made to this in the matter upon the blotter, with a little less distraction of rulework and scattered wording, the advertisement would have been much stronger.

An advertisement which the F. L. Moreland Printing Company, Montgomery, Alabama, has succeeded in making different from others, consists of a folder and a pocket (like a document envelope without a flap), stapled together at one of the narrow edges. The circular is filled with an interesting talk on the value of good stationery. In the pocket are several very neat examples of headings with commendatory letters in typewritten form.



THE SPRING VALLEY "SON."

By favor of Charles Lowater, publisher, Spring Valley, Wisconsin.

The Talbott-Ammons Company, Des Moines, Iowa, makes a point of using slips to deliver with work, bearing "Full Count Guaranteed," as a catch-line. This is a good move

WE ENDEAVOR to deliver all our goods full count and in a clean and tasty manner. Should you find them otherwise you will confer a favor by reporting to us at once.

TALBOTT-AMMONS CO.,

Mutual Phone 1463. 306 Locust.

BACK OF TAG.

toward the purchaser's confidence, as is also the wording on the back of their delivery tag.

Brown ink on a buff stock, with considerable taste in typography, makes an attractive little folder for the H. E. Johns Press, Oil City, Pennsylvania. A notable thing about the advertisement is the denouement of its matter; the envelope for mailing it began with the simple line,

What are you going to do

The cover of the folder added,

About your printing?

while the material inside read,

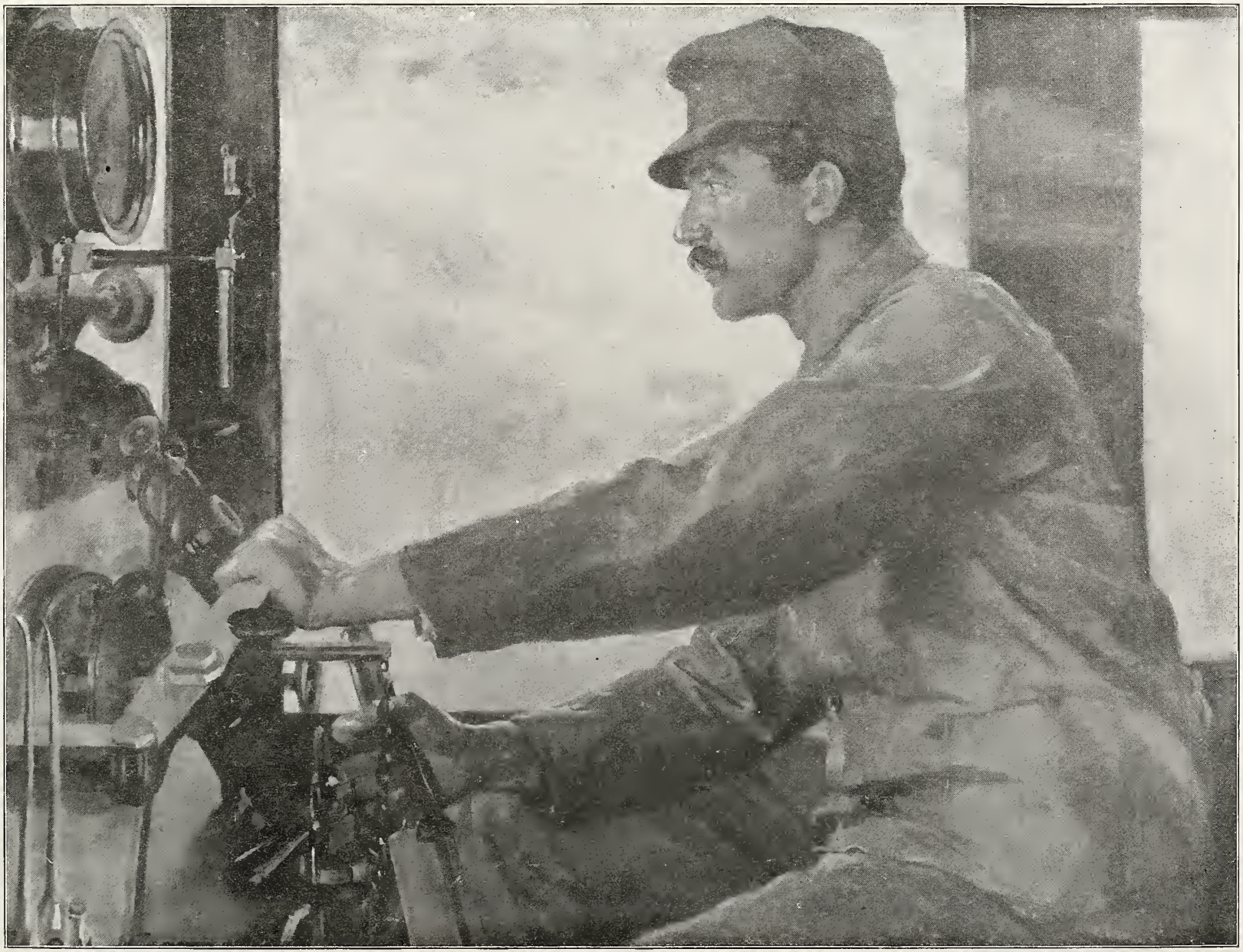
In the New Century

You will need to be progressive in your business methods, and your printing should receive careful attention, etc.

This shows careful study in arrangement, for the matter is fitting either in separate parts or as a continuous advertisement.

WELL WORTH MORE.

Enclosed please find $2 subscription for one year from date. We believe The Inland Printer is well worth $2.50, and would not be without it for any price.—*Ellis Brothers Printery, El Paso, Texas.*



THE ENGINEER.

Photographed by Brock, Asheville, North Carolina, from oil painting by Miss S. M. Norton.

CARDINAL SERIES

6, 8, 10 AND 12-POINT SIZES SOLD IN FONTS OF 25 LBS. AND UPWARDS AT ROMAN LETTER PRICES.

6-PT. CAPS, 22 A $0.85.	L. C., 60 a $1.15.	FONT, $2.00
8-PT. CAPS, 22 A $1.00.	L. C., 60 a $1.25.	FONT, $2.25
10-PT. CAPS, 18 A $1.10.	L. C., 48 a $1.40.	FONT, $2.50
12-PT. CAPS, 16 A $1.20.	L. C., 42 a $1.60.	FONT, $2.80
14-PT. CAPS, 15 A $1.40.	L. C., 32 a $1.60.	FONT, $3.00
18-PT. CAPS, 10 A $1.40.	L. C., 22 a $1.80.	FONT, $3.20
24-PT. CAPS, 7 A $1.75.	L. C., 14 a $1.75.	FONT, $3.50

CARDINAL ITALIC

6-PT. CAPS, 22 A $0.80.	L. C., 70 a $1.20.	FONT, $2.00
8-PT. CAPS, 20 A $1.00.	L. C., 60 a $1.25.	FONT, $2.25
10-PT. CAPS, 20 A $1.05.	L. C., 60 a $1.45.	FONT, $2.50
12-PT. CAPS, 18 A $1.25.	L. C., 45 a $1.55.	FONT, $2.80

Both the Cardinal and *Cardinal Italic* Series are cast on Standard Line and made from our famous Nickel-Alloy Type Metal, thereby saving both time and money for the printer. Keystone Types are used everywhere. Once used, they are always used.

THE PREPARATIONS FOR PRINTING

Imperfect Preparation of People of Southern Europe . . . Beginnings of Common Schools. Early Gropings after Knowledge by the People.

TO the careless observer of the growth of learning and also the state of the mechanical arts at the beginning of the fifteenth century, Italy might be regarded as the nation best prepared to receive and maintain any new method of *book-making.* The neatly engraved initial letters in manuscript books, the designs printed in *many colors* on woven fabrics, and the entended manufacture of images and playing cards, prove that the Italians knew how to print from blocks, and that they had *mechanical skill in abundance.* In spite of her civil wars, Italy was rich and prosperous, and famous all over the world, not only for her universities and learned men, but for the *cultured tastes* of her people. It would appear that all the conditions for the coming of block-book printing had been filled, and that its introduction should have followed as a result. To be ultimately successful, it was requisite that printing should begin with the *plainest* work, and that it should be adapted to the demands of very plain people; but the tastes of Italians were refined, and they could not tolerate rudeness *in any form.* With all its skill, wealth and culture, there was in Italy no true middle class, and, consequently, no suitable basis for the upholding of an art like xylography. The spirit which Woltmann has specified as the basis of printing,—"to make each mental gain a common blessing."

Set in 10-Point Cardinal and Cardinal Italic.
Heading set in 12-Point Cardinal Italic.

THE WORKS AND WORK
UNKNOWN PRINTER, IN
YEARS AGO, LEAVING H

If the printer of the Speculum was th
manship, as shown in the different ed
had passed the shoals of experiment
practice. We can see, even without
that he cut punches, made moulds an
different faces and bodies; that he wo
and printed his types upon a press co
was successful both as a publisher a
amusement, nor in the way of scientif
Rude as his workmanship may appe
of the art, it was not experimental, b
these facts before us, it would seem
of the statements that have been made
book. But an examination at this po
not, as yet, all the facts that are requ
do not furnish enough evidence. It is
or three distinct fonts of type were m
printing of four editions of this book.
printer printed other books. But the early chronicles of Dutch printing tell us very little about these books. They are not only meagre in their recital of the more important facts connected with the invention, but are notoriously incorrect in their description of the minor details. They are unsafe guides. The books themselves, which reveal, to some extent, the process by which they were printed, are now regarded as of higher authority. We can accept the chronicles only so far as they corroborate the internal evidences of the books. It is proper that the books should be examined first. The number of these books is greater than has been supposed, even by those who have favored the Dutch version of the invention of typography. Forty-three editions of twelve

Nickel-Alloy Types are the Exclusive Products of the KEYSTONE TYPE FOUNDRY, 734 to 742 Sansom St., Philadelphia, Pa., U.S.A.

This page shows the four sizes of our Cardinal Italic Series.

SIX POINT CARDINAL ITALIC

A glance at this desirable series is sufficient without further introduction concerning its usefulness and good qualities, having a clear type expression of its own.

EIGHT POINT CARDINAL ITALIC

The above page gives an idea how it appears when used in conjunction with our Cardinal Series; unsurpassed for fine commercial work.

TEN POINT CARDINAL ITALIC

The selection of types is very important to all printers, therefore, we show these two series. They speak for themselves.

TWELVE POINT CARDINAL ITALIC

These types are cast from our Nickel-Alloy Type Metal, insuring durability and also strength.

STANDARD LINING ANTIQUE

12

12 POINT No. 2 20 A $2.30
DIAMOND LOAN BROKERS

6 POINT No. 1 35 A $1.25
DEALERS IN COPPER MINING INVESTMENTS WITH MORTGAGES

6 POINT No. 2 30 A $1.25
SALEM FRUIT AND PRODUCE EXCHANGE EASTERN PLACE

12 POINT No. 3 20 A $2.80
STOCKS AND FOREIGN

6 POINT No. 3 30 A $1.25
RHODE ISLAND CENTENNIAL FAIR STOCK YARD

6 POINT No. 4 30 A $1.50
SURGEON DENTIST COLLEGES NEW HAVEN

12 POINT No. 1 20 A $2.00
OFFICE FOR YOUNG MONIED WOMEN

6 POINT No. 5 30 A $1.75
MUSIC LESSONS TAUGHT AT HOMES

JAMES RINGE
DEALER IN
PAPER BAGS STOCK
OFFICES AND FACTORIES
FEDERAL BOULEVARDS
CUBA

JOHN C
FIRE, LIFE, MARINE
AND WINDO
INSURA
MAIN OFFICE AND
235 MARION STREET, C
BOSTON, M

BOSTON AND TERMINALS
A GUIDE BOOK
4452A $1.00

18 POINT 10 A $2.70
MODERN HOME
30 POINT 6 A $3.75
FURNISHING
24 POINT 8 A $3.40
SYNDICATE

WITH THE
GOLF
LEAGUES



THE OFFICIAL
GAMES AND PLAYERS
1900

FOR SALE AT ALL BRANCHES AND AGENCIES

AMERICAN TYPE FOUNDERS COMPANY

ORIGINATOR OF POPULAR TYPE FASHIONS

Recent Productions of the

AMERICAN TYPE FOUNDERS COMPANY

For sale at all Branches & Agencies everywhere

AMERICAN SCRIPT

—15—

60 Point 3A 8a $10.00

Silver Mines

48 Point 4A 10a $9.00

Brown and Rose

36 Point 5A 15a $8.00

Finest Grade Printing

30 Point 7A 20a $7.50

Standard Elevator Rooms

24 Point 8A 22a $7.00

Handsome Durable Letters 180

18 Point 9A 24a $6.00

Furnishing Aristocratic Stationery Ideas

12 Point 10A 32a $5.00

Enterprising American Type Makers Production $1.23



George Edward Duncan

BORN MAY 2, 1900 WEIGHT 7 POUNDS

COPPERPLATE ROMAN

—15—

10 Point 20 A $3.00

BOSTON CLUB HOUSE

8 Point 25 A $2.75

SOCIAL BENEFIT SOCIETY

6 Point No. 1 30 A $1.25

CONSOLIDATED RAILROAD COMPANY

6 Point No. 2 60 A $1.75

KLONDIKE GOLD MINING STOCK EXCHANGE

6 Point No. 3 60 A $1.75

AMERICAN TYPE FOUNDERS COMPANY BRANCHES

1 2 3 4 5 6 7 8 9 0 & Q R S T

DR JOHN WENDALL

760 CONGRESS STREET
BOSTON

CARD MERCANTILE

—A—

6 Point No. 1 26A $1.00

MOST EXTENSIVE HANDLER OF PRINTERS FURNISHINGS

6 Point No. 2 22A $1.00

CATERING PROGRESSIVE PEOPLE ONLY

6 Point No. 3 20A $1.15

READY MANAGERS CONTINUE

6 Point No. 4 20A $1.25

BEST HELPER NOW HERE

8 Point No. 5 18A $1.50

GIVES QUICK RETURN

10 Point No. 6 16A $1.75

NICER 12 THING

12 Point No. 7 14A $2.00

HANDSOMER

18 Point No. 8 8A $2.50

MODERN

24 Point No. 9 6A $2.75

CIRCLE

30 Point No. 10 5A $3.00

BLIND

PRESSROOM QUERIES AND ANSWERS

BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRESERVING WINTER ROLLERS.— It is not unusual for a pressman to be compelled to abandon a set of first-class winter rollers on the arrival of hot and sultry weather, and usually these rollers become lost to use because of drying out, thus becoming unfit for service when cooler weather comes. Experience has taught that it is possible to preserve these rollers by protecting them from the atmosphere, and the most effective way we have ever tried is coating them thickly with lard. The lard crystallizes in a short time and then is a non-conductor of atmosphere. When the rollers are again wanted, remove the lard by using benzine and "elbow grease." The rollers will be in about the same condition as when they were put away. This same method can be applied to new rollers when wishing to prevent them from seasoning too fast.

PACKING FOR WASHINGTON HAND PRESS.— From J. J. Bowman, Louisiana, Missouri: "We are printing the *Times* on a Washington hand press, and do not get satisfactory results. When I came here, a few weeks ago, the press was not level — needed tightening up and the platen seemed to wobble, making the paper blurred on one corner. I leveled and tightened it up, but still the work was not satisfactory, and I think it is the fault of the blanket. There were two pieces of thick, heavy, coarse woolen goods and about ten or twelve sheets of paper in the press. I put two thicknesses of thin flannelette next to the type, and took out some of the paper, but it didn't seem to do any good. Then I tried it several different ways, but still could not get a good print. I don't know much about hand presses, and should be glad if you can tell me what kind of blanket to use in order to get better print. It may be partly the ink, though I think not. Our type is nearly new." *Answer.*— Use a heavy felt blanket in place of the flannelette. After examining a copy of the *Times* we conclude that the trouble is mainly in the inking. See to it that your roller has plenty of suction.

EVEN COLOR ON BOOKWORK.—A correspondent from Jackson, Mississippi, writes: "Advise me what course to follow under these circumstances: On a four-roller, two-revolution, front delivery press I am required to print sixteen-page forms, turn and cut on runs of 250 sheets. The signatures must match in color and offset must be avoided. The forms must be kept moving, as they need the type up-stairs. Five per cent is allowed for spoilage, and often forms must be printed between other forms requiring more or less ink. The result is that before I get a correct flow of ink I have run off the entire edition. Please explain the theory of the flow of ink on a four-roller press with table distribution. Suppose a fountain is under full working order and is supplying a correct flow of ink to a full set of rollers, and if half the rollers were taken



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

WINDS OF THE WESTERN SEA.

out would it become necessary to increase or reduce the flow of ink at the fountain? Why are the new ink blades on fountains made thicker and less sensitive than the old style? Can the effect of a tuck at the thumbscrews be detected sooner with a half set of rollers than with a full set? If so, what is the advantage of carrying a larger body of ink where fine work is not required?" *Answer.*— If possible, have your forms made up in 32s or double 16s and run half and back with other half; you will then have a run of 500 on one side, instead of 250, and your sheets will have time to dry before backing up, while other form is being made up. Be sure that the impression is perfectly even. If one page or part of a page is slightly heavier than the balance, it will have the appearance of too heavy color when bound in book. Set your fountain even all the way across, and make sure that it is *even*. Test it by rubbing a finger over it. It is easy to find a buckle or a light streak in this way. If you are experienced you should be able to judge about how much to open screws to obtain the desired shade of color. When the fountain is set right don't change it until the job is all printed. If you must run other work between forms, either let the fountain off or regulate with the

ratchet at the end. *Don't change the screws.* Sometimes it is advisable to keep the color up with a knife when the run is short. Before you start the run, test your color by running twenty-five or fifty waste sheets. If you can detect any unevenness, correct it before you start on good stock. Print a sheet on both sides, fold and slit, and compare the pages as they appear after folding. Run enough color to cover the heaviest type after it has a reasonably good impression, but you should be able to pass the hand lightly over a freshly printed page without blurring it. If the ink you use is not absorbed quick enough by the stock, thin it slightly with a liquid reducer and dryer before starting the run. The object of more rollers is better distribution or breaking up of the ink. It does not require a greater flow of ink for a full set of rollers than for a half set. A streak of heavy or light color will show quicker if only a half set of rollers is used, but don't wait to see these defects on the sheet, you can see them on the fountain roller. The heavier fountain blades are not less sensitive, but you can not set them in scollops so easily. If one screw is set tighter than another it will wear a hollow in the blade which can not be remedied, and sometimes makes it impossible to set fountain true again.

PATENTS.

The American Bank Note Company owns patent No. 667,923, by A. Reid, covering an arrangement of a bed and cylinder multicolor press that permits the giving of a reverse rotary movement to the inking rolls and transfer roller for the purposes specified.

Arthur L. Case, of Plainfield, New Jersey, has devised an ingenious bed motion, which is patented as No. 668,347. The bed is controlled at the end of its strokes by a segment gear, thus imparting to it for reversal the slow-crank motion which is so universally esteemed as desirable for two-revolution presses.

Patent No. 668,415, by O. L. Raabe, is the property of the Hoes, and shows a combination of two-revolution and stop-cylinder press. One object of this invention is to produce an improved press in which the cylinder shall make two or more revolutions for each reciprocation of the bed, the cylinder during its revolutions being brought to an easy and gradual stop, so that the sheets may be fed thereto while the cylinder is at rest and then receive a gradually accelerated motion, whereby it is brought up to the speed of the bed, thus attaining the advantages of both the two-revolution and the stop-cylinder press without sacrificing speed.

The Aluminum Plate & Press Company, in patent No. 668,935, by T. M. North, show a new sheet-slitting device, which may be adjusted to the position of the forms, which is much more easily accomplished than is the adjusting of the forms to suit the slitter, which has been the method heretofore practiced.

One of the difficulties that has been experienced in connecting a printing-press with an electric motor has been that the motor usually runs at a very much greater speed than the press. As a simple means of gearing the two together, M. Harvey, in patent No. 666,848, shows a driving-gear in which the motor and a worm drives a gear, which is fast on the principal driving-shaft of the press.

S. Halvorson, of Chicago, has patented a modification of a form of throw-off for job presses as No. 667,772.

A feed attachment for platen job-presses printing from the roll is shown as No. 667,765, by T. L. Cannon.

THE STEEL AND COPPER PLATE ENGRAVERS' LEAGUE OF AMERICA.

The Steel and Copperplate Engravers' League of America has its business offices at 12 St. Mark's place, New York. The organization is well represented in the East, but has no affiliation in the West. It has materially elevated the standard of the work of its members as well as their compensation, and now seeks to extend its healthful influences to the trade elsewhere. On the occasion of the fourth annual ball of the league, the tickets were made the same size as our paper money and executed in the same style. The workmanship, although very elaborate, was done by voluntary contribution of the members — each specialty receiving the same conscientious treatment as if done for Government purposes or for security against counterfeiting. We reproduce in half-tone the ticket furnished The Inland Printer.



ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

The following announcement has been sent out concerning the next annual meeting of the photoengravers at Buffalo:

The next annual convention of the National Association of Photoengravers will be held in the city of Buffalo, August 27, 28 and 29. All members of the Association are warned not to absent themselves from said convention, at their peril, as the "bouncer" has been put on a diet of tacks and dragon's blood, and is expected to be ready to execute all orders entrusted to him with promptness and dispatch.

Geo. H. Benedict,
Chief Thumper (with the gavel).

C. C. Cargill, *Chief Scribe.*

N. B.— Failure to take your wife (if you have one) will result in the infliction of one-half the penalty on the accused (guilty or not guilty).

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

GUM-BICHROMATE PRINTING.—The photographic journals have had much to say of late about gum-bichromate printing. As all processwork suggests gum-bichromate, process men are naturally curious to know what gum-bichromate is like. It is the coating of a paper with a film of gum arabic, gelatin or albumen mixed with a pigment and sensitized with bichromate of potash instead of nitrate of silver. This paper is exposed under an ordinary photographic negative and the exposed print is developed in water. This process is a fad now among those striving for the quaint and artistic in photography. The *Photo-Miniature*, No. 22, for January last, is devoted entirely to bichromate printing, and tells all about this new branch of photography which approaches the borderland of processwork.

BRIEF ANSWERS TO CORRESPONDENTS.— If the writer who has trouble with the ink coming off in zinc etching, and who signs himself S. A. W., will send his full name and address the communication will be replied to. Anonymous letters, or those signed by mere initials, are not entitled to notice in any publication. We have numerous inquiries for a formula for making chalk plates. Such a formula has been printed twice in this department. The Hoke Engraving Plate Company has established its right to a patent on the manufacture of chalk plates, so that dealing had better be done with them. "Artist," New York: The better way to get rid of the reflections in furniture, or machinery, in catalogue work, is not by daubing anything, as you suggest, on the object before photographing, but by painting out on the photograph the objectionable reflections, before making the half-tone negative.

AN ETCHER'S TRIALS.— G. W. P., Cleveland, Ohio, asks: "I would like to have your opinion in regard to the following: A few days ago I had two single-column portraits to etch, made with an 80-line screen. The instructions were to etch them deep, but I could not do so on account of the dots in the high lights and shadows being too small. I claim that the high-light dot in an 80-line half-tone negative should be 'tailed' or nearly so. Am I right? I also have all kinds of trouble with the 133-line screen work, as I get in nearly all cases prints with very large dots in both the shadows and high lights. Now, then, I try to explain to my employer that with such prints as that, if I etch the high lights to the proper color I get a flat engraving, and that the only way I can do is to reëtch, but I am not given the time to do this. Am I right about this?" *Answer.*—You are right about the high-light dot in the negative being large when the etching must be deep, but the shadow dot on the other hand must be as small as possible or it will open up too much on deep etching and give a flat proof.

REVERSING NEGATIVES.—"Newspaper," in Indiana, writes: "We are about putting in a half-tone plant, and two methods are submitted to us for reversing the negatives — one is a chemical operation and the other is with the aid of a prism. The latter method gives a negative reversed without any further bother. Do all half-tone negatives have to be reversed?" *Answer.*—The idea of reversing negatives with a prism is a beautiful one in the theory, but it reverses but one negative. In practice it is economical to etch a number of negatives at one time and this can only be done by what you term the "chemical operation," or what is generally called the "stripping collodion method." It would seem unnecessary to reverse the negative of the portrait of a woman or man whose hair is parted in the middle; still, besides getting the dress or coat buttoned on the wrong side, the reversal in the finished proof of the cut will be found to make a difference in the likeness from the original. Better make it a rule to reverse all negatives, so that the finished proof will not be a reverse of the original.

THIS IS NOT A SCHOOL FOR PROCESSWORK.—A reader whose name and address is withheld writes that he is fearful of losing his position as a photoengraver if this department does not help him out speedily. In a long letter he recites some of his woes and incidentally mentions formulæ that he uses. Here is the one he employs for sensitizing zinc:

Water	5 ounces
Albumen	whites of 3 eggs
Bichromate of ammonia	10 grains
Ammonia	15 drops

That the above recipe would answer better for an omelet than for a zinc sensitizer any photoengraver will readily see. What this writer needs is to learn his trade from the beginning in some photoengraving establishment; he might also get Jenkins' book on "Photoengraving" and study it. It has never been the purpose of this department to teach photoengraving, even were that possible. Its aim is to record progress and improvements as they come to light; also to help a reader out when he gets into one of those perplexing snags which prove so expensive and are so common, even to the best operators, in processwork. By reciting the trials of others and their remedies we learn how to escape or overcome similar ones. Mere reading, however, will never make a practical photoengraver any more than it will make a competent workman in any trade.

PHOTOGRAPH OR DRAWING—HALF-TONE OR WOOD-ENGRAVING. *Black and White*, of London, secured opinions from fifteen of the leading British artists on two questions of interest to proc-

ess men. One question was: "Would you prefer a good photograph or an average drawing of an actuality — such as a crowded street on the return of the soldiers?" Nine of the artists answered that they preferred the photographs, two of them thought a drawing more interesting, while four were undecided in their choice. The other question was as follows: "Do you think half-tone blocks give as a rule better or worse reproductions of pictures than the old wood-engravings?" To this question eight of the artists replied that they preferred half-tone, three approved of wood-engraving, three thought both methods excellent in different ways and one of them failed to answer. When the question of half-tone or wood-engraving is answered by staid old Royal Academicians in the proportion of eight to three in favor of half-tone then certainly has proc-

The columns of THE INLAND PRINTER, that most admirable of typographic journals, always contain some specimens of photo-engraving advertisements. A selection of those that have appeared during the past year or two will show the reader the kind of thing we mean. Unfortunately for our present purpose the most effective designs are in half-tone and would lose so much in reproduction on a reduced scale that we prefer to make our selection from the line drawings." The article is illustrated with some reproductions from the advertising pages of THE INLAND PRINTER, showing sample advertisements of Blomgren Bros. & Co.; Sanders Engraving Company; The Standard Engraving Company; The Illinois; Maas Engraving Company; Eclipse Electrotype & Engraving Company, and the Hoke Engraving Plate Company.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

LANDING A TROUT.

esswork triumphed over wood-engraving in the estimation of the most conservative critics in the world.

ENGRAVERS' ADVERTISING.— Considering the amount of advertising material the photoengraver prepares for others it is strange how often he neglects himself. This fact *The Process Photogram,* of London, notices in the following neat way: "In this modern contest for supremacy in advertisement, the processworker has been the trusty knight of the combatants. Whatever printing and process reproduction can do has been done in the cause of the up-to-date advertiser, so that it is matter for some little surprise that what he for others has performed has been left undone by the photoengraver in regard to his own business. We see much of the business literature of the craft, and we are often reminded of the lamentable case of the shoemaker's wife whose foot-gear made her the object of commiseration by the ladies of the more favored parishioners who followed avocations other than that of a mender of soles;" and adds: "The American engraver, we think, shows more originality in these directions than his colleague this side.

ETCHING HALF-TONES.— Ehrhardt Finsterbusch, in *Zeitschrift fur Reproductionstechnik,* thus describes his method of etching half-tones; the translation is from *The Process Photogram:* "In order to get good results the etcher should prepare two chloride of iron baths of 35° and 40° Beaumé. These should always be used at the same temperature, about 60° Fahr., for cold baths etch slowly and warm baths too quickly. The plate is laid in the 35° solution first and air bubbles removed with a brush. The etching is allowed to go on for eight or nine minutes. At the end of this time the etcher should satisfy himself whether the shadows are commencing to etch, and at the same time whether the required printing depth has been produced. If these are all right the plate is allowed to dry. A proof is now taken, or the block rubbed with magnesia, in order that judgment may be passed on the tones of the reproduction. The fine etching now follows; the dark parts of the picture are covered and etching done for one or two minutes in a bath of 40° Beaumé. This bath does not attack the copper or the resist so strongly as one of 35° Beaumé.

If a resist of asphalt and chalk is used the plate must be heated before etching, and any magnesia must be removed with a two per cent solution of hydrochloric acid. This fine etching being done, the plate is again rubbed with magnesia, and the half-tones covered with the resist, and after heating fairly strong, an etching of 1½ to 2½ minutes given. Sometimes a third etching is necessary."

Learning Photoengraving from Books.—A publisher, "way down East," writes: "I have been an interested reader of your column in The Inland Printer for some years. Your advice to those about to start in to learn the photoengraving business from books has been most excellent and the only advice that could have honestly been given. But there are



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

WAITING.

exceptions to all rules, and I am going to call your attention to an exception of the rule you have laid down for such cases. I enclose a copy of our Sunday issue, containing fifteen half-tones made in our office by people who never saw a half-tone made by a professional, or, in fact, by any one outside of our own room. We have made in the past year some 800 half-tones from all sorts of photographs and think we have overcome most of the difficulties of the work, excepting, of course, the usual complications of a silver bath, etc., which I find even professionals are sometimes puzzled over. We have never failed, however, since the first month, to turn out a cut at time wanted. This has been picked up wholly from books, except a little coaching on linework long before we undertook half-tones." *Answer.*—I think you will agree with me when you figure up the time and material wasted in experimenting that it would have paid you to engage a man in the beginning who understood the work. Half-tones produced and used are not costly; it is the trials and make-overs that are a dead monetary loss. In most places labor is so expensive it would cost much more to dig out the business in the way you have done than to hire a professional at once.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

Steps into Journalism.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

New Publications.—These have been received by The Inland Printer during the month:

Andrew County Republican, Savannah, Missouri.— Plenty of news and good ads., but the color is very uneven. Correspondence should be graded.

South Dakota Representative, Pierre.—"An illustrated independent modern newspaper." There are twenty pages of two 20-em columns, with a neat cover. It starts with but three inches of advertising, but with a "sworn circulation double that of any Pierre paper."

The Children, Cincinnati.—A very neat 24-page magazine, nicely illustrated and well printed on heavy supercalendered book. A portion of the editorial announcement, showing where it differs from the publications of like character, is as follows: "Believing that it is a mistake to hold up before our children's thought pictures of sickness, suffering or discord of any kind, all matter relating to these subjects will be excluded, and an effort made to publish a paper which shall be joyous and helpful in its influence."

Albert S. Moffatt and John F. Tucker, both old newspaper men, have purchased the Newburgh (N. Y.) *Register.*

S. W. Green, a former employe in the office of The Inland Printer, is doing some good work on the Honolulu *Bulletin.*

The Poughkeepsie (N. Y.) *Sunday Courier* has installed two Simplex typesetting machines and otherwise improved its plant.

The Tekamah (Neb.) *Journal's* "Twentieth-Century Farm Institute Number" was nicely printed and was noticeable for its many neat ads.

The Bethlehem (Pa.) *Times* published a 32-page "Twentieth-Century Edition," enclosed in a nicely printed cover and containing a fund of interesting matter.

Gueydan (La.) *News.*—The ads. in the *News* have improved considerably since October. Watch for good effects in other papers and adapt them wherever feasible.

Laurel (Neb.) *Advocate.*—A newsy paper with advertising well arranged. The dashes in the editorial columns are too



TWO ROSES.

Photo by
TONNESEN SISTERS
1301 Michigan Ave.,
Chicago.

SUPPLEMENT
THE INLAND PRINTER

heavy, particularly for a five-column page. If you could run the paid locals under a separate heading it would be a great improvement.

JOSEPH MURRAY, Lawrence (Kan.) *High School Budget.*—Your magazine is a very nicely printed and creditable publication. The cover-design is neat and appropriate for a Christmas number.

THE Fishkill (N. Y.) *Times* has purchased the entire plant and subscription list of the Hopewell *News.* A separate department of Hopewell news will be a feature of that paper in the future.

THE Poughkeepsie (N. Y.) *Eagle* has passed its fortieth birthday. During this time its ownership has been retained in the same family and it has increased in size from twenty to fifty-six columns.

THE Euroa (Australia) *Advertiser* on January 4 issued a "Commonwealth" edition in celebration of the merging of the colonies into a federation, and presented a very novel effect in blue ink over a tinted background.

AMOS CLAAR has been appointed editor and general manager of the Windber (Pa.) *Era,* the paper which he sold to the present proprietors last fall. The first issue under his management is a bright and newsy number.

THE Evanston (Ill.) *Press* celebrated the beginning of its twelfth volume and the opening of the twentieth century by printing a nicely illustrated issue on supercalendered book and dedicating it to the city of Evanston.

CHARLES H. McAHAN, St. Joseph (Mo.) *News.*—The two ads. you send are both strongly displayed and I reproduce the



No. 1.



No. 2.

smaller one (No. 1). This in the original was a 6-inch double-column ad., and shows a simple and effective panel arrangement.

THE "Farmers' Institute Edition" of the *Whitley County News,* of South Whitley, Indiana, was a very creditable issue throughout, and was enclosed in a striking cover. The Atoz Printing Company, publishers of this county weekly, which is a sixteen-page four-column paper, writes that it has been printing the paper in this form for five months, during which time about four hundred subscribers have been added. The changing of the paper has caused many favorable comments and therefore much advertising. It is a very handy size.

GEORGE S. STEVENS, for many years local editor of the Catskill (N. Y.) *Recorder,* died January 18. He served one term in the legislature, was postmaster of that place under President Cleveland, and a World's Fair commissioner.

SPARTA (Ill.) *Plaindealer.*—The Blanchard italic heading and date-line, and the Blanchard for ads. and headings, gives a very pleasing effect. The ads. are all good, but a few of the small ones on the eighth page need resetting. The color is a little uneven.

REINBECK (Iowa) *Standard.*—Your paper has a strong feature in its generous supply of local news. The ad. of J. Porter, on the first page, is poor, as the many full-width panels and no border give it a sameness. Aside from this the advertising is good.

THE London *Daily Mail* commemorated the dawn of the twentieth century in an exceptionally novel way. The entire eight pages of its "Golden Extra" were printed on heavy coated book and bronzed with gold. The effect was very striking.

A COPY of the Dexter (N. Y.) *Press* has been received with the question: "How is this for a $360 outfit, not including cylinder press?" The *Press* is a neat six-column folio, all home print, and uses very little plate matter. The $360 was well spent.

PEEKSKILL, New York, has entered the list of daily newspaper towns. The *Evening News* is the name of the new paper, which covers the local field in an interesting manner, and its advertising patronage shows that it is appreciated. Thomas Pendall is the editor and publisher.

A NOVEL department for a trade paper appears in the *Fourth Estate*—a column of "Vital Statistics," with the headings, "The Cradle," "The Altar," and "The Tomb." Under the first is run all new publications; under the second, consolidations; and under the last, suspensions.

WITH the first number of its eighth volume the Potter *Democrat,* of Coudersport, Pennsylvania, changed to a four-column sixteen-page paper. Nearly the whole paper is filled with local and vicinity news and well-set ads., and in its new form is a decided credit to its publishers.

SEVERAL large ads. were received in an envelope bearing the card of the Iowa State *Press,* Iowa City, apparently intended for criticism. The new Blanchard is used exclusively and it makes very striking ads., but it shows to better advantage when run in connection with roman body-letter.

HONOLULU (Hawaii) *Bulletin.*—Your paper has a very creditable appearance and has an excellent supply of advertising. The larger ads. are very nicely handled but the smaller ones do not appear to have received so much attention, as they all follow the same style of display, and lack distinctiveness.

WITH its issue of February 9 the Walton (N. Y.) *Reporter* celebrated its twentieth birthday. During these twenty years its circulation has increased continually until now it boasts of over six thousand subscribers. It needs but a glance at its pages to learn the secret of its success—local news and lots of it.

EDWARD W. STUTES, Spokane, Washington.—The ad. of F. B. Wright & Co. is good, and that of the *Chronicle,* which is reproduced (No. 2), is novel and effective, although a fourth circle was needed to complete the series. The ad. of Welsbach and Kern mantles is not well balanced—the panel makes it top-heavy.

ON January 31 the *Mining Record,* of Colorado Springs and Denver, issued its "Annual Pictorial and Statistical Edition." Red and blue inks were used extensively and there were many half-tones and interesting descriptive matter, which, in

connection with a generous supply of large ads., filled thirty-two pages.

E. N. Heaton, Platte City (Mo.) *Argus.*—You are doing well, both in ad. writing and composition, and I have no criticisms to offer. Your ads. show a variety of treatment which is commendable. Read and observe all you can and do not allow your ad. writing to run to a monotonous sameness — a fault common to many "professionals."

Lamar (Colo.) *Sparks.*—Although your issue of February 21 was supposed to contain "six pages," but four pages were received. There is too much advertising in these; readers can hardly be expected to be satisfied unless at least half of the paper is filled with news. The ads. are well balanced, but the smaller ones should have more variety of treatment.

George W. Owens, who for many years published the Matteawan (N. Y.) *Journal,* has sold his paper to P. H. Vosburg and M. L. Hoyt, who have made some marked improvements in both daily and weekly editions. Mr. Owens has purchased the Oneida (N. Y.) *Dispatch,* a Republican semi-weekly and the party organ of the county of the same name for a considerable number of years.

A holiday number that really excelled was that of the *Northwestern Miller,* of Minneapolis. There were ninety pages (10½ by 14 inches) of reading matter and eighty-eight of advertising, printed on heavy enameled book paper, enclosed in a specially engraved cover, neatly bound and trimmed. The workmanship throughout was of the very highest order and practically perfect.

C. W. S. Wilgus, editor of the Ravenna (Ohio) *Republican,* had a pleasant sojourn in Winter Park, Florida, during January, and wrote a glowing account of the attractions of this popular resort. His paper is an excellent example of a country newspaper, a recent number containing more than twenty-five letters from correspondents, giving over three hundred items of local news.

A copy of the Christmas edition of the Lexington (Ky.) *Herald* has just been received, the first number sent having been lost in the mails. There were thirty-six pages and cover, the ads. were nicely set and contents throughout were very appropriate. Brown and green inks were used extensively and to good effect, although the brown did not work well on the inside pages, which were printed on news.

The Last Frontier, Oklahoma City, Oklahoma.—"A journal devoted to the Kiowa-Comanche country." There are eight pages and cover. The publisher announces that "It will be issued regularly in its present form until after the opening of the Kiowa-Comanche and Wichita reservations. After that the paper will be published at some point in the Kiowa-Comanche country, probably at or near Fort Sill."

D. R. Wickersham, Charleston (Ill.) *Courier.*— The "Twentieth-Century Edition" of your paper, coöperating with the Mattoon *Commercial,* Lerna *Enterprise,* Oakland *Ledger* and Humboldt *News,* was quite remarkable. Besides the regular eight-page section, there were twenty-four pages completely filled with display advertising and write-ups. The ads. may have been "thrown together," as you say, but they were nearly all "bull's-eyes."

Harry C. Gilpin, Windsor (Ill.) *Gazette.*—The ads. that you submit show that you have put forth considerable effort, and have secured good results. The ad. of Thomas Banks is your best, not so much because it has a cut in it, but because it is neatly divided and balanced. There is too much fancy work about the "Sacrifice Sale" ad. of J. E. Weber & Co. The Opera House ad. is good, while those of Bert Harves and A. F. Van Rheeden need breaking up with cross-rules.

J. M. Post, Elkton (Md.) *Appeal.*—Your paper is well printed and ads. are nicely displayed. It would take but a very few minutes to grade your items of correspondence, and the result would add much to the appearance of the eighth page. Yes, I should omit the second dash. The box head over the double-column editorials is not artistic; it should extend the full width of the two columns with the wording centered, while an extra piece of rule could be run across the panel at each end.

Charles M. Berkheimer, Connellsville (Pa.) *News,* writes: "Yes, your suggestions have been of great service to me in many ways. I now believe I am getting to understand more fully the mysteries of effective display, so I send you two copies of recent issues of the *News* to see what your opinion will be of them at this time, and to note whether or not I have made any progress since I last sent the *News* for criticism. This work is an interesting study for me." *Answer.*—You are setting some effective ads., and only a few show defects. The plan of the S. R. Mason ad., in the issue of February 15, is not artistic, and the same is true of the broken panels in that of the Home Building Company. It is not wise to use a larger border or rule for a panel than is used around the entire ad.

This paragraph is credited to a real paper, the Laurel (Md.) *Democrat.* The editor must be in the last stages of despondency:

> After January 1, 1901, this paper will be published for the benefit of the public and the amusement of the editor. Any one not now a subscriber, wishing to keep posted on current events, State, county and local news, can have the publication sent them for one year, by sending his name to this office. If you have any old thing that you can not sell and not worth giving away, send it to the editor; he can use it. If you want a first-class obituary notice, notify the editor of your death and he will throw that in as a premium. We don't need money, and if we did would not expect it for publishing a first-class family weekly paper in Maryland. Do not imagine for a moment that this is a joke, but send in your names and those of your sisters, cousins and aunts. We have struck oil in the printing business and have grown suddenly rich. As we have no creditors, the receipts will be for the benefit of the poor.

Contest No. 9.— Several requests have been received asking if color schemes will be allowed in the contest announced last month. After the conditions in these contests have once been printed it is then too late to make any change, as it is impossible to reach all those who intend to enter except through the following issue of The Inland Printer, and by the time that is published many have already submitted their specimens. However, it is fully intended that this blotter shall be in black and white, as it will allow many to enter who might be at a disadvantage through lack of facilities if there was no limit to color combinations. But, to meet this demand of my readers for an opportunity to display their skill along the line indicated, I will arrange to conduct a contest of this kind as soon after the close of No. 9 as feasible. In the meantime I trust they will look up the conditions in The Inland Printer for March and get their specimens to me before the close of the present month.

A. E. Brown, Lamont (Iowa) *Leader,* writes: "The question recently arose in the *Leader* office, in which I am employed, as to the heading of clipped articles. The article in question was in the editorial column of an exchange, and had no head. The editor of the *Leader* copied the article and wishing to make comment on it, put the comment in the form of a head, and credited it at the conclusion to an exchange, thus:

> HOW MEAN WE ARE.
>
> Newspaper men are generally considered pretty good fellows, but now and then one of them is downright vicious. There is Davidson, of the Lamont *Leader,* for instance. He says that Pettigrew should be paired with Mary Ellen Lease. As if Mary isn't about to be married and will have troubles of her own.—*Manchester Press.*

What I wish to know is whether this is correct, or should the comment be made at the conclusion of the credited article." *Answer.*—There is no fixed rule governing comment on an article of this character and it is simply a matter of taste or style with the publication as to which form is adopted. There are a number of papers which almost daily embody their comment in the head-line, which is perfectly correct, and of course the other form is equally so.

PATENTS OF INTEREST TO PRINTERS

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The Hoes are liberally represented in the Patent Office this last month. T. M. North has assigned to them patent No. 667,731, covering an inking apparatus. One object of the invention is to permit the form rollers to be intermittently brought into contact with the distributing cylinder and held out of contact with the form, so that the distribution may be accomplished readily without over-inking the form. A further object is the application of a greater supply of ink to those form rollers which first meet the form.

Luther C. Crowell is the author of patents Nos. 667,679 to 667,681, inclusive, assigned to the Hoes. The first named covers devices in a web newspaper machine for stapling a portion of the product of the machine and leaving unstapled other portions of the product. It will be remembered that in previous patents this idea of stapling a folded newspaper was protected, with a view to making it impossible for news-dealers to return to newspaper publishers as unsold, copies that had been read. No. 667,680 covers details in the folding devices of a web machine. No. 667,681 shows an improved casting box.

Chambers Brothers Company, of Philadelphia, owns patent No. 667,021, by H. K. King. The main object of this invention is to produce a folding machine wherein is embodied a comparatively simple and efficient combination of mechanism coöperating to finally fold sheets of paper of any size into two signatures, each of sixteen pages or one of thirty-two pages, as may be required, and also, when desired, to apply a cover to each of such signatures.

A paper-feeding machine has been patented by Max Koenig, of Germany, as No. 667,714. The essential feature is that the friction apparatus, which pushes the top sheet, is raised from the sheet after the latter has been brought to a standstill, and in place thereof friction rollers, which likewise continuously rotate, are lowered onto the sheet, and at the same time an apparatus which keeps all the rest of the sheets firmly on the pile is set in operation.

A very simple form of envelope-printing machine has been patented by W. M. Clymer and S. L. Weigand as No. 668,034. The envelopes are stacked, with the lapel down, in a box, whence the lowest one is pulled out by a blade and carried to the gripper of the printing cylinder. The type is mounted on the cylinder and the printed envelope is delivered into a compartment.

E. L. Wilson, of Mayfair, Illinois, has protected, in patent No. 668,072, a form of non-slipable quoin. It is primarily a Hempel quoin with a locking device at the end.

A printers' chase, patent No. 667,946, by C. E. Miller, of Pittsburg, is a decided novelty. The inner side is notched to even picas into which cross-bars may be slipped in a variety of positions.

A galley having a footstick that can not slip or twist is the subject of patent No. 667,862, by C. J. Blair, of Harrisburg, Pennsylvania.

A simple little machine for printing upon round objects, as lead-pencils, has been patented (No. 668,104) by Ross C. Kirkwood, of Chattanooga, Tennessee.

A cutting and folding apparatus for use with a printing-press has been devised by R. C. Seymour, and assigned to the Cottrells as No. 668,393. Before being folded the sheet is creased by jaws at the proper line, so that it readily passes into a slot under the action of a folding blade. No. 668,394, a companion patent, shows additional details of the folding mechanism.

Fred B. R. Unger, of Philadelphia, in patent No. 668,069, shows a little hand-inking device for printing straight parallel lines, as for forming the five parallel lines of a musical staff.

The typemaking machine, patent No. 667,790, by P. G. Nuernberger, of Chicago, is the property of Barnhart Bros. & Spindler. Its principal object is to enable the casting of two type spaces at one operation.

E. C. McFarland, of Melrose, Massachusetts, has taken out patent No. 666,884 on a form of hinged type mold.

A most interesting machine for rounding and backing books has been patented, as No. 668,148, by Joseph Meek, of England. It rounds and grooves a book at a single operation. Hitherto it had been supposed to be quite impossible to do the operation in this way, as the binding would crack. He finds, however, that the pressure exerted in the machine appears to condense the book to almost exactly the same extent that the surface is extended by rounding. Consequently there is no strain on the back of the book. The book is therefore first covered with its cloth case, and instead of pressing this book in a separate machine, he uses the rounding and backing machine for pressing it at the same time as the books are rounded and backed.

JAENECKE'S IMPS.

In this issue of THE INLAND PRINTER will be found the first of a series of inserts which the Jaenecke Printing Ink Company proposes giving readers of this magazine. The series will consist of twelve designs, and will not only show many of the colors made by this house, but will carry a little history of the manufacture of printing-inks, and thus be quite instructive. The devil is used as a kind of trade-mark, and this has formed the basis of the idea in the designs. The opening design shows his Satanic Majesty with the little red imp — red because this was the first color in the art of printing used in connection with the black — with this wording:

"Here's the Prince of Darkness,
Held sponsor for our art,
And here's his brightest ally,
His companion from the start."

The second design will show two additional imps, the blue and the yellow, giving the three fundamental colors — red, blue and yellow — from which, as every one knows, all other combinations of colors are made. Each little imp carries his tube of color. In the next design will be seen the blue imp and yellow imp squeezing colors out of the tubes to make the green, a combination color. And thus the scheme unfolds itself. The idea for this series originated with Mr. Herman C. Lammers, art director of the Binner Engraving Company, Chicago. Readers will undoubtedly watch these inserts with interest.



From collection of H. W. Fay, De Kalb, Ill. Ralph Cary, Photo.

"WHEN THE COWS COME HOME."



Courtesy Chicago "Daily News."

A CARTOON.

Drawn by Fred Richardson, Chicago.

ECHOES FROM THE PRESS CLUBS



BY FREDERICK BOYD STEVENSON.

"Tod Cowles has been in New York for several years now," said the man from Chicago the other day, "and he doesn't seem to grow very much older. I mind me well of the night I sat in with him at the game in the back room up in the old Press Club on Clark street in Chicago. Tod always held them pretty strong and knew how to bet them when he got them. He played on strictly scientific principles and never allowed sentiment to in any way impede the proper progress of the game. He would raise his old grandfather out of his last set of false teeth as cheerfully as he would skin J. Pierpont Morgan out of a plugged dime on a show down.

"But excuse me; I digress. On this night in question, Tod had been pounding me in a way that threatened the peace of mind of my landlady; also her board for the fiscal week ending Saturday night. I was really discouraged till Tod opened a young and tender jack-pot for something like two dollars and a half. I cautiously 'skinned' my cards, and in the enthusiasm of youth I thought I discovered a pat straight, beginning with a deuce and tapering modestly with a six-specker.

"There were two men in ahead of me. They both stayed. Then, like a real gambler, I concealed my agitation and remarked, 'Gents, it will cost you five celluloids to remain.' Tod came in promptly. One man dropped out. The other was there.

"'Cards?' queried the other man, who was dealing.

"Then I made the ghastly discovery that I held in my fin a 'belly straight.' The five-spot was a four-spot, as an Irishman would put it. I laid my hand down on the board before Tod.

"'Tod,' said I, 'I have made the mistake of my life.'

"'I forgive you,' said Tod, and he blew out a long, blue cloud of smoke. 'But,' he added generously — he held aces up — 'you can draw if you like.'

"I drew. Again I looked through my hand. It was a chance in a thousand. The chance was mine. I drew a five-spot of hearts and filled my 'belly straight.'

"It was Tod's bet.

"'Two dollars and a half,' said he, nonchalantly.

"'Ten dollars,' I said, and I shoved in two stacks of blues.

"Tod looked at me for one little minute. Then he said in that amiable way of his, 'I call.'

"'A fool for luck,' said he when I spread my pasteboards on the green cloth."

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"Speaking of gambling and Chicago, which somehow seem to go together nicely," said one of the boys who had come in from Philadelphia, "reminds me of one Lagarie Phenix. Phenix drifted into Chicago from New Orleans, where he had been quite a swell. He went into the newspaper business for what money there was in it. Later he went out of it for what money there wasn't in it.

"I remember Percy Shuman told Phenix a lot of things about journalism that nobody ever knew before, and Phenix was not happy. In fact he became quite dissatisfied with his own job on the *Morning News* when Shuman told him of the fabulous weekly stipend he was getting as a guarantee of good faith from the *Tribune*.

"But Phenix broke in after a while and got on the *Tribune* himself. Then he found out something about 'Shuey.' Phenix had a great liking for a little pastime known on Clark street as faro. He was so enamored of it that he sifted in every week the amount of money that the cashier of the *Tribune* set up against his name. Well, in addition to liking to hear the clinking of the chips, Phenix was a great politician. When Cleveland ran for President the first time he became so enthusiastic that he awoke one morn after election to find there was a vacancy on the *Tribune* staff. Phenix wasn't filling the vacancy.

"So Phenix took his little weekly roll and called on his friend John Condon, who owned several german silver card boxes.

"Now here is where the luck came in. Phenix had been losing steadily for a year. On this day, in fifteen minutes he had four hundred dollars in front of him. He cashed in, took a train for Washington in half an hour, and in a few days had a job under the new administration paying him four thousand dollars a year."

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I see my friend, Allan Forman, the editor of the *Journalist*, who, by the way, is always brilliant, has written an article in one of the current magazines on "Yellow Journals." His topic is an entertaining one and he has handled it in a most entertaining manner. If there is any man in the country who can do clever work on a newspaper — yellow or any other color — it is Allan Forman.

❊ ❊

I met a newspaper man the other afternoon who followed the late General Logan around in the Blaine presidential campaign. General Logan, as a vice-presidential candidate, made a good many speeches. Now, the General at times was inclined to be impetuous. Some one — I forget just who — said of him once that he was the most even-tempered man in the world — mad all the time.

Well, this newspaper man heard the general make a speech one day from the tail-end of a Pullman palace car to a crowd of admiring Republicans and some doubting Democrats who had gathered at the railway station in a country town.

The General was speaking rapidly, as the train remained only a few minutes. As the General spoke he was revolving a large quid of tobacco in his mouth. Just as the car was pulling out a scoffing Democrat made an unkind remark. With an exclamation that he used on one of his famous charges, General Logan discharged the juice of the tobacco in the face of the Democrat with the precision and almost with the force of a Gatling gun, while the engine quickly rolled the cars onward.

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Once upon a time Senator Vest, of Missouri, entered Chicago and stopped, as was his custom, at the Grand Pacific Hotel. It was a hot summer night. Peck — long since gathered to the Great Managing Editor of the Univers · — in company with another reporter of Chicago, sent up their cards, through the kind offices of Sam Parker. The answer came back, "I'll see nobody."

"Never mind," said Peck, "we'll try later on."

About eleven o'clock at night Peck and the other man entered the hotel again. This time they did not send up cards. They walked boldly up to the Senator's room. The door was ajar. They pushed it open.

There was the Senator in an abbreviated shirt of gauze material. He was very fat and the shirt did not fit him. He was in the act — caught red-liquor handed — in getting outside of an exceedingly large glass of whisky. He was taken so by surprise that he gave up an interview.

In speaking of the occurrence afterward the Senator said:

"I have seen gall in all guises, but for the simon-pure article give me a Chicago newspaper reporter."

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

How to Mix the Color for Aluminum Bronze Printing. L. G., Newark, New Jersey, writes: "Would you kindly inform the undersigned whether it would be good to use the brown ink, bought at the ink-shop, and used for gold printing; or is there a special color made for aluminum bronze?" *Answer.*—Take light ochre, add a little white, say Kremnitz, add also gloss varnish, and a few drops of siccative; roll up full and apply the aluminum bronze in the usual way.

Litho Printing on Satin Fabric.—R. G., New York, sends a piece of silk with exquisite Cupid and floral decorations thereon, and asks how it is done. *Answer.*—This work is printed from stone. For this purpose the fabric is usually mounted on paper, so as to secure absolute register, otherwise it presents no difficulties in printing; in fact, the fiber takes up everything from the surface of stone and presents it in more agreeable form than on paper, owing to the sheen and texture of the surface on the satin.

American Art.—At the recent dispensation of the William T. Evans prize, of $300, to Edward H. Potthast, of New York city, at the National Academy of Design, the conditions under which the prize was awarded, that the competitors must be Americans and that the pictures submitted must be from American motives and subjects, was thoroughly adhered to, and certainly augurs well for the speedy development of a "School of American Painting," which will have all the vigor, grace and vivacity of the American life and character.

Polyautography.—J. R., New York.—Polyautography was the name given to color lithography during the early history of the art in England about the year 1816. A society of artists which practiced or favored the production of art plates on stone was called the "Polyautographic Society," and therefore you can say that you possess a very rare treasure in the picture from Harding's press. Regarding the presence of litho stone in England, I can say that there was found near Bath a fair specimen which was used in that day, but at present England obtains her supply in that line from Germany.

Printing "White" on Dark-colored Paper.—P. S. K., St. Paul, Minnesota, sends sample of book-cover, printed in what is supposed to be white ink, and asks how result could be improved. *Answer.*—The white ink must have been contaminated through unclean rollers or other causes; such ink must be run as stiff as possible, with little varnish, and everything about the press must be exceedingly clean and kept so. Take it all in all, however, printing white ink on the litho press yields poor results; the impression should really be made double. Silver (aluminum) bronze gives by far the best results.

Why Use a Solid Litho Stone Cylinder?—To J. J., inventor, New York.—We have something better than you suggest; your idea is primitive. Today we use a thin sheet of zinc or aluminum, fastened upon the cylinder of a litho rotary. Just think of the varying diameter of your stone cylinder as the successive grinding and shaving off would make it smaller and smaller. You can rest assured you are wasting your time. The small cylindrical stone you have made would be impossible on the scale of two or three feet diameter by forty or fifty inches long, which it would have to be if of any use. No, no; you are on the wrong track.

Etching-up a Litho Transfer on Iron.—J. H., Pittsburg, Pennsylvania, has several thousand pieces of heavy metal plates, size 2½ by 4 by ½ inch, upon which he would like to etch some type lettering in relief, and asks how to proceed. *Answer.*—Our correspondent, in failing to state what kind of metal it is, leaves us to guess. If these plates are iron, say, one part nitric acid to four or eight parts water should be used to etch with. The type, after having been set up, should be printed with a strong transfer ink, containing wax and tallow, on a transfer paper having a gelatin coating between the starch and paper surface—a sort of decalcomania transfer paper, described in these columns some months ago. Dusting with dragon's-blood and melting the design is an important feature, and beginning the etching with weak solutions of acid and increasing in strength later on is also necessary.

The Most Authoritative Work on Lithography in the English Language.—In answer to some queries on a complete and exhaustive treatise on the art of lithography in the English language, we would mention Senefelder's own work, entitled "Complete Course of Lithography," London, 1819. Some day George Fritz's "Handbuch der Lithographie" will be translated into English, which will then be the authority. "Chemitypy," "Lithozography," "Litho Omnichrome," these were some of the names applied to the early products of our art. The word lithography does not appear in the patent specifications of 1801, and it seems that the term did not come into general use until after Mr. H. Bankes issued his pamphlet, "The Art of Taking Impressions from Drawings and Writing Made on Stone," 1813, in which the writer urged the adoption by artists of the new method of reproducing their work, and named it lithography.

Lithography Upon Wood.—R. & Co., Brooklyn, New York, state: "We have a panel of mahogany upon which has been printed a fine lithograph in ten printings. We can recognize the stipple work as well as on those plates which have been done by crayon. It would be interesting for us to know how printing on wood is accomplished from stone, as we may find use for that process in our establishment." *Answer.*—The lithography which you may see upon wood, iron, china, glass, etc., is all printed upon a specially prepared paper, described in previous issues of The Inland Printer. Then it is simply transferred (metachromatype or decalcomania) to the wood, or other object. In this case it is protected by a firm varnish or lacquer. The best color, usually a heavy body white, becomes the groundwork for the picture when it is transferred to the object. This is printed last, over the picture, and becomes, therefore, the background of the design.

How Much Should a Plant Cost to Turn Out $2,500 Worth of Work per Month.—McC. Co., Butte, Montana, asks: "Kindly send us some addresses of firms supplying lithographic supplies, etc. Can you give any information as to the probable cost of a small litho plant, sufficient in size to do $2,500 worth of commercial work monthly?" *Answer.*—A plant with two steam presses, a few hand presses, employing a transferrer, printer, two feeders, two engravers or artists, who make their own sketches, ought to turn out $2,500 worth of work per month with overtime. Such a plant would cost about $7,000. This could be bought for less at special sales, second-hand. (We have offers at times of a complete plant, with two presses and a vast lot of material and stones, which can be bought at a forced sale for $5,000 or $6,000.) The regular supply houses are Fuchs & Lang Manufacturing Company, New York; Robert Meyer & Co., New York; F. Seybold, New York. For show printing, labels and large runs I would advise rotary metal-printing presses. Would be pleased to communicate with you in detail about such a plant, as there are often

firms who get into trouble or have an abundance of debt and can not stand up any longer; *then* there is a chance to buy cheap. Allow me to compliment you on the grade of execution, quality of design and unique combination of color in your headings.

To Take Impressions from Stones Which Have Been Exposed to Smoke and Heat During a Fire.— L. C., Hamilton, Ontario, writes: "Our premises were destroyed by fire a few days ago, and we are having some trouble with our original stones. Can you give us any information in regard to removing the smoky stains from these originals? It appears to us that a smoky deposit of some sort has been made by the smoke upon the surface," etc. *Answer.*—A litho stone, after being subjected to heat, is seldom of any use, as it would not stand the strain of the press in making impressions. You fail to state whether your originals are engravings or pen and crayon drawings. We assume the former to be the case; therefore, if the stones are stained from hot smoke, which has carried with it the ink that was contained in the work, it is only reasonable to suppose that the preparation or etched part of the surface was burned out, and the greasy, inky smoke has obtained a good foothold. In such a case the transferrer should fill the engraving with fresh, stiff litho-printing ink; then after leaving this to dry for an hour or so, the surface (scum or tint) should be polished off with charcoal, using a flat piece such as copperplate engravers use to polish their plates (no powdered pumice). If this shows that the heat has not carried the scum too deep into the surface of stone, then a gumming can be resorted to, to which gum a few drops of gallic acid can be added. The operation may have to be repeated several times, if a little benefit is shown by each treatment. Re-ink the engraving every time. Should, however, the original be a transfer or drawing, a different method must be adopted. Rub up the stone with a rag containing a little printing-ink varnish and thick gum; then wash out clean; touch deficiencies by hand with litho-tousche. Add resin dust; clean this off well with a camel's-hair brush, and finally try to etch away the scum gradually.

Authorities on Photo Process Engraving.— C. H., Baltimore, Maryland, would like to know of a special book or the best authority on the subject of zinc etchings for type printers, the way they are made, etched, routed, etc. *Answer.*—The best authority on zinc etching for type printing is, first, from the standpoint of the draftsman, "Drawing for Reproduction," by Charles G. Harper; cloth, 162 pages, 47 illustrations, $2.50 (The Inland Printer Company, Chicago and New York); second, from the standpoint of the layman, get Thomas M. Day's "Instructions for Making Cuts on Zinc Plates," $1, Hagerstown, Indiana; third, from the standpoint of the etcher, get "Photoengraving," by H. Jenkins, 140 pages, well illustrated, $2 (The Inland Printer Company), or "Photoengraving," by Carl Schraubstadter, Jr., well indexed, well illustrated, with diagrams, $3 (The Inland Printer Company), or "Photoengraving," by W. T. Wilkinson, revised and enlarged by E. L. Wilson, illustrated, $3 (The Inland Printer Company, Chicago and New York); fourth, from the standpoint of the printer,



Photo by A. H. McQuilkin.

NEAR BAT CAVE, HICKORY NUT GAP, NORTH CAROLINA.

get C. W. Zander's "Phototrichromatic Printing," 48 pages, $1; fifth, from the point of view of the photographer, get "Photomechanical Processes," by W. K. Burton, for sale by Tennant & Ward, 289 Fourth avenue, New York city.

Fine Process Linework Upon Chalk Paper.—W. B., Terre Haute, Indiana, wishes to know what is the trade name and of whom he can procure the coated cardboard used by process engravers "to prepare copy" for the imitation of fine line commercial lithography. *Answer.*—The paper most generally used for the purpose is Ross's progressive line or crayon tints. The Fuchs & Lang Manufacturing Company, 29 Warren street, New York, is headquarters for these papers. They contain printed lines in one direction and raised lines running at right angles to them; the former can be scraped away wholly or partly, and the latter can be drawn over with crayon, doubling and trebling the strength of tints by forming lines across the printed ones, thus creating effective drawings for line reproduction. For imitating litho hand stipple the "Ross's graded, embossed stipple papers" are used. For imitating fine commercial engraving the best medium is Benjamin Day's shading machine, used on the Ross coated (plain chalk) paper, or on fine "Reynolds' bristol" board.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. IX.—DAVID WOLFE BRUCE.

IN the life of David Wolfe Bruce we have an example of one brought up in the atmosphere of a typefoundry, whose father was a working typefounder, and with a general knowledge of the business gained from association, but without the practical training of the workman. Yet he did as much as any one man for the advancement of the business, and had a keener perception of the requirements of the printer and a finer and more artistic taste than many who made the practical side of the art their daily study. David Wolfe Bruce was a son of George Bruce, one of the brothers who established the business of D. & G. Bruce early in the last century, and he was born in New York March 21, 1824. He died at his home in the same city March 13, 1895, thus having nearly completed his seventy-first year. He was the youngest son, and his education and training were of the most careful kind. He was always a patron of art, and early began the gathering of paintings and other articles of virtu, besides taking a keen interest in the history and literature of printing. During his active career he gathered a collection of books on the subject of printing, which is certainly not surpassed if it is equaled in America. Those who are fortunate enough to possess the large specimen book issued by the firm of George Bruce's Son & Co., in 1882, have in it a complete bibliography of the literature of printing and allied trades, the bibliographical information being contained in the display lines showing the various faces of type made by the firm. Besides this list of books, Mr. Bruce conceived the idea of incorporating the entire text of De Vinne's "Invention of Printing," and there is thus shown not only the ordinary faces used in book printing, but all the faces made by this foundry which might be available for a work of whatever size. Beginning with the preface, great primer is shown in several styles, followed by English, and continuing down the scale of sizes until the index is reached, which is set in diamond, the smallest type then made by the Bruce foundry. To this specimen book Mr. Bruce gave much of his thought, and it was intended to be the crowning work of his career.



DAVID W. BRUCE.

Mr. Bruce began his life as a typefounder on the death of his father, George Bruce, in 1866. His connection with the business marks an era of very great activity in typefounding and printing, which after the close of the War of the Rebellion made wonderful strides. There was abundant opportunity and ample reward for those who caught the spirit of improvement and progress, and in addition to the large fortune inherited, Mr. Bruce rapidly advanced to the place of one of the wealthy men of New York. It was during the period from 1870 to 1880 that Mr. Bruce encouraged the production of so many new and beautiful faces of type, and one series in particular has been the admiration of printers everywhere—the Penman script. It is by far the most complete series made by any one typefoundry, and is still popular.



From collection of H. W. Fay, De Kalb, Ill. Photo by Sackett.

THE CHILDREN'S "HORSELESS CARRIAGE."

Mr. Bruce's health began to fail about 1886, and in 1890 he retired from the business, disposing of the entire stock and good-will to three employes who had been with the establishment for a long time, Henry M. Hall, Vilinder B. Munson and Robert Lindsay. Mr. Bruce was one of the promoters and active members during the later years of his life of the Grolier Club, but long before his death he became so weak in body and mind from long illness that he was seldom seen but by his attendants and most intimate associates. With his death the last of the Bruce family connected with the business in New York became extinct. The name was once well known from one side of the continent to the other, and the firm had the largest export trade of any American foundry.

TALK OF EIGHT-HOUR DAY IN CLEVELAND.

At the last regular meeting of Typographical Union No. 53, held in Cleveland, Ohio, March 7, the following resolutions were adopted:

Whereas, In view of the plain fact that the inauguration of the nine-hour day has proven beneficial to the printing trade throughout the country, and has aided materially in employing former out-of-work printers and thus stimulated industry by enabling them to use their purchasing power; therefore, be it

Resolved, That Typographical Union No. 53 declares that the time has arrived to introduce the eight-hour day in all job offices under the jurisdiction of the International Typographical Union, and that we urge the officers of the International Typographical Union and the editor of the *Journal* to begin an active agitation in favor of the eight-hour day; and be it further

Resolved, That we request sister unions to instruct their delegates to the next International Typographical Union convention to vote in favor of submission to the membership of the eight-hour day in all weekly newspaper and job offices.

From the above it will be seen that unions are beginning to take action along this line. Others will probably be heard from before long.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

WINN & JUDSON, Cleveland, Ohio.—The invitation and program for Woodmen of the World meeting are neat and attractive pieces of typography, composition and presswork being of good quality.

HORACE CARR, 214 Seneca street, Cleveland, Ohio, submits a few samples of printing that are very artistic in design and execution. Composition is neat and attractive and presswork of excellent quality.

HARRY M. ROYAL, Shelby, Michigan.— Samples of letter-heads, etc., are good specimens of plain, effective, commercial work. The reset Van Wickle letter-head is an improvement over the copy furnished.

W. B. MOHR, Lebanon, Pennsylvania.—The "Souvenir Menu" submitted is a unique piece of work, well conceived and admirably executed. The bronzes used on cover give it a rich appearance and the toothpick fastening is most appropriate.

A BLOTTER by Betz & Orr, East Liverpool, Ohio, is an attractive advertisement, well set and printed in good taste with regard to colors chosen. The illustration of boys playing leap-frog is most striking, and is a good piece of pen-and-ink drawing.

A LETTER-HEAD from Frank E. Moynahan, Danvers, Massachusetts, is an excellent sample of work done in one series of type — Blanchard — with rule panels and ornaments in keeping therewith. We do not think it could be improved upon in any particular.

"SCOTT'S BI-MONTHLY" is a neat 16-page and cover booklet issued by the E. Scott Company, New York, to stir up business in their line — that of letterpress printing. The work is done in "old style" Fashion throughout, and will no doubt prove a trade-bringer.

WILLIAM D. HENKEL, 746 South Broad street, Philadelphia.—Your blotter is a weak sample of display advertising. Adopt a bolder style of composition, setting forth the principal idea in prominent type. And please *do not* abbreviate the word envelopes to "envel'p's."

THE Kingsley, Barnes & Neuner Company, Limited, Los Angeles, California, printed a handsome menu card for a banquet given by the Los Angeles Typothetæ on the anniversary of Benjamin Franklin's birthday, January 17, 1901. Composition and presswork are both very artistic.

THE Electro-Tint Engraving Company sends out a neat card calendar, illustrated with three three-color half-tone pictures — one of kittens, one of sheep, and the third of cattle. It is a very neat advertisement, showing the excellent quality of the engraving plates made by this company.

A COLLECTION of samples of commercial and society printing from Frank H. May, with the Waukon (Iowa) *Standard,* shows that he is in the front rank of up-to-date artistic typesetters. His work is characterized by neatness and originality in design, and the presswork is of excellent quality.

G. L. T. MIDWOOD, Monticello, Minnesota.—The samples of composition submitted by you are of a very ordinary character. You should study the Notes on Job Composition Department of this journal more closely, and try something more in line with present-day methods of type display.

ROOT & FULLER, 340-342 Dearborn street, Chicago.—The bill-heads, blotters, envelope, etc., submitted are good specimens of up-to-date artistic typography. There is no need to "pick them to pieces," as they are too good to be destroyed. You have every reason to be proud of such excellent work.

SOME very good samples of jobwork from George R. Cooper, foreman of the Ann Arbor Printing Company, are very good samples of excellent typographic display and good presswork. Blotters, booklets, programs, etc., are all in good taste — composition, colors, presswork and binding being of first-class quality.

A VERY attractive program is that printed by the Eddy Press, Winchester, Virginia, for the "First Anniversary Banquet held in the Twentieth Century," etc. The style is extremely antique throughout, type being of old-style faces, printed in black with borders and head-lines in red. The printing is on one side of the stock only, folded with blanks inside, with cover of gray stock. The Eddy Press advertises to do "Printing to Please the Uncommon Taste," and it apparently succeeds in doing so, if the sample submitted is a fair specimen of its product.

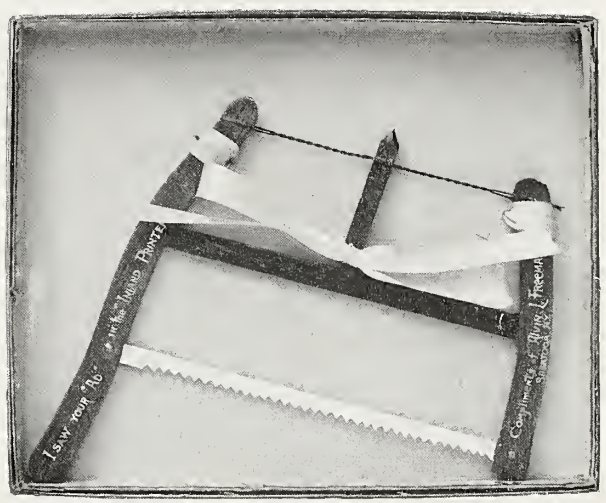
SOMETIMES this department receives packages of samples marked "For criticism," without the name or address of the sender. It must be understood that packages of this description will always be passed unnoticed. Name and full address of the sender is a prime condition precedent to notice of work in these columns.

KARL KRAUSE, manufacturer of machinery for printers and bookbinders, Leipsic, Germany, has issued a very comprehensive catalogue, printed in first-class style, descriptive of the products of his factory. The work is a good specimen of up-to-date printing and binding, in cloth cover, with cover handsomely embossed in gold, blue and silver.

PAPENHAGEN & DEINDOERFER, Defiance, Ohio, submit a Bar Docket for criticism. The composition and presswork are both good. The front cover-design is a neat and harmonious design in two printings. The binding is also good. This department does not furnish estimates and the Estimating Department of THE INLAND PRINTER was discontinued some time ago.

H. C. PORTER, Ancram, New York.—Your "Rockefeller" bill-head is too "scattery," there being too much "white" in the central portion. The words "Grain, Feed, Lumber and Coal" would look better in one line. We do not approve of using black-letter for names on bill-heads, as it is not easy to read. Your work generally has a neat appearance and presswork is good.

THE INLAND PRINTER acknowledges receipt of a miniature saw, about four inches long, on the frame of which is the wording: "I saw your



ad. in THE INLAND PRINTER. Compliments of Alvin L. Freeman, Saratoga, New York." We beg to thank Mr. Freeman for his kind remembrance.

THE Edward P. Allis Company, Milwaukee, Wisconsin, has issued Section 2 of its catalogue of mining machinery. It is a first-class specimen of typography, in composition, make-up, engraving and presswork, and is from the press of the Meisenheimer Printing Company, Milwaukee. The cover has an artistic design printed in gold, silver, black, red and green, on dark gray stock.

A PACKAGE of commercial and society printing has reached us from the job department of the *Evening Herald,* St. John's, Newfoundland. The composition, which was done by W. J. Green, is of excellent quality and shows that he is keeping himself posted on up-to-date styles in typography. The blotters are good specimens of effective advertising. Presswork on all samples is of good quality.

THE Sentinel-Review Company, Woodstock, Ontario, published a souvenir of memorial services held in honor of the late Queen Victoria, which is a very neat piece of typography, printed on fine deckle-edge stock, in purple and black ink, and enclosed in purple Defender cover with title printed in gold lettering. In the center of front cover a circle is cut, revealing a half-tone portrait of Victoria. The work is illustrated with medallion portraits of the clergymen taking part in the memorial services, and the souvenir is one that will doubtless be greatly prized and preserved by the Woodstock citizens fortunate enough to receive a copy.

THE Bemis Bag Company, Omaha, Nebraska, is sending out a series of "Chats" in folder form. That for February has on its title-page the words "Follow It Up." A hole is punched at the end of the line, through which a string protrudes. By following up the string you reach the inside of the folder, on which you find the string attached to the

cut of a rat, thus forming its tail. The legend below reads, "When you have a chance to get hold of a good thing, follow it up." Then follows an ad. about the *good* quality of their twines, and enclosed in the folder are two sample hanks of the twines advertised. The idea is a good one and well carried out.

THE Converse Printing Company, Pittsburg, Pennsylvania, has issued a book of specimens of "Every-day Printing"— a collection of samples of typography in one and more colors, such as any printer with a moderate supply of material and an artistic soul might accomplish. The work would prove a great help to many printers who would like to "know how." Composition, presswork and arrangement of colors are harmonious.

A FEW samples of booklets, folders, etc., from the Stanley-Taylor Company, San Francisco, California, show that a great variety of typefaces is not essential to the production of attractive work. Most of the work submitted is confined to the Caslon Old Style series of type, and a few scroll ornaments, but the results show that a master-mind is directing the disposition and arrangement of the matter to the best advantage. Presswork on all samples is very good.

FROM Gatchel & Manning, the well-known engravers of Philadelphia, comes a proof of an excellent specimen of their work. It is an advertisement of the ink house of Charles Eneu Johnson & Company, produced in seven printings, the colors being harmoniously arranged. The center picture is a colored half-tone, and the border is a decorative design in crimson, green and mouse color. With lettering in white, and a gray background for the whole job, a very effective result is obtained.



WE show herewith reproduction of a design by Harry E. Belt, 909 Elm street, Cincinnati, Ohio. He calls it the "Belt pillar." It is made in four sizes and will be found very convenient for working into typographic designs in connection with rules and type. A circular describing it has recently been issued by Mr. Belt and will be sent to printers interested on request.

A SOUVENIR booklet, commemorating the incorporation of the town of Hespeler, Canada, compiled and published by Oscar S. Eby, of the *Herald,* is a well-printed collection of views illustrating the growth of Hespeler from a village to a town, and portraits of its leading citizens and pioneers. The half-tones are well printed on heavy enameled stock, enclosed in a green cover printed and embossed in gold, and tied with yellow silk cord. The engraving and printing was done by the Grip Printing & Publishing Company, of Toronto, Canada. The work is a credit to all concerned in its production. Letter-head and envelope accompanying souvenir are good specimens of composition and presswork.

A COLLECTION of specimens of modern printing, entitled "Possibilities of the Country Print-shop," compiled and printed by E. G. Bates, Albert Lea, Minnesota, shows what can be done by a printer with a limited amount of material and a large amount of ambition and commonsense ideas of the capabilities of his resources. Some of the samples show how simple tint-blocks can be used to effective advantage. Price of the collection will be furnished on application to Mr. Bates.

H. E. MOOERS, proprietor of the Bedford (Iowa) *Free Press,* apparently favors alliterative sentences. A sixteen-page and cover booklet issued by him is entitled "Superior Suggestions. Pithy paragraphs prettily prepared for practical, prudent, pushing people. Interior investigation invited." The composition is good and the presswork — in blue, red and gold — is of fine quality. W. G. Stephenson, foreman of the jobrooms, is entitled to credit for the neat appearance of the booklet.

THE Colonist Printing & Publishing Company, Victoria, B. C., forwards a large book of labels printed for the salmon canning trade. The designs are artistic, colors brilliant and harmonious, and the work throughout shows intelligent treatment and knowledge of the requirements of such a vast industry. The cover is a handsome production, printed and embossed in gold and silver on dark green stock. A pamphlet descriptive of Victoria, past and present, printed in black and red on fine enameled stock, fully illustrated with half-tones, is a beautiful piece of work, and shows that the Colonist Company does not confine itself to the label trade only, but can do anything in the line of high-class printing.

THE jubilee number of the *Weekly Press,* published at Christchurch, New Zealand, is a mammoth number of 100 pages, 12½ by 19 inches, filled with historical and statistical information and illustrated with half-tone portraits of pioneers and prominent families who have had to do with the up-building of the colony into its present prosperous condition. A handsomely lithographed cover shows a view of Cathedral Square in 1850 and a contrast view of what it is in 1900. The work throughout is of first-class quality and shows that neither pains, time nor expense have been spared to make this number of the *Weekly Press* a fitting souvenir of a glorious jubilee. Mr. Bristed, the editor-in-chief, is to be congratulated on his successful enterprise.

AN EXPOSITION BOOKLET.— Here comes another of the beautiful booklets from the Bureau of Publicity of the Pan-American Exposition, Buffalo, New York. It consists of sixteen pages and a cover in light green. The unique feature of it is the miniature reproduction of the famous poster, "The Spirit of Niagara," which has had a most remarkable demand. The envelope in which the poster booklet is mailed also bears a reproduction of this artistic work. The booklet is a popular picture book, the first page having an engraving of the magnificent electric tower, which is 391 feet high, and which will form the glorious centerpiece of the great Exposition. Any one desiring a copy of this booklet may have it free by addressing the Pan-American Bureau of Publicity.

THE *Proof Sheet* is "published every once in a while at Seventh and Wall streets, Kansas City, Missouri, in the interest of good printing and for the benefit of the Woody Printing Company." The February issue is No. 2 of Vol. I, and is a unique production, consisting of eight pages, 5½ by 9¼ inches, printed on buff deckle-edge stock in black ink, with marginal ornaments in tint, tied with violet silk thread. The types used are old style body-letter and Post Old Style, and the pages are attractively made up. We think, however, that a proofsheet should, in the very nature of things, be free from typographical errors, but the word "Proof" on the first page — in the title-line — terminates with a long s instead of an f. Careless proofreading on the *Proof Sheet* should not be tolerated by the Woody Company.

ALL the advertising sent out by John Royle & Sons of Paterson, New Jersey, has a distinctive character, and is always in keeping with the high grade of goods which this firm turns out. The booklet, "The Lining Beveler," just issued, is no exception to this rule. It is a 56-page pamphlet, fitting an ordinary envelope, with text in brown and cuts in black, with embossed cover and sewed with silk floss. Mr. Vernon Royle being a photographer of no mean ability, presents some excellent samples of his photographic work to show the possibilities of the beveler. There are a number of very excellent border patterns, all of which add to the attractiveness of the half-tone cuts. Aside from this, the ease with which the work can be done and the accuracy of it makes the use of the beveler almost a necessity to every up-to-date engraving house. Every engraver should have one of these books, which thoroughly describes the mechanism of the machine and gives excellent illustrations of the parts and the complete machines.

ALONG toward the latter part of the year 1900 the good people of Melbourne, Australia, held a bazaar for the benefit of the Children's Hospital in that colony. In connection with the bazaar a souvenir book was issued, entitled "Childhood in Bud and Blossom," a most attractive work of 128 pages, 8½ by 11½ inches in size, printed on heavy enameled stock, bound in buckram with elaborate design printed in gold on front page of cover. The work is of a high literary and artistic character, the contents being both entertaining and attractive. The contributions were voluntarily given by authors and artists, many of whom are well known to the world, and the printing was done by the Atlas Press, of Melbourne, at a very low figure, all being impelled to aid so worthy a charity as far as their means would allow. As a piece of artistic book printing the souvenir could not be excelled in any city on the face of the globe, and we are pleased to know that the venture proved a complete financial success. The list of subscribers contains the names of a large number of distinguished personages, attesting the lively interest taken by them in the welfare of such a worthy institution. Mr. W. H. Newlands, manager of the Atlas Press, is to be congratulated on the production of such a beautiful souvenir of the letterpress printer's art, and he will no doubt reap the reward of his efforts in a largely increased business patronage at no very distant date.

ROCHESTER AND THE CARNEGIE LIBRARY.

An unusual state of things is reported from Rochester. Some citizens who are solicitous that the town should lose nothing that can be had for the asking have lately been moved to suggest that it should accept a public library from Mr. Carnegie. To which response is made — and this is the surprising part — that that is not advisable, because Rochester already has a public library, which, with a little help from its own citizens, would meet all requirements. So says the Rochester *Union.* Walt Whitman once told a man who met him riding in the street cars in Philadelphia that he had a new job; that Mr. Childs paid him a salary, and that his work was to ride in the street cars, and when he saw a conductor who needed an overcoat, he guessed his size, and told Mr. Childs. "It's not hard work," he said, "and it helps Mr. Childs." Possibly if Rochester has a public library it may not greatly need another, but, after all, accepting libraries on Mr. Carnegie's terms is not very hard work, and it helps Mr. Carnegie.— *E. S. Martin, in Harper's Weekly.*

ENCLOSED find money order for year's subscription to THE INLAND PRINTER. It is an excellent publication, one we find helpful and very profitable in our business.— *Lott Van De Water, The Sentinel, Hempstead, New York.*

TRADE NOTES

CLAUDE O. FUNK has removed to 229 East Douglas avenue, Wichita, Kansas.

THE firm name of the Winthrop Manufacturing Company, 72 Duane street, New York, has been changed to Carter, Rice & Co., incorporated.

THE Washington (Pa.) *Reporter* has recently put on a new dress of body and advertising type, and improved its appearance in other respects.

FOLSOM & SUNERGREN, photoengravers, Boston, have removed to new quarters at 92 Pearl street, where they have two large floors, with modern equipment.

J. C. CLAGHORN, formerly with the Electro-Tint Engraving Company, Philadelphia, is now with Brown & Bigelow, St. Paul, having charge of the art department.

GEORGE MCKEOWN, head of the McKeown Printing Works, Anderson, Indiana, died in that city on February 26. The business will be continued under the same name as heretofore.

THE J. L. Morrison Company, New York, makers of wire stitchers, will have an exhibit of their machinery at the Pan-American Exposition at Buffalo this year. All the machines will be in operation.

J. CLYDE OSWALD has purchased *Newspaperdom* and has also bought a controlling interest in the Business Publishing Company, publishers of *Business*. Both papers will be enlarged and improved in the near future. Charles S. Patteson continues his connection with *Newspaperdom* as associate editor.

GEORGE H. BENEDICT & Co., the well-known photoengravers, so long located at the corner of Clark and Monroe streets, Chicago, will move to 308 to 318 Dearborn street on May 1. The new quarters — all on one floor — are being fitted up according to modern ideas, and when completed the plant will be an ideal one. Electrotyping will continue to be an important branch of the business.

ABOUT two-thirds of the Detroit plant of the Olds Motor Works was destroyed by fire on March 9. Another building was immediately secured and business continued, orders for engines being filled from the Lansing plant. The buildings destroyed are being rebuilt, and the company will soon be in shape to look after its engine and automobile orders as promptly as in the past.

W. E. WILLIS, formerly editor of the Ventura (Cal.) *Free Press,* and A. H. Corman, of *The Hour,* Redlands, are now publishing *The Review,* Redlands, California. They are practical newspaper men and are getting out a very creditable sheet. The field is a rich one for both home and foreign advertisers, as Redlands is famous for her oranges, climate and beautiful location, and is crowded with Eastern tourists.

THE sudden death of Mr. Michael Treacy, on December 18, 1900, dissolved the firm of Brown, Treacy & Co., St. Paul, Minnesota, which was established in 1881. The corporation of Brown, Treacy & Sperry Company has succeeded to the business. The following are the officers: H. D. Brown, president and general manager; D. S. Sperry, vice-president; H. A. Blodgett, secretary and treasurer. Mrs. Treacy, wife of the former partner, still has a financial interest in the company.

THE A. B. Morse Company, of St. Joseph, Michigan, has closed a contract for printing the *Threshermen's Review,* now published in Port Huron, Michigan. The contract begins with the May issue, and previous to that time the entire editorial, advertising and subscription departments will be removed from Port Huron to St. Joseph. The *Review* is the oldest and largest threshermen's paper published in the United States. This publication, together with the *National Fruit Grower,* which is also printed on the A. B. Morse Company's presses, will give St. Joseph two of the leading trade papers of Michigan.

CHARLES J. WHIPPLE, for thirteen years identified with the management of the Franklin Engraving & Electrotyping Company, Chicago, and with the Osgood Company, Chicago, has withdrawn from the latter concern and is installing a new engraving plant at 358 Dearborn street, Chicago, to be known as the Whipple Engraving Company. It is expected that the plant will be ready for operation by the middle of April. All kinds of engraving will be done, and it is the intention of the firm to produce only high-grade work. A full corps of artists and workmen has been secured, and Chicago's new engraving firm bids fair to start well so far as equipment and people are concerned.

NEW PRESIDENT OF THE AMERICAN TYPE FOUNDERS COMPANY.

Mr. Robert W. Nelson has been elected president of the American Type Founders Company in place of Mr. John E. Searles, resigned. His title is now president and general manager. Mr. Nelson is noted for his able management of the



ROBERT W. NELSON.
President and General Manager of the American Type Founders Company.

company, and the business of the many branches is carried on with marvelous system. A man of wonderful executive ability, he has placed the business of this corporation upon a substantial basis. The election is an acknowledgment on the part of the directors of Mr. Nelson's abilities and of the faith they have in him. He was one of the founders of the American Press Association, and was with that company a number of years. He was afterward connected with the Thorne Typesetting Machine Company, being president of that concern. In 1894 he was elected director of the American Type Founders Company, and shortly afterward was made general manager.

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

THE Baltimore *Sun* devotes a page every Thursday to books and book news. It is conducted by Guy Carleton Lee, A.B., of Johns Hopkins and Columbian Universities. It is the intention to review all books irrespective of language or subject that are worthy of notice.

Scribner's Magazine for April is a spring number, with a special cover in colors and illustrations in color by a new method. It contains six short stories — articles by John Fox, Jr., Walter A. Wyckoff, Mrs. Gilbert, and others; and the pictures represent the best work of such artists as Peixotto, Steele, Christy, Weeks and McCarter.

THE March number of the "Black Diamond Express Monthly," published in the interests of the Lehigh Valley Railroad, contains the usual amount of very valuable matter. Among its features is an article concerning the Pan-American Exposition, to be held in Buffalo this year. The Lehigh Valley road will undoubtedly carry a good many people to and from this exposition, and therefore publishes what information it can conveniently give up to this time about the advantages of visiting the exposition. It is issued by Charles S. Lee, 26 Cortlandt street, New York.

THE Baltimore & Ohio Railroad issues an excellently printed and finely illustrated monthly magazine called "Book of the Royal Blue." While primarily an advertisement for the railroad, it is so well gotten up and has so much interesting matter and so many beautiful illustrations that it is more like a regular magazine than the advertising put out by a railroad. The March number contains an article about Cincinnati, one concerning the Young People's Society of Christian Endeavor, and others in reference to Atlantic City, Mount Vernon and Pittsburg, all of which make very interesting reading.

Cram's Magazine for February has an article concerning Mr. Franklin Price, of the Chicago & North-Western Railway, with a very striking likeness of the gentleman. The sketch is an exceedingly interesting one for the reason that it goes back of the accounts given in some of the other papers that have mentioned Mr. Price. He has had a useful and active career and may well look back upon it with satisfaction. Although eighty years of age he is still busily engaged in his duties in connection with the North-Western road, with no indications of flagging powers.

"THE STORY OF PAPERMAKING."

Chronicles of the industries are rare. And yet the founding of museums of printing, the Gutenberg Centenary and the Morris Renaissance are signs of a growing appreciation of the rich history behind the modern industrial arts. It is a matter of congratulation that one of these arts no longer goes unsung. The J. W. Butler Paper Company takes occasion at the close of a remarkable century of papermaking to memorialize in book form a trade the development of which it has done so much to create. The work the company is putting into the hands of its friends is entitled "The Story of Papermaking." It is bound in buckram, bears an appropriate lotus-leaf cover-design, and is illustrated throughout its 136 pages.

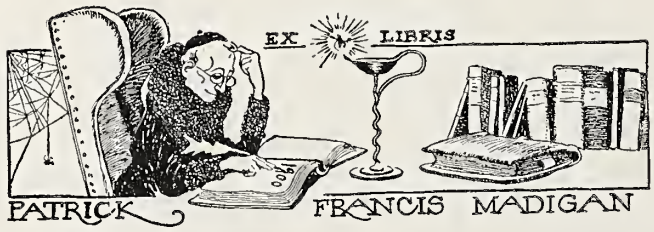
Delving into antiquity this valuable little monograph sets forth the researches of the archæologists — their finds of Egyptian hieroglyph and Assyrian clay prisms, of Homeric skins and Roman wax tablets, and of all the other varied materials, gold, silver, wood, ivory, etc., employed by the ancients as substitutes for paper. It unrolls before the reader the papyrus of the Nile, the world's paper for two thousand years before the Christian era, and spreads out the hoary history of parchment, which has borne all of the great instruments of writing from Koran to Magna Charta. From the time paper itself came on the scene, discovered by the Arabs in use among the Chinese at Samarcand, A. D. 704, we follow with glowing interest each succeeding era of its evolution, in Spain, Italy, France, the Netherlands, England and America.

The early struggles of our own pioneers at Germantown, Pennsylvania; Bennington, Vermont, on the Housatonic and on the Fox, and their primitive methods are contrasted with the modern industry with its gigantic threshers, shredders, beaters, calenders, and Fourdrinier machines. The history and









FOUR BOOK-PLATES.

descriptions are not all. Now and then there is a good story like the one of Rev. Tenant's printed sermons that were held for non-payment in Benjamin Franklin's garret and that were levied on by the soldiers at the battle of Monmouth to wad their guns — "one of the most effective sermons ever delivered." The J. W. Butler Paper Company has gotten up a book that is as entertaining as it is instructive and one that every printer, binder and engraver, as well as papermaker, will be glad to put in a special nook of their libraries. They have put forth a distinct contribution to the literature of the industries.

TRITE SAYINGS.

The Inland Printer Company has purchased from the author, Mr. W. F. Fox, Chicago, a book which some of its readers may be interested in. It is called "Trite Sayings" and contains one thousand of these sayings or familiar quotations. In his preface to the work the author says: "Trite sayings, or condensed utterances of wisdom, have grown with the growth of human



Photo by George Stark, St. Louis, Mo.
WHEN APPLES ARE RIPE.

language, and all classes of people, in all ages and countries, have contributed to enrich this feature of the literature of the past and present. In this compilation, no attempt has been made to give the original sayings, or their authors, but to gather together in convenient form for information or for ready reference, in alphabetical order, such sayings or phrases as are familiarly used today. There is no guaranty that the lines given are correct — having been taken as they go the rounds of every-day life — nor is there a pretense that the compilation is made complete. This collection, nevertheless, may serve to interest the curious, or to aid in furnishing 'sayings' to those who may be inclined to use them." The book is neatly printed, is bound in cloth, and contains fifty-two pages. It will be sent by mail postpaid, by The Inland Printer Company, on receipt of 50 cents.

THE INLAND PRINTER AN EDUCATOR.

Many people outside of those in the printing business are great admirers of The Inland Printer. Mr. George C. Simms, city editor of the *Tribune*, East Liverpool, Ohio, says that business men in his town are very much interested in the magazine. It has led some merchants to make new advertising contracts, while others have purchased their own type, that their advertisements might be set in modern faces and have an individuality. He also states that several articles in The Inland Printer have made dollars for him in soliciting advertising. The idea of educating not only printers but business men and advertising managers to the use of new type has been referred to before. There is no question concerning the advantage of showing new faces in The Inland Printer, where people always look for new things in the typographic line, and Mr. Simms' letter only goes to show what the inevitable result is.

TYPOTHETAE NOTES

The Emergency Defense Fund.—The Executive Committee of the United Typothetæ has issued a circular giving its views in reference to the emergency fund. All local typothetæ have been advised that only master printers can contribute to the fund, and that where offices have engraving, electrotyping, binding or lithographing departments, subscriptions should be based on the number of employes carried on the pay-roll in all the various branches. Subscriptions should date from November 1, 1900, to obtain the protection of the fund. Individual members not affiliated with any local typothetæ are urged to join some branch already established in order to obtain the benefits.

Chicago Typothetae Meeting.—The annual meeting of the Chicago Typothetæ was held on March 7, about twenty-five members being present. The annual reports of the secretary and treasurer were read, the latter showing the organization to be in good financial condition. The question of the emergency defense fund was discussed and all members urged to contribute regularly and promptly. A committee consisting of W. P. Dunn, T. E. Donnelley and W. H. French was appointed to communicate with the secretary of the Buffalo Typothetæ and arrange for accommodations in that city during the coming convention. The following officers were elected to serve for the ensuing year: President, Amos Pettibone; first vice-president, A. R. Barnes; second vice-president, George E. Marshall; secretary, Toby Rubovits; treasurer, Franz Gindele.

Connecticut Typothetae.—The monthly meeting and dinner of the Connecticut Typothetæ was held in New Haven on February 18, Wilson H. Lee presiding and George M. Adkins acting as secretary. Mr. Lee read a very interesting paper contributed to the *Progressive Printer* by C. S. Morehouse, of New Haven, on the general condition of the printing business, which was listened to with marked attention. The article by Mr. Morehouse was signed with the *nom de plume*, "A Graduate." As Mr. Morehouse has retired from active participation in the business affairs of the craft, this *nom de plume* was very appropriate, and the reading of his article before the Connecticut Typothetæ was indeed a compliment. After the reading of several other papers the society informally discussed the estimating on general jobwork, and the many points brought out would make the average patron of the printing-office wonder. The quality of papers was gone into at much length, and hard-surface paper, bond paper, linen paper, ledger paper and papers made in imitation of these were discussed, and their qualities as to the absorption of the oil in the inks as well as the quality of ink to be used and the necessity of sufficient time to allow one side to dry before printing the reverse side was thoroughly talked over. The most positive method of figuring on miscellaneous work came up for discussion and, as it always has been and always will be, it proved the rule that it was a very hard nut to crack. Some of those present were: Hon. Wilson H. Lee, George M. Adkins, Fred F. Norman, George H. Tuttle, J. S. Emery, A. S. Barnes, E. F. Peckham, George Settsam, Edwin Campbell, O. Howard Hall, G. S. Buckingham, John Rearden, Rial S. Peck, W. H. Way, George A. Matthews, Jr., J. M. Emerson, A. S. Bradley, W. H. Barnard, W. A. House and Myron W. Curtiss. The cities of Hartford, Bridgeport, Meriden, South Norwalk and New London were among those represented.

DECEMBER NUMBER OF THE INLAND PRINTER.

We have on hand a limited number of copies of the December, 1900, issue of THE INLAND PRINTER, which will be furnished at the regular price of 20 cents each. This was an especially fine number. Those wishing a copy to complete files should send on at once, addressing the Chicago office, 214 Monroe street.

POSTAL INFORMATION FOR PRINTERS AND THE PUBLIC

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

MUTILATED POSTAL CARDS.—W. H. M., Brownwood, Texas, submits a postal card with corner cut off and asks if it is legal. *Answer.*—The Department has ruled against any mutilation of postal cards. It is not even permissible to punch a small hole through one. It would be even more objectionable to cut off a large corner.

COIN-HOLDERS ARE FOURTH-CLASS MATTER.—R. McT. asks: "Can I not mail coin-holders as third-class matter? I have always understood that third-class postage was sufficient, but have recently had some rated up and have been wondering if there was some new ruling on the subject." *Answer.*—The Department at Washington has ruled on this point as follows: "Coin-holders can not be mailed as third-class matter, and are subject to the fourth-class rate when not mailed singly bearing an order for subscription with second-class matter, as was some time since authorized by this office."

A RULING ON SECOND-CLASS MATTER.—The following, from the Assistant Attorney-General for the Postoffice Department, sent in reply to letters from the Third Assistant Postmaster-General, covers several much-discussed points, and will be of interest to publishers:

January 24, 1901.

I have before me your letters dated November 30, 1900, and December 7, 1900, with which you submitted a number of specimen periodicals, and ask "to have a settlement of the following questions," namely:

First. The right of a publisher, under the "educational" act to insert any advertising not pertaining strictly and immediately to the propagation of learning in its technical sense, as inculcating a knowledge of those branches of education which cultivate and enlarge the mind, as distinct from the sale of school furniture or any other article?

* * * * * * * *

Under this law, to entitle a paper to be sent through the mails at second-class rates, among other things, the matter contained therein "shall be originated and published to further the objects and purposes of *such* society, order, trades union, or institution of learning." In reply, therefore, to your inquiry designated "first," I have to state that in my opinion a paper containing advertisements in the interest of other persons or concerns than the society, order, trades union, or institution of learning which such paper represents, is not entitled to the privileges of the law quoted. My opinion is strengthened by the fact that the Act of Congress (March 3, 1879, 1 Supp. R. S., 246), which authorizes you to accept at second-class rates certain periodical publications having a "legitimate list of subscribers," expressly states:

"That nothing herein contained shall be so construed as to prohibit the insertion in periodicals of advertisements attached permanently to the same."

This proviso applies only to the act in which it was incorporated, and as Congress has not seen fit to insert a similar provision in the act of July 16, 1894, we can not place it there.

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JAMES N. TYNER,
Assistant Attorney-General for the Postoffice Department.

BUSINESS NOTICES

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

AMATEUR JOURNALISM.

The article in this issue on the typography of amateur journals will no doubt be of some interest. Further information about amateur journalism and samples of amateur publications will be sent for 10 cents. Address Samuel J. Steinberg, Alameda, California.

BATES MODEL NO. 27 TYPE-HIGH MACHINES

№ 12345 (Facsimile Impression) Are now the recognized *standard of the world* and are carried in stock by the American Type Founders Company and branches, Barnhart Bros. & Spindler and branches, Golding & Co. and branches, and representative dealers everywhere. *Instant* shipments — *no* delays.

A PLATE PROTECTOR.

A very attractive mailing card was recently sent out by the Campbell Company, entitled "Dip! Dip! Dip!" and calling the attention of the publishers and printers to the possible damage to valuable plates and type if a two-revolution press is so constructed that in the natural wearing of the parts or under the strain of a heavy impression the cylinder can drop in the margins of the form. Every experienced printer must recognize the value of a plate protector, and this the Campbell Company claims to have developed in the Century in its eccentric lift impression mechanism and automatic compensator. This device, it is said, saves time in make-ready and increases the life of type and plates.

TWENTIETH-CENTURY DESK BOOK OF TYPE AND PRINTING MATERIAL.

A compact and convenient book of reference for the printer is the 1,188-page book under the above title, recently sent out by the Chicago branch of the American Type Founders Company. This new book contains all the latest type-faces in most convenient form for ready reference. Colored sheets are inserted at the proper places, dividing the book into parts. Thus the body type is shown in Part I, circular letters in Part II, scripts in Part III, the italic faces in Part IV, etc., and the gothics, old styles and other standard letters being classified and arranged in very convenient form. The classified index, and index to type specimens, cuts and other material, as well as machinery and supplies, make this encyclopædia for the printer easy of reference.

REMOVAL NOTICE.

The Western supply depot of Golding & Co., Boston, which has heretofore been located at 78-80 West Jackson street, has been moved into new quarters at Nos. 167-169 Fifth avenue, near Monroe street, Chicago. They are situated on the fourth floor, and with perfect elevator service have all the good features of a ground-floor location, with additional space and quiet. They are within the elevated loop and in the heart of the city — in that portion containing the larger part of the

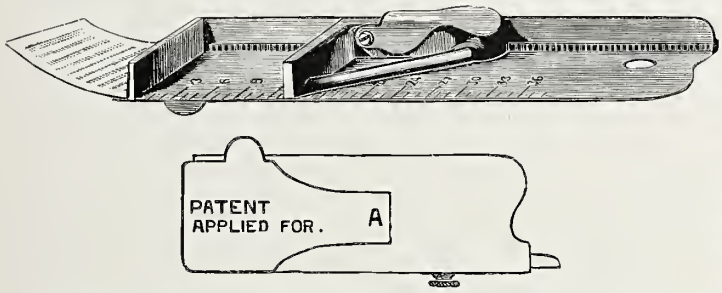
printing and allied industries. It is convenient for out-of-town visitors as well as city customers, and is an ideal location of a supply house. They carry a complete line of Golding jobbers, Pearl presses, Golding paper-cutters, Golding labor-saving tools and accessories, Owl Brand inks, and in fact all those printers' requisites which have made the name "Golding" a print-shop word throughout the length and breadth of the land, besides all the best type and other material necessary for the complete equipment of a printing plant. The local management would appreciate a call of inspection from Chicago and outside printers.

"MICRO-GROUND."

Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts, have recently registered two trademarks for machine knives. The first consists of the words "Micro-Ground," the number being 35,873 and the other consisting of the words "Micro-Ground" surrounding an eagle, the latter device being numbered 35,874. Both were issued on February 5, 1901, and have been used on their goods since May, 1895. The Coes knives have been known as "Micro-Ground" for some time past, and this designation has become of value to the firm to such an extent that they propose protecting the use of it, and they have taken this method of doing so.

A NEW COPY-HOLDER.

A new device for attaching to a stick for holding printers' copy is shown in the accompanying cuts. The clip is fastened to the stick by soldering at the end. Many compositors, especially those in job-offices, who have considerable running about to do, know the inconvenience of mislaying copy in going from one case to another in setting different lines. With



this device, the copy is always with one, and can be referred to instantly. Arrangements are being made to put it on the market before long, and it will soon be found in all the printers' supply houses. It is invented by H. H. Stalker, of Lansing, Michigan.

ELECTRIC MOTORS.

The Sprague Electric Company reports an increase of sales over the corresponding month last year. The outlook for this year is exceedingly bright. Among recent orders are one 75-horse-power and four 30-horse-power motors for the Cooke Locomotive and Machine Company, Paterson, New Jersey; thirty-five motors for the Central Lard Company, New York, which placed the order through its electrical engineers, Messrs. Floy & Carpenter; one 400-kilowatt generator, one 125-kilowatt generator, one 100-horse-power motor and six 80-horse-power motors in addition to a number of small motors for the Wellston Portland Cement Company; an order placed by Mr. George Hill, 150 Fifth avenue, New York, for the Dunmore Iron & Steel Company, Dunmore, Pennsylvania, consisting of one 62½-kilowatt generator, one 100-kilowatt generator and twenty-five motors of assorted sizes; one 75-kilowatt generator, one 25-horse-power and one 30-horse-power motor for the National Distilling Company, Milwaukee; one 125-kilowatt generator for the Big Muddy Coal & Iron Company, Murphysboro, Illinois; one 100-kilowatt generator for the Keystone Leather Company, Camden, New Jersey; seventeen motors for the Norfolk Navy Yard; one 50-kilowatt and one 75-kilowatt engine-type generators for the new Windsor Arcade building, New York; two 75-kilowatt engine-type generators for the new city prison, Blackwell's Island; two 100-kilowatt engine-type generators for the Manhattan State Hospital, Central Islip, and two 300-kilowatt 500-volt street railway generators for the Central States Construction Company, Chicago.

"FRECKLED-FACE" TYPE.



That's what a Western printer calls the "Ribbon-face" type made by The Typewriter-Type Company, Boston, Massachusetts. Call it anything — the effect is the same: Perfect imitation typewriter circulars. Cheaper than any "process," and results guaranteed as good or better. Write for samples.

M. S. BULKLEY, RESIDENT BUYER.

The resident buyer has at last invaded the field of paper, and we call attention to the advertisement on another page of M. S. Bulkley, buyer of paper and supplies, 309 Broadway, New York. Mr. Bulkley has been favorably known to the paper trade for twenty-five years, and has been engaged for over a year gathering samples and prices and establishing a system for the quick and thorough canvass of the field of supply and the placing of orders for paper or printers' supplies to the advantage of his clients.

The resident buyer is recognized as a practical necessity in many other lines of trade, but we believe Mr. Bulkley to be the pioneer resident buyer of the paper business, and to have established the fact that he can successfully represent the interests of those who purchase paper, and make it profitable for them to employ his services and place him entirely independent of remuneration from the mills or the seller. This business has flourished so that it required larger quarters, and it is now ensconced in a handsome suite of five rooms in the Mutual Reserve building, at 309 Broadway, New York city.

In an interview with a representative of The Inland Printer, Mr. Bulkley explained the methods which he has adopted. He said: "If an order requires to be specially made, after testing samples, we submit specifications to the manufacturers that offer the best advantages in this particular grade, as determined by a comparison of the samples of the various mills' products, systematically arranged in our sample cases, and by reference to our mill-record card system, which enables us to select the mills best mechanically equipped to produce this grade economically. Our price-records, which are kept current and up to date, show comparatively the offers of the mills, as well as the jobbers carrying their papers in stock, and jobbers' prices.

"My assistants are continually at work on these sample files, records of mill equipments, prices, etc., making daily additions and revisions. We do not accept as final the prices we have on file, but use them as a basis to work on, with all the skill and knowledge at our command, to reduce the price to the lowest figure at which a satisfactory paper can be commercially produced.

"The whole field of supply having thus been exhaustively exploited, we can make a selection with a certainty that we are doing as well as can possibly be done.

"Orders and specifications are written in triplicate. The original goes to the manufacturer, one carbon copy to the purchaser, and we file the other for reference, with the sample to be matched, for comparison with three sample sheets of the delivery when received from the mill. Upon each of these samples of the delivery we write the requirements called for. In an opposite column we note the results of our tests. One

sample is sent to the purchaser and the others are filed with comments as to improvements desired in future orders.

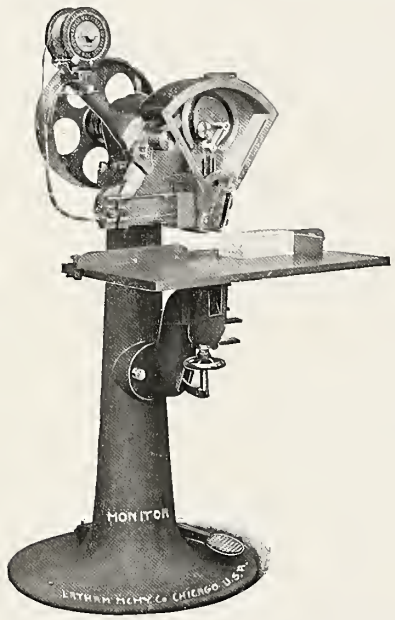
"Specifications are written so as to convey in an exact and technical manner the limits of the requirements to be produced and leave no room for dispute if the delivery is not fully equal to what is called for.

"If an order, received in the morning, calls for immediate shipment out of this city, we will select the best offering from the great assortment in jobbers' stocks, negotiating quotations personally or by telephone, and secure shipment on the same date.

"The commission or charge for buying will be small and satisfactory, because we want the continuous trade of the many and will not charge prices that will be prohibitive or kill business as fast as we can make it."

TRIPLE MONITOR "OOO" WIRE STITCHER.

The fact that new inventions and devices are promptly noticed in its columns is one of the reasons for the immense popularity of The Inland Printer. When something of merit is produced people should know about it. A representative of The Inland Printer, who recently made a visit to the factory of the Latham Machinery Company, Chicago, was shown a new wire-stitching machine that will undoubtedly prove a big surprise to the trade. It is called the triple Monitor "000," and has a capacity ranging from ⅜ to full 2 inches for both hard and soft paper, a truly wonderful range of work. It can be adjusted for the various thicknesses in a few seconds and no change of parts is required for different thicknesses of work. An 18 by 20 wire can be easily fed into the machine, and is



straightened automatically with a wire straightener, producing an absolutely perfect staple, so very necessary for thick stitching. One great feature of the machine is that it runs as smoothly and easily as one of the small machines. Built in the same thorough manner, and with all the new improvements of the Monitor stitchers, the new machine is a wonderful production. It has a double thick cross-head supporter, a cutter-shank with cutter-blade attached, which is reversible, having two knives in one piece. It is also provided with the improved spool tension which releases sufficient wire only for the next staple at each stroke. The practical working qualities of this new machine have been demonstrated by actual operation for over six months. Absolute satisfaction has been given every purchaser and all are enthusiastic over it. The illustration here shown gives an idea of the machine, but it would be well to see it or write the builders for particulars. Too much can not be said in its favor. It is a success.

THE PERFECTED PROUTY JOB PRESSES.

In another part of this issue will be found a full-page advertisement of the Perfected Prouty job presses manufactured by the Boston Printing Press Company, 7 Water street, Boston, Massachusetts. The Prouty job presses have several features which commend them to printers, among these being speed, strength and durability. The manufacturers call special attention to the fact that the distribution on these presses is most excellent, as there are four inking rollers instead of three. The machines are made with two main gear wheels and not a cam is used in the construction of the press. For half-tone work, where good distribution is required, as well as strength of impression, the Prouty will be found a valuable machine. For embossing, which also requires immense strength, the Prouty will be found to be equal to the test. For colorwork, which also requires excellent distribution, the machine is unexcelled. If in the market for a machine of this description, send for catalogue and prices. There are over fifteen hundred of these presses in use. The machines are made in sizes from 7 by 11 to 12 by 18, with a speed of from thirty-five hundred to two thousand an hour. The Prouty press was awarded gold medal at the Antwerp (Belgium) exposition in 1894.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of not received later than the 20th of the month preceding publicationads. guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of The Inland Printer. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from The Inland Printer. 10 cents. THE INLAND PRINTER COMPANY.

FOR SALE — The Inland Printer, volumes 9 to 25, inclusive, complete, uniformly bound, half-leather, sprinkled edges, covers and inserts bound in; finest condition; $60. A. L. SCHLOSSER, Helena, Montana.

HOW TO IMPOSE FORMS — New copyrighted system, simple, absolutely accurate; 25 cents (silver). FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

INLAND PRINTER, April, 1884, to date, bound, complete, clean, with all plates; particulars on application. A 241.

BOOKS.

INTERNATIONAL BOOKBINDER, a monthly publication, $1 a year; only bookbinders' journal published in the United States. J. L. FEENEY, publisher, 425 G street, Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MANUAL OF STYLE FOR COMPOSING-ROOMS — Complete copyrighted system of rules covering all questions of style arising in printing-offices; an invaluable aid to the printer and proofreader, reducing to a systematic basis the troublesome problem of uniformity in composition; 8vo, 24 pages, price, postpaid, 50 cents. THE STONE PRINTING & MANUFACTURING COMPANY, Roanoke, Virginia.

PRACTICAL EMBOSSING on a job press will teach any printer how to do embossing from beginning to end in his own shop; circulars on application to FRANK A. CUNNINGHAM, Williamsport, Pa., U. S. A.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, a pathfinder for composing and press room, given *free* for selling three of the books; write for particulars and sample pages of book. THE OWL PRESS, Burlington, Vermont.

THE WESTERN EDITOR — 48 pages; monthly; newspaper news; invaluable to editors and compositors; cash prizes for best set ads.; sample copy free. 1203 Howard street, Omaha, Nebraska.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A RARE OPPORTUNITY — Lithographic establishment for sale; a 3-press plant with transfer presses, stones, etc., complete, located in a New England city; this is a going business but will be sold on a low valuation of machinery alone; owner has other interests. L 254.

ELECTROTYPER —All-round man who would like to get into business on small capital; excellent opening; young single man preferred; parties having secondhand electrotype machinery write. A 305.

FOR SALE — Electrotype foundry in live manufacturing city; good investment for party with capital to operate engraving plant in all its branches in connection. A 152.

FOR SALE — Large, well-equipped printing plant in one of principal cities of southern New England; consists of 3 cylinder presses, 4 jobbers, plenty of body and display type, 2 wire stitchers, binding appliances, etc., all in excellent condition; business well established, but managing owner has other interests and offers to which he wishes to devote his attention; will sell at low figure for cash. A 258.

FOR SALE — Photoengraving plant; if interested write at once. A 213.

FOR SALE — Splendid printing plant, costing $3,400; two good presses, type for every variety of work, electric motor, cutter, etc., all in good order, will be sold for half its value. W. S. BELDEN, Sioux City, Iowa. Office could be divided into two good outfits; bargain if taken at once.

FOR SALE — Up-to-now job-office, Illinois city; 2 Gordons, individual motors; high class trade; owner's health reason for sale; cash talks. A 307.

FOR SALE — $900 buys the only exclusive job-office in the capital city of Oklahoma; worth $1,800; population 12,000; this is one of those rare chances for a live, up-to-date printer with little money. Address E. A. Axtell, Guthrie, Oklahoma.

INK SALESMAN as partner, with $3,000 and trade; I have $3,000 in machinery, also manufacturing experience and credit. A 291.

MODERN PHOTOENGRAVING PLANT for sale; fine opportunity for good man; will sell on easy payments if necessary. A 297.

PHOTOENGRAVING PLANT in Michigan; modern and complete; good business; established 6 years; manufacturing city; exceptional opportunity; best of reasons for selling. A 289.

PRACTICAL NEWSPAPER MEN with capital to join in new daily paper; exceptional opportunity. OTTO HILPERT, 2925 Lafayette avenue, St. Louis.

THE HOLLIDAY PUB. CO., Washington, N. J., wants a bright young man in every town to establish an illustrated newspaper.

UP-TO-DATE JOB-OFFICE in Southern city of 45,000 can be bought at a bargain; inventories at $5,400; everything new 3 years ago; splendid opportunity for hustler; best of reasons for selling; write today for further information. A 248.

WANTED to lease, with privilege of buying, a good weekly newspaper west of the Mississippi; state full particulars with terms. A 245.

WE HAVE MANY inquiries for city and country newspaper offices; is yours for sale? WESTERN PRINTERS' EXCHANGE, Hudson, Iowa.

WILL EXCHANGE pleasant home in lake region, south Florida, large variety fruits, etc., for job-printing plant. A 273.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP —We have on hand a number of Mergenthaler Linotype space-band drivers, of various lengths, from 13 to 27 ems, which will be sold at $1.25 each, prepaid; factory price, $2.25. A 116.

EIGHT-PAGE MORNING DAILY and job-office, Western city, netting over $5,000 yearly profits; $25,000; no triflers. A 310.

FOR SALE — Bronzing machine, Emmerich & Vonderlehr, size No. 2, for sheet 15 by 24; in good condition; cheap. SHEIP & VANDEGRIFT, 814 Lawrence street, Philadelphia.

FOR SALE — Cheap, one Hoe 16-page magazine perfecting web press, 33-inch roll, perfect in every particular; also one Cottrell 3-color web press, good running order; these presses can be seen at any time. A 315.

GOSS PERFECTING NEWSPAPER PRESS, secondhand, good condition, full stereotyping outfit; prints 10,000 per hour, 4 or 8 pages, 6, 7 or 8 columns. WILLIAM E. MANN, Norfolk, Massachusetts.

HOE AND COTTRELL CYLINDER presses cheap and on liberal terms if desired. HENRY C. ISAACS, 78 Warren street, New York city.

NEW OR USED MACHINERY, type, presses, stitchers, ruling machines, gas and gasoline engines, shafting, hangers, and everything for printer or bookbinder; highest discount off. ALEX McKILLIPS, Harrisburg, Pennsylvania.

SHERIDAN No. 3 embossing press; Sheridan 4-rod and 2-rod embossing; Sanborn embossing presses and smashing machines; backers, board-cutters, standing presses. HENRY C. ISAACS, 78 Warren street, New York city.

44 by 48 Brown folding machine; 7 by 11 Colt's Armory job press; 83-inch Dooley paper-cutter; all in good order. H. G. TURLEY, 214 Locust street, St. Louis, Missouri.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ALL-ROUND JOB-PRINTER, thoroughly experienced on fine and general work; must be good compositor; good opportunity in modern office; enclose a few samples; state wages, give full particulars. L 79.

ARTIST wanted by photoengraving concern on general commercial drawing and designing; state wages. A 246.

BOOKBINDER — Wanted, first-class all-round man who can rule, forward and finish blank and letterpress, estimate, take charge, and work for interest of employer; must be rapid worker on cheap work and good on magazines and blank books, lettering solid and clean; steady work, pay each week, 59 hours. Address, with full particulars, MARTIN WHEELOCK, Montpelier, Vermont.

EXPERIENCED PRINTING-INK SALESMAN, commanding good trade, by a leading house; good salary to right person. A 292.

FINE JOB-PRINTER at Cleveland, Ohio, wanted at once; must be A1 display man, none other need apply; first-class situation to right man; send samples of work. A 252.

FIRST-CLASS PLATEN PRESSMAN who thoroughly understands care of platen presses, is good make-ready, and can handle Colt's Armory presses; also understands embossing to some extent. DAILY HOTEL REPORTER, Omaha, Nebraska.

PRESSMAN experienced on 4-roller cylinder and platen presses, to do fine half-tone and general jobwork; excellent opportunity in first-class Pennsylvania office for bright young pressman; state age, past experience, kind of work, and presses heretofore employed on, and salary expected at start; correspondence confidential. A 79.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

PRESSROOM FOREMAN wanted in book office; must be absolutely first-class and a money-maker. A 254.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

WANTED — A first-class stamper, one who thoroughly understands an embosser and inker; must also be a fair morocco finisher; permanent position for the right man. A 156.

WANTED —A half-tone photographer and etcher; a man who is capable of doing a high grade of work; state salary. Address HERALD-TRANSCRIPT, Peoria, Illinois.

WANTED —Advertising solicitor for daily paper near Chicago; only first-class men (or women) with experience and references need apply. A 300.

WANTED —An experienced salesman who has extensive acquaintance among printers and publishers in Iowa and Missouri; must be practical printer and capable of representing a first-class house. A 262.

WANTED —An experienced traveling man to sell calendars, novelties and printed matter for an up-to-date printing establishment; territory will be Wisconsin and surrounding States; steady position for the right man; salary and commission; state salary expected; competent men only, and such with good references, need to apply. A 267.

WANTED —An up-to-date foreman for label printing; must be thoroughly competent; should understand grinding dry colors; state experience and wages. A 251.

WANTED, by concern doing special printing of highest grade, a foreman for pressroom who possesses great executive ability and a thorough knowledge of fine printing on job and small cylinder presses. Address, stating age, experience, references and pay expected, G. N. H., Box 2607, Boston, Massachusetts.

WANTED — Competent man to take charge of printing department of large manufacturing concern; must understand his business thoroughly and be capable of planning work in a systematic and careful manner so as to insure best results as regards quality and economy; state experience, references and salary desired. A 263.

WANTED — First-class compositor, one possessed of some originality; reprint artists need not apply. RICHMOND & BACKUS CO., Detroit, Michigan.

WANTED — First-class pressman in one of the larger concerns in Cleveland; must be specialist on half-tone work; permanent place, good wages and steady work to the right man. A 252.

WANTED — Good practical pressman on general job and half-tone work; cylinder press. A 317.

WANTED — Man of large executive ability with some knowledge of fine printing, to act as superintendent in factory employing 150 hands. Address with particulars, W. F. B., 38 Kilby street, Boston, Mass.

WANTED — Manager of large publishing house, thoroughly posted in both instalment and straight subscription business; should have some money; a great opportunity. A 160.

YOUNG MEN, which vocation would you learn by mail: ad. writing, bookkeeping, illustrating? Special proposition free; mention course interested in; tuition payable 60 days after a position is secured. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

SITUATIONS WANTED.

A GOOD JOB-PRINTER desires a steady situation in the Middle West; references; married. A 272.

ALL-ROUND PHOTOENGRAVER, half-tone photographer and etcher, wants position. A 214.

AM EXPERIENCED and posted on stock, estimating, etc.; have thorough practical knowledge of details essential to proper conductance of money-making printing-plant, and successful in handling trade; seek engagement as manager or foreman with appreciative firm. A 268.

AN ALL-ROUND PRINTER of 10 years' experience desires to locate in Chicago or suburbs; age 24; first-class reference; open for engagement after May 4. A 288.

A1 FOREMAN desires change; 18 years' experience, 8 as foreman on highest grade of printing; East preferred. A 65.

BOOKBINDER — Blank and printed book forwarder and marbler wants position; union. A 265.

CARTOONIST — Ink or chalk-plate, open for situation soon; good illustrating general news; write, I will tell you all. A 302.

COPPER ETCHER and printer desires change; 3 years' experience. A 295.

CYLINDER PRESSMAN, book, job and half-tone, wants situation in or out of town; A1 reference. A 270.

DOES YOUR FOUNDRY PAY, or do you wish to add one to your plant? An opening is desired by practical electrotyper with 15 years' experience at erecting and operating foundries, last 2 years overseeing complete printing-plant; references; wish to connect with progressive house. A 309.

EXPERIENCED HALF-TONE ETCHER and finisher wishes a permanent position. A 148.

EXPERT PRESSMAN, now managing large pressroom producing the highest class of colored work, desires position where executive ability and a thorough knowledge of fine illustrated work is appreciated. A 294.

FIRST-CLASS HALF-TONE PRINTER desires a change; can also do line photographing and other branches. A 313.

FIRST-CLASS up-to-date pressman, with several years' experience as foreman, wishes foremanship in up-to-date pressroom; best of references. A 293.

FOREMAN OR SUPERINTENDENT of job-office; reliable and best of habits; correspondence solicited. A 296.

FOREMAN —Thoroughly practical and reliable up-to-date man, experienced, and capable of handling any size office, job or news, one who fully understands his business, a hustler and a successful manager; married, age 33, 17 years' experience, union; state price. A 209.

HALF-TONE ETCHER desires to make change; practical and experienced. A 304.

HALF-TONE PHOTOGRAPHER desires position; experienced in other branches, including three-color work; competent to take charge. A 70.

IF YOU NEED A FOREMAN, one possessed of modern ideas, executive ability, and a "crank" on system, better investigate; 12 years as foreman, city and country; modern country office in New England preferred. A 237.

INKMAKERS who want for a salesman expert pressman of New York, who has run all kinds web presses, cylinders, jobbers, is well posted on inks, up to date and a hustler, address N. Y., care *American Printer.*

LINOTYPE MACHINIST desires situation, book or news; thoroughly competent and reliable; references. A 86.

LINOTYPE OPERATOR-MACHINIST desires situation; sober, steady, reliable, union. A 223.

LINOTYPE OPERATOR-MACHINIST desires situation; swift, steady; 5 years' experience. A 282.

MACHINIST-LINOTYPE OPERATOR desires steady situation; industrious, union. A 306.

MACHINIST-OPERATOR desires permanent place; steady, sober, reliable, average speed, thoroughly understands machine, factory experience; references present employer. A 283.

MACHINIST-OPERATOR desires situation; 5 years' experience as machinist, 2 years operator; object changing, to get day work. A 264.

OFFICE MAN AND SUPERINTENDENT, 15 years' experience buying, estimating, correspondence; printing, binding; reliable and capable manager. A 314.

PAPER-CUTTER and book-trimmer, first-class, steady, good habits, 15 years' experience. Box 501, Hartford, Connecticut.

PHOTOENGRAVER who is first-class at any branch of processwork, and who has had wide experience at managing plant, would like foremanship with reliable firm; good references given. A 256.

PRACTICAL MAN, 18 years' experience in printing and lithographing as manager and salesman, desires to make change and to correspond with reliable house; good salary expected and its equivalent given in faithful services. A 281.

PRESSMAN —A No. 1 cylinder pressman desires position out of Chicago; best of references as to ability and character; married; have always worked on the finer class of printing; specialty, half-tone work; last 7 years foreman of shops. A 271.

THE
UNIVERSAL PRESS
THE LATEST IMPROVED OF ALL AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.
MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK
SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

SITUATIONS WANTED.

PRESSMAN — Universal and Gordon; first-class; East preferred. A 311.

PRESSMAN AND LINOTYPE MACHINIST, thoroughly competent to handle web presses, flat bed or stereo and Linotype machines; advertiser has had 10 years' experience on the road as traveling machinist for a printing-press firm; strictly temperate; can give the very best of references as to ability and integrity; smaller cities preferred; can give satisfactory reasons for change. A 261.

PRINTER of exceptional executive ability, with ample proof to support this assertion, equally expert in job, book, magazine and news work, intimate with pressroom and bindery, correct estimator, wants superintendency or foremanship of composing department; $25 for start. A 165.

PROOFREADER desires position; young, rapid, accurate, book and job; well educated; also first-class bookkeeper; Northeastern or Middle States. A 278.

PROOFREADER of wide experience, rapid, accurate and reliable, now reading proof on a large morning newspaper, desires to change to another city; will work in union office only. A 242.

PROOFREADER — Present position 5 years, sub-editing as discussed page 777 February INLAND PRINTER; experienced in circulation management. A 284.

ROLLERMAKER, up to date, wants situation; can install and operate modern plant with economy. L 270.

SITUATION WANTED as plate printer by young man; sober and reliable. A 287.

SITUATION WANTED by practical up-to-date job-printer; union; competent to take charge; state salary. A 220.

SITUATION WANTED — First-class zinc etcher; 12 years' experience. A 259.

SOBER, competent all-round printer, married, desires East or Central situation; small town preferred; state wages. A 280.

STEREOTYPER, first-class news and job, best reference, wants position. A 130.

THOROUGH NEWSPAPER MAN, good job-printer and solicitor, wants place in South or West; will buy interest if suited. A 269.

TRAVELING SALESMAN for paper and stationery or printers' supply house by experienced printer; correspondence solicited. L 296.

UP-TO-DATE JOB MAN and proofreader wants position as foreman or assistant; best city references. A 321.

WANTED —A position as pressman in a first-class job-office in northern Illinois, southern Wisconsin, or eastern Iowa. A 244.

WANTED —A position by a photographer and assistant half-tone operator. A 285.

WANTED — Position as pressman on a rotary web press; also understand steam engineering and electricity; first-class recommendations. H. A. S., Box 582, Dallas, Texas.

WANTED — Steady situation by first-class all-round young printer; up to date, union. A 276.

WANTED TO PURCHASE.

FIRST-CLASS 11 by 14 or 14 by 17 box with screen-plate holder. COHEN & CO., 128 Longworth street, Cincinnati, Ohio.

WANTED — Secondhand bronzing machine to take sheet 20 by 25. SHEIP & VANDEGRIFT, 814 Lawrence street, Philadelphia.

WANTED —THE INLAND PRINTER, volumes 1 and 6, bound or in numbers. WILLIAM CAXTON, Box 23, New York.

WANTED —To buy newspaper in south central Michigan town of 1,000 or over. LUTHER REYNOLDS, 519 Wilmot street, Pittsburg, Pa.

MISCELLANEOUS.

A CHANCE TO LEARN the Linotype and details; special rates to operators desiring mechanical course; every branch thoroughly taught; reference, Mergenthaler Linotype Company, Tribune building, New York; write for catalogue. WASHINGTON LINOTYPE SCHOOL, 610 G street, N.-W., Washington, D. C.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

BECOME AN OPERATOR — Send for circular of working model Mergenthaler keyboard; speed acquired. UNIVERSAL KEYBOARD COMPANY, Box 339, Denver, Colorado.

CLEAN YOUR SPACEBANDS RIGHT. My way is new, quick and thorough. The only perfect method; saves the bands and saves the matrices; full directions, $1. Address LEON HANLON, Ocala, Fla.

GROWING IN POPULARITY — Stewart's Embossing Boards for force in platen-press embossing; on the market 3 years; first customers still using them; 3 for 30 cents, 7 for 50 cents, or 80 cents a dozen, postpaid. WERT STEWART, Springfield, Ohio.

LEARN LINOTYPE — We can offer a limited number of printers an opportunity to learn to operate the machine. A 101.

LINOTYPE OWNERS — Send us broken spacebands; we repair for 30 cents each. SUPERIOR SPECIALTY COMPANY, 2925 Lafayette avenue, St. Louis.

PRINTERS — Send me 50 cents and I will send you the recipe of the best padding glue in existence; it is cheap, easily prepared, flexible as rubber, dries quick, and leaves a nice glossy surface; hundreds of printers are using it. O. C. HANSELL, Heron Lake, Minnesota.

PUBLISHER OR PRINTING HOUSE — Present and future market of high-class work for which I have idea and plan; trade, educational profession, world's libraries prospective buyers. Address A 308.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

UNCANCELED POSTAL CARDS BOUGHT, printed or written one or both sides. POSTAL SUPPLY COMPANY, 96 Fifth ave., Chicago.

LINOTYPE SUPPLIES

Everything pertaining to Linotype Machines can be ordered from this office, and will have prompt and careful attention.

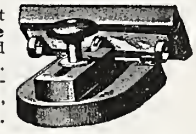
J. W. SUTHERLAND, 960 Monon Building, Chicago.

For 16 cents a pound you can get **R. R. B. Padding Glue.** It is the strongest and most flexible, and will give the best results in any climate; 5 and 10 lb. pails.

ROBT. R. BURRAGE, 35 Frankfort Street, New York.

Sharpen or whet your Paper Cutter Knife without taking it out of the machine with **Hoerner's Little Wonder Sharpener.** It saves trouble, time and money. Price, $3; cash with order, $2.85; by mail, 30c. extra. Descriptive circular and testimonials on application. For sale by all dealers, or by the inventor,

J. S. HOERNER, HIGHLAND, ILL.





ILLUSTRATIONS. **Our Cut Catalogue** (four parts) represents the best collection of Half-Tone and Line Cuts for advertising and illustrating purposes *in the world.* Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded)

SPATULA PUB. CO., 174 India Street, Boston, Mass.

200 IDEAS, SUGGESTIONS AND PLANS for **Advertising a Job Office**

Invaluable to printers who want to increase their business. The price is 50 cents, but you can get a copy FREE by filling out one of our blanks. Address

THE ADVERTISING WORLD, - - COLUMBUS, OHIO

TRY IT ON YOUR "LINO."

If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

15,000 **ORIGINAL ADS and ILLUSTRATIONS** for advertising all lines of business; fifty new ones every week. A special series for job printers. Prices greatly reduced. Write for particulars.

Harper Illustrating Syndicate, Columbus, Ohio

ROLLERS

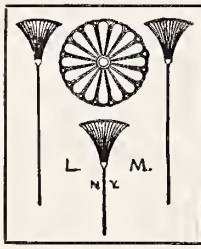
The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



LIONEL MOSES
IMPORTER
66-68 DUANE STREET
NEW YORK

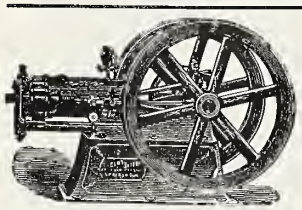
TELEPHONE, 633 FRANKLIN

JAPANESE
CHINESE
AND
OTHER
IMPORTED
PAPERS

CHALK PLATES

HIGHEST GRADE. LOWEST PRICES. RECOATING, ½-CENT PER INCH. IMPROVED STEREOTYPING MACHINERY, ETC.

THE CHALK PLATE CO., . . ST. LOUIS, MO.



"OLDS" Gasoline Engines

Have no complications, are reliable and very economical. You are looking for this kind of an engine.

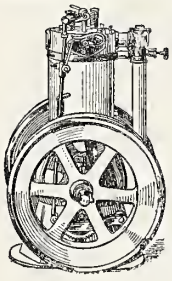
WRITE FOR 1901 CATALOGUE.

OLDS MOTOR WORKS,
1298 Jefferson Ave. DETROIT, MICH.

CONFIDE IN US.

No doubt you have temporarily forgotten that you were thinking of buying, selling or exchanging for a new or rebuilt machine, or possibly you have been overrun with salesmen, bewildered, bored and mayhap misled by claims made by each for his particular machine. Little or no consideration has been given to the purpose to which the machine is to be put. If in this quandary, write us. We may or may not have just the machine for your purpose; but in any event we can advise you. We do not know everything, but we do know printers' machinery. Remember the best is none too good for you.

CONNER, FENDLER & CO.
Providers to Printers. NEW YORK CITY.



IT WILL PAY ANY PRINTER

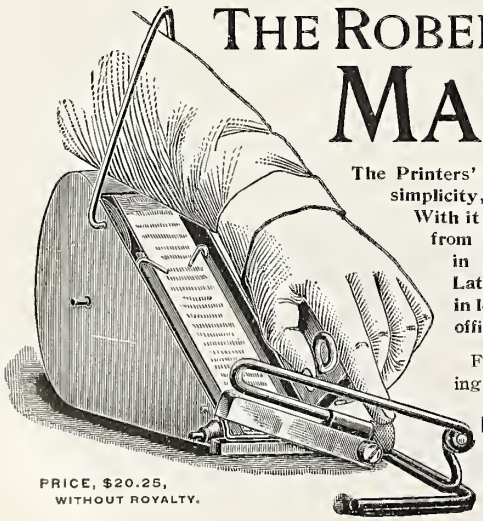
who contemplates a change in power, or who has none, to buy one of our

Gas or Gasoline Engines

Our Specialty, 1, 2, 3 and 4½ Horse Power.

Let us send you our catalogue and full information.

BATES & EDMONDS MOTOR CO.
Box 1033. LANSING, MICH.



THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, $20.25, WITHOUT ROYALTY.

BOOK PAPERS



We carry the finest line of these papers in the country, and can satisfy any demand. Among our papers are:

Colored Enamel
"Saxon" White Enamel
"Premier" Cream Enamel
"Caxton" All Rag Laid
"Kent" All Rag Wove
Egg Shell

Art Half-Tone
"D" S. & S. C. White and Tint
"Star" S. & S. C. White and Tint
No. 1 S. & C. White and Tint
No. 1 S. & C. Colored or Laid
"Waco" M. F. B.

CHICAGO PAPER COMPANY

Send for Samples 273, 275 and 277 Monroe St., CHICAGO

THE LATEST AND BEST WORK ON

Photo-Engraving

By H. JENKINS.

Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.

Three-color half-tone frontispiece, with progressive sheets of each color. Fully illustrated in line and half-tone. A concise and practical work. 184 pages; cloth bound. Price, $2.00 net, postpaid.

THE INLAND PRINTER COMPANY,
Publishers,
116 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.

Our complete pamphlet, "Books and Utilities," giving list of books and other useful articles for printers, engravers, proofreaders, writers, etc., sent free to any address.

JUST WHAT YOU NEED!

Proof-Reading

A SERIES OF ESSAYS FOR READERS AND THEIR EMPLOYERS, AND FOR AUTHORS AND EDITORS.

By F. HORACE TEALL,

Critical Proof-Reader and Editor on the Century and Standard Dictionaries; also Editor Proof-room Notes and Queries Department of THE INLAND PRINTER.

100 PAGES. CLOTH, $1.00, POSTPAID.

THE INLAND PRINTER CO.

116 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.

BOUND VOLUMES

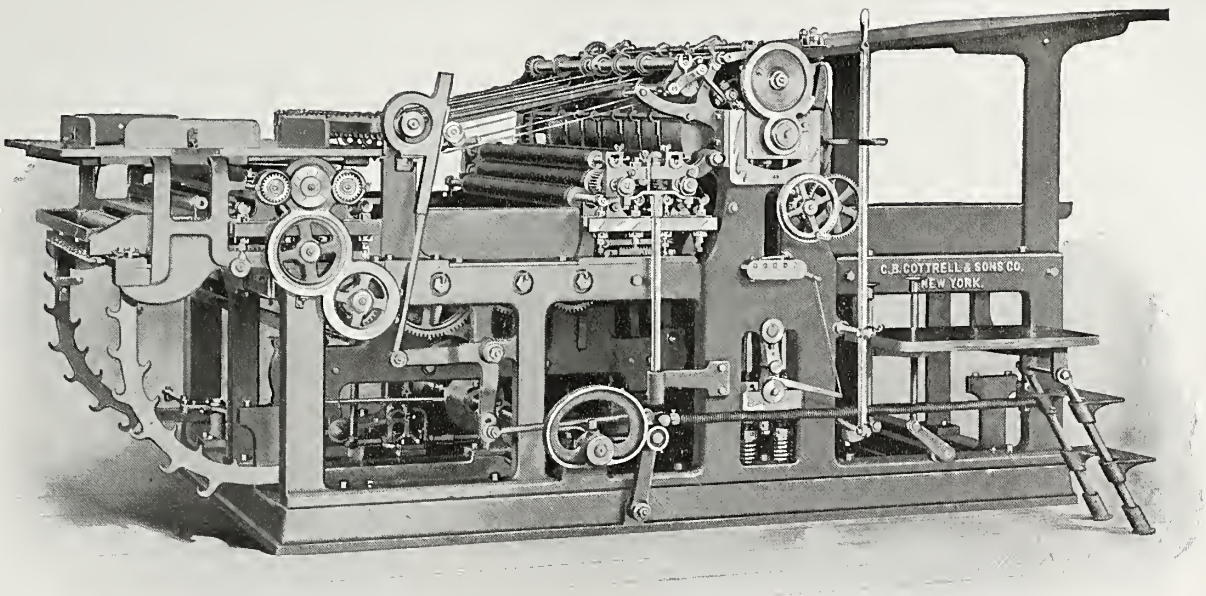
Of The Inland Printer At Less than Cost.

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896, to September, 1896.

$1.00 Each Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, Chicago.



Yes, Yes!

A clever fiddler can exactly imitate the sad lowing of a cow, but he can't draw a drop of milk from his fiddle. Even a fiddle has its limitations; yet some printers try to draw 1901 profits from an 1890 press.

It can't be done! Do ye gather figs from thistles, or get a $2 dinner for a $1 bill? Nay, nay, Suetonius, the imitation is perfect till you come to the milking. And it's the milk you want, not the imitation.

Judged by its yield, the New, Twentieth Century, Cottrell Two-Revolution Press is the cheapest press money can buy. Judged by its daily output, it is not priced within many dollars of its proper value. It is a press that kills competition! No printer who runs the New Series Cottrell Press need ask for anything more than "a chance to figure." That's all!

A catalogue may interest you.

C. B. Cottrell & Sons Co.,

41 Park Row, New York.

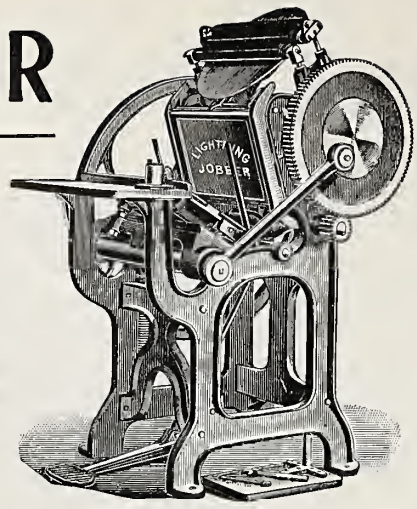
279 Dearborn Street, Chicago, Ill.

THE LIGHTNING JOBBER

IS NOTED FOR

Strength, Durability, Speed, Light-Running

: : : : : HAS NO EQUAL FOR THE PRICE : : : : :



THOUGHT THE PRICE TOO LOW

At first I thought the price was too low for the quality to be good, yet I made the test and can truthfully say that the Lightning Jobber is all the company claims for it. I think any one wishing to purchase a press will make no mistake in consulting The John M. Jones Co.—H. D. LAMONT, Hazleton, Pa.

SIZES AND PRICES

7 x 10	inside chase,	2 Rollers, .	$ 95.00
8 x 12	" "	3 Rollers, .	105.00
9 x 13	" "	3 Rollers, .	120.00
10 x 15	" "	3 Rollers, .	145.00

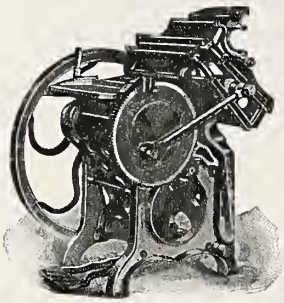
WE ARE GLAD TO SEND YOU CIRCULARS AND DESCRIPTIVE MATTER.

The Jones Gordon

THE PRINCE OF JOB PRESSES.

HAS NO EQUAL IN THE WORLD.

Investigate its merits before placing your order for any other Gordon.



JONES GORDON.

FOR SALE BY ALL DEALERS

Manufactured by



IDEAL CUTTER.

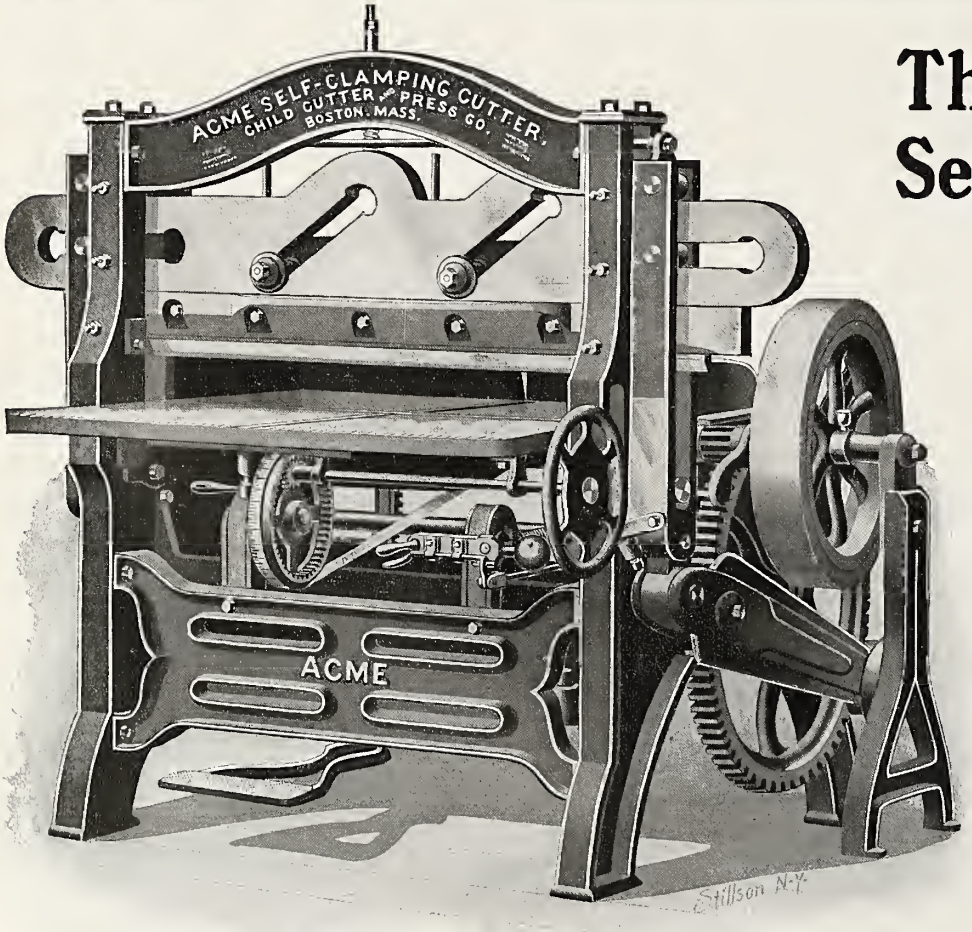
The Ideal Cutter

ACCURATE, HEAVY, STRONG, DURABLE, EASY TO OPERATE.

Front table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y.

BOSTON
190-192 Congress Street



The "ACME" Self-Clamping CUTTER

ALL SIZES
32 in. to 72 in. in width.

Let us send you our NEW CATALOGUE with testimonials and references. ∴ ∴ ∴ ∴ ∴

THE CHILD ACME CUTTER & PRESS CO.
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U.S.A.

NEW YORK OFFICE
12 Reade Street
O. C. A. CHILD, Manager

A Few Type-High Numbering Machine DONT'S

DON'T delay equipping your plant with **NEW MODEL No. 27.** They **make money** for **others** and would for **you.**

DON'T fail to remember that they are the **only absolutely accurate** machines which can be locked in a form.

DON'T lose sight of the fact that they are filling practically the **entire present demand** for type-high machines.

DON'T neglect to **see this new** model and note the **improvements** before placing an order.

DON'T have any doubt that it represents the **highest attainment** in the art of Numbering Machine Invention, Design and Construction.

DON'T forget that **it only** is made with a **forged** steel plunger **geared direct** to the pawl swing — **no** intervening **pins, screws** or **levers.**

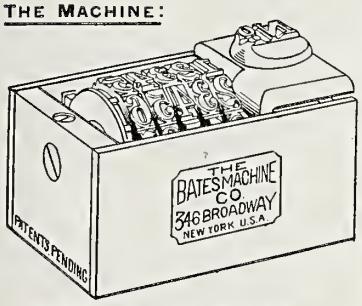
DON'T be unappreciative of the **quick cleansing** feature by which they are taken apart, washed and reassembled in **one minute** without removing a screw.

DON'T be **misled** by statements of imitators' advertising lists of purchasers and testimonial letters (referring to **old** style machines) dating back from **5** to **15 years.**

DON'T buy inferior devices when you can have the **best in the world** at the **lowest price** ever made for thoroughly **first-class** construction — fully guaranteed.

DON'T wait, but send **at once** to your dealer, or to us, for our latest circular and prices, which are **always lowest**—quality considered.

THE MACHINE:



MODEL No. 27—Size, 1½ x 1⅝ in.

MODEL No. 27

is the recognized **Standard of the World** and is **carried in stock** by The American Type Founders Co. and branches, Barnhart Bros. & Spindler and branches, Golding & Co. and branches, and by representative dealers everywhere.

INSTANT SHIPMENTS—NO DELAYS

THE PRICE:

$14—10% 10 Days

$12.60 Net

THE FIGURES:

No. 12345

(Facsimile Impression)

THE BATES MACHINE COMPANY

General Offices—346 Broadway, NEW YORK, U. S. A.

Branches { Manchester / Paris

Factory { 706, 708, 710 Jamaica Avenue, / BROOKLYN, N. Y., U. S. A.

Agency { Printing Machinery Co., Ltd. / 15 Tudor St., London.

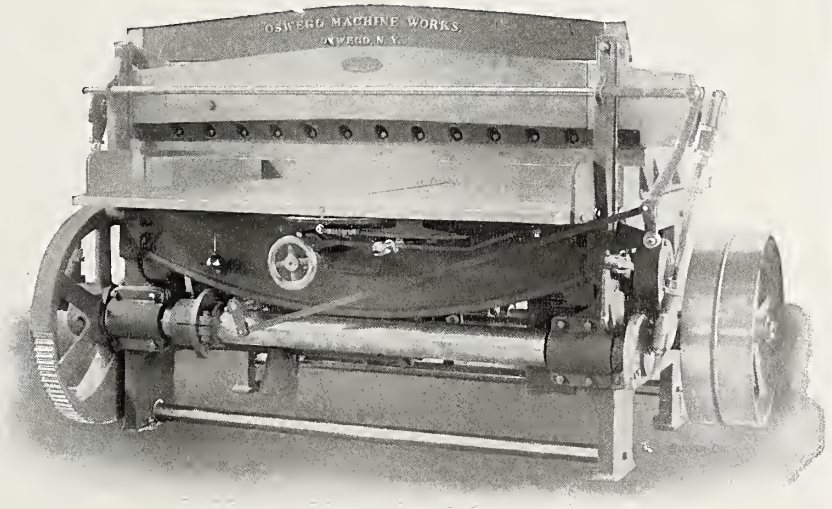
Automatic Clamp Brown & Carver Cutters

ARE

FAST, ACCURATE
EASILY OPERATED
LABOR SAVERS

Equipped with Electric Motors they are economical of floor space.

ASK ABOUT THEM



OSWEGO MACHINE WORKS

OSWEGO, NEW YORK

SELLING AGENTS

VAN ALLENS & BOUGHTON, ... 17 to 23 Rose Street, New York.
C. R. CARVER, ... 25 North Seventh Street, Philadelphia, Pa.
THOS. E. KENNEDY & CO., . . . 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, ... 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS CO., . . . 405 Sansome Street, San Francisco.

STORES

CHICAGO—310 Dearborn Street, ... J. M. IVES, Manager.
LONDON, ENG.—23 Goswell Road, ... ANDREW & SUTER, Agents.



Two Dollars means only two hundred cents, but an idea may mean two thousand dollars.

THE CONTENTS OF

Profitable Advertising

IS EVEN MORE ATTRACTIVE AND VALUABLE THAN ITS COVER EFFECTS. Editorially it has no competitor in its field, while typographically it is a perfect specimen of good printing and presswork. It furnishes ideas and suggestions of the greatest possible service to every person connected with printing or publishing establishments. Each month's issue contains from 80 to 140 pages, profusely illustrated.

Subscription Price Advanced from $1.00 to $2.00.

PROFITABLE ADVERTISING has outgrown its old subscription price of $1.00 per year, and June 1 the rate will be advanced to $2.00. Meanwhile we are giving old and new subscribers an opportunity to secure copies of the magazine from now until the end of 1902 at $2.00—practically two years at the price of one. This is a bargain which every progressive business man will appreciate.

TEN CENTS brings a sample copy if you mention THE INLAND PRINTER, but you save postage and time by enclosing the $2.00, as a single copy will convince you that you have made a profitable investment. The $2.00 is yours again at the end of 1902 if you haven't had full value for your money. Forward the order today, addressed to

PROFITABLE ADVERTISING
BOSTON, MASS.

KATE E. GRISWOLD, Publisher.

Bargains IN Cylinder Presses

Following Machines can be seen erected on my floor:

TWO-REVOLUTION PRESSES.

No.	Size Bed		Price
475	43 x 60	Scott,	$1,400
293	41 x 56	Campbell,	1,000
281	43 x 56	"	900
509	37 x 52	Whitlock,	1,400
494	33 x 41	Campbell,	750
389	37 x 52	Cottrell,	1,200
415	36 x 52	Potter,	950
525	37 x 52	Huber,	1,100

STOP CYLINDER PRESSES.

363	34 x 48	Cottrell & Babcock,	1,000
261	34 x 48	Hoe,	1,100
529	31 x 43	Cottrell, nearly new,	1,000
381	31 x 43	Campbell Oscillator,	650
496	28 x 32	" "	600

DRUM CYLINDER PRESSES.

465	40 x 54	Potter, extra heavy,	750
279	37 x 52	Hoe, " "	750
425	34 x 52	Cottrell & Babcock,	650
531	19 x 24	Babcock Standard,	500
510	32 x 46	Potter,	550
450	31 x 46	Country Campbell,	450
515	31 x 31	" "	375
498	24 x 29	" "	325
270	20 x 26	" "	275
367	17 x 22	Potter,	350

CLAUSE WEB PRESS, 4 and 8 page, 6 or 7 quarto.
Very cheap, now erected in Chicago; has Stereo outfit. Must be sold at once.

Also have on my floor, not erected, forty more cylinder presses. It will pay you to look this place up if you need presses. Description of these presses can be found in my latest bulletin.

BRONSON'S PRINTERS' MACHINERY HOUSE : : : :
48-50 N. Clinton St.
CHICAGO, ILL.

Telephone, Main 224

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU
JOHNSON & CO.

W. E. WEBER, Manager.

THIS



GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

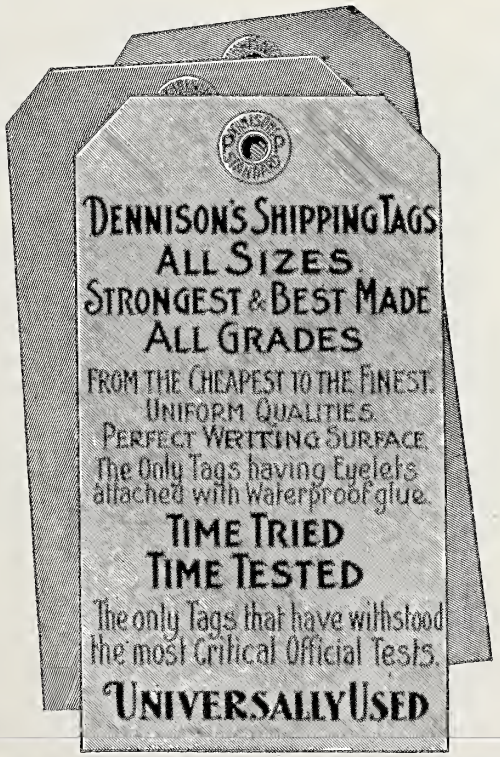
FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to—

BINNEY & SMITH, Sole Agents,

81-83 Fulton Street, New York, U.S.A.
63 Farringdon Street, London, E.C.

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.



TAGS

YIELDING perfect results in printing, of uniform quality, perfectly made and accurately cut are *"Dennison"* tags. They do not tear, neither does the eyelet wash off nor pull out. They stand moisture and wear without defacing in the least, and can be put to every test for strength. They are the only tags having eyelets attached with waterproof glue. Furnished in all sizes and colors. Are these the tags you and your customers want? Write our nearest store for illustrated price list of tags, gummed paper and labels.

Dennison Manufacturing Co.

Boston. New York. Phila. Chicago. Cincinnati. St. Louis.

1902 Calendar Pads

Large Assortment and Up-to-date Styles.
Discount 50 per cent from our list to the trade.

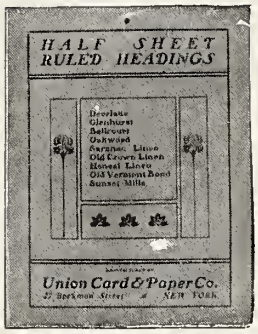
IMPORTED DOMESTIC

1902 Calendars

We can please you with our handsome line of B. T. Photoprint Calendars, both in price and quality. Our Calendar, Fan and Calendar Pad lists are now ready, which we will send on application Write for terms, etc.

BENNETT-THOMAS MFG. CO.
Importers, Publishers and Jobbers.
303 and 305 Dearborn Street CHICAGO.

WITH A STOCK OF
RULED HEADINGS



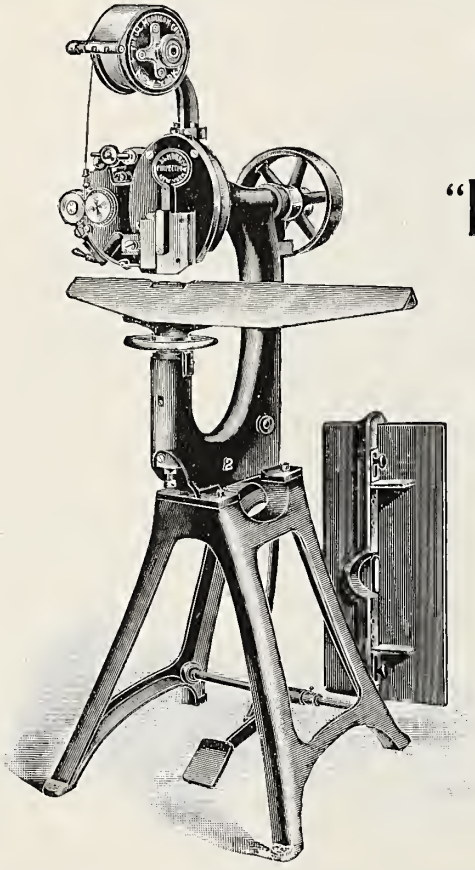
selected from this sample book, just issued, you can hold your trade against all competitors. No better assortment anywhere. Sample book mailed upon receipt of 25c., credited on first order.

Union Card and Paper Co.
27 Beekman Street NEW YORK



"Perfection"

WIRE STITCHERS



THE SMALL SIZE OF OUR NEW LINE

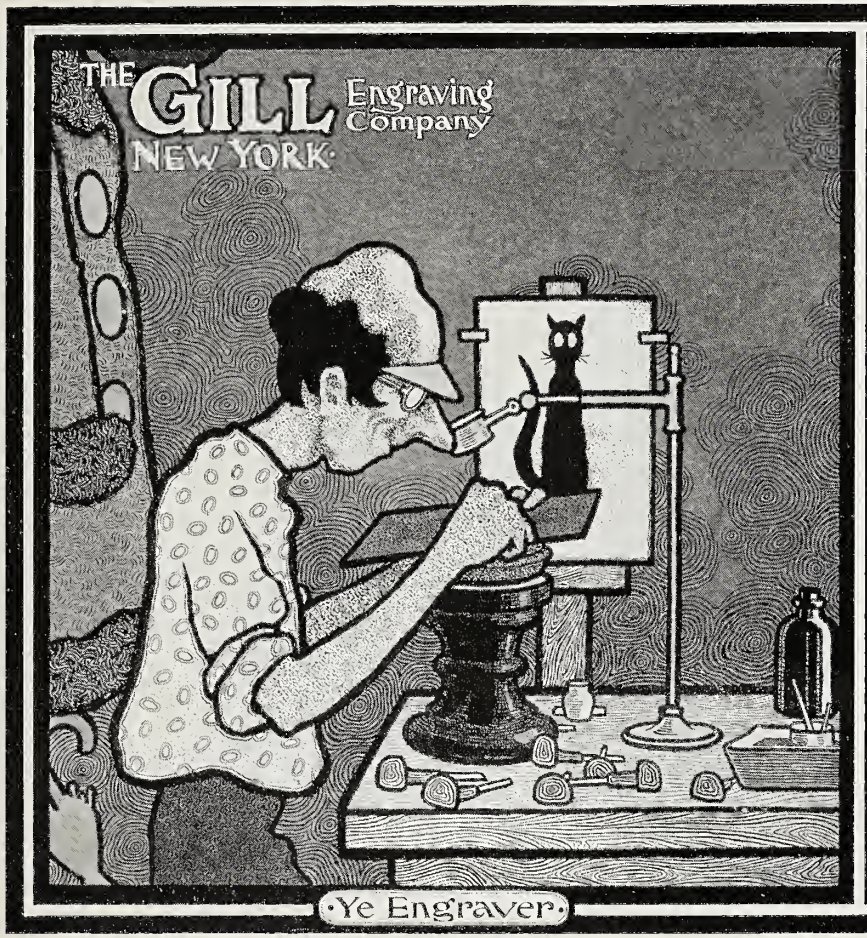
"Perfection" No. 2

THE BEST MACHINE OF ITS CAPACITY EVER SHOWN.

MANUFACTURED BY

The J. L. Morrison Co.
LONDON NEW YORK TORONTO

CAPACITY...
One sheet to one-quarter inch.



HAND-ENGRAVED HALF-TONES

¶ We have always made a specialty of very highly finished half-tone plates. For hand-engraved work we employ only the best magazine wood-engravers. ¶ Our new plant at Fifth Avenue and Nineteenth Street is universally acknowledged to be the finest engraving plant in the world. :: :: :: :: ::

The Gill Engraving Company
140 Fifth Ave., New York

SEND FOR OUR NEW SAMPLE BOOK OF

VELLUM AND SATIN TINTS
IN FIFTEEN COLORS

MAKING A COMPLETE ASSORTMENT FOR BOOKLET COVERS, ANNOUNCEMENTS, CIRCULARS AND STATIONERY PURPOSES.

The paper lays flat, the surface is alike on both sides, and is very even, soft and velvety, thus printing nicely in either large or small sheets.

WE CARRY THESE PAPERS IN STOCK IN 21 x 33, 60-POUND AND 80-POUND.

KEITH PAPER COMPANY
::: TURNERS FALLS, MASS. :::

We make No. 1 Wedding Envelope and Cards, Onion Skin Bond, Centurion Cover, etc.

If you need a pony size PAPER CUTTER you want the best.

If you buy the best you will get the UTILITY



It's all in the make, and the Utility Paper Cutter is built with care and precision.

If the material should be defective we MAKE IT GOOD

Two Sizes { No. 1 squares 16 inches full. No. 2 " 18 " "

Every dealer takes pleasure in selling this machine, because their customers are always satisfied.

Its good points are: Compound leverage, easy and accurate cutting, patent label cutting clamp which permits cutting stock as narrow as one-half inch without marking the paper, and an extra wide back gauge.

For sale by all type foundries and dealers in printers' supplies.

Write to us for descriptive circular.

PAYYER PRINTING MACHINE WORKS
600, 602 and 604 South Broadway, St. Louis, Mo., U. S. A.

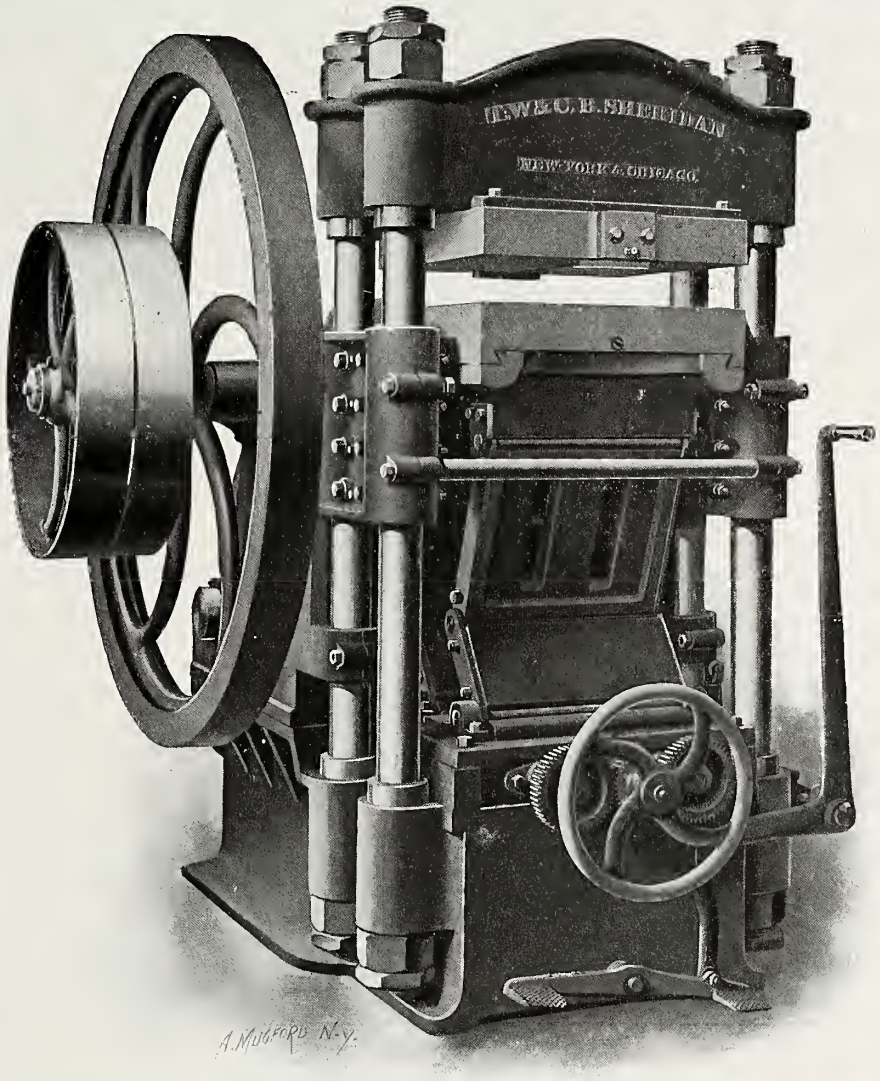
Ask about the Utility Ink Fountain. Price, $3.75.

IMITATION
IS THE MOST SINCERE FORM OF FLATTERY

FORCED by the demand, other typefounders are casting **some** of their type faces on a more or less systematic lining system. If the Standard-Line idea is a good thing in **some** cases, why not in all? The **Inland Type Foundry** is the **only** concern in the world which casts all of its type always on Standard Line. If you want the best type you **must** buy the product of the

INLAND
TYPE FOUNDRY
ST. LOUIS :: :: :: :: :: CHICAGO

The SHERIDAN
Rod Embossing Presses

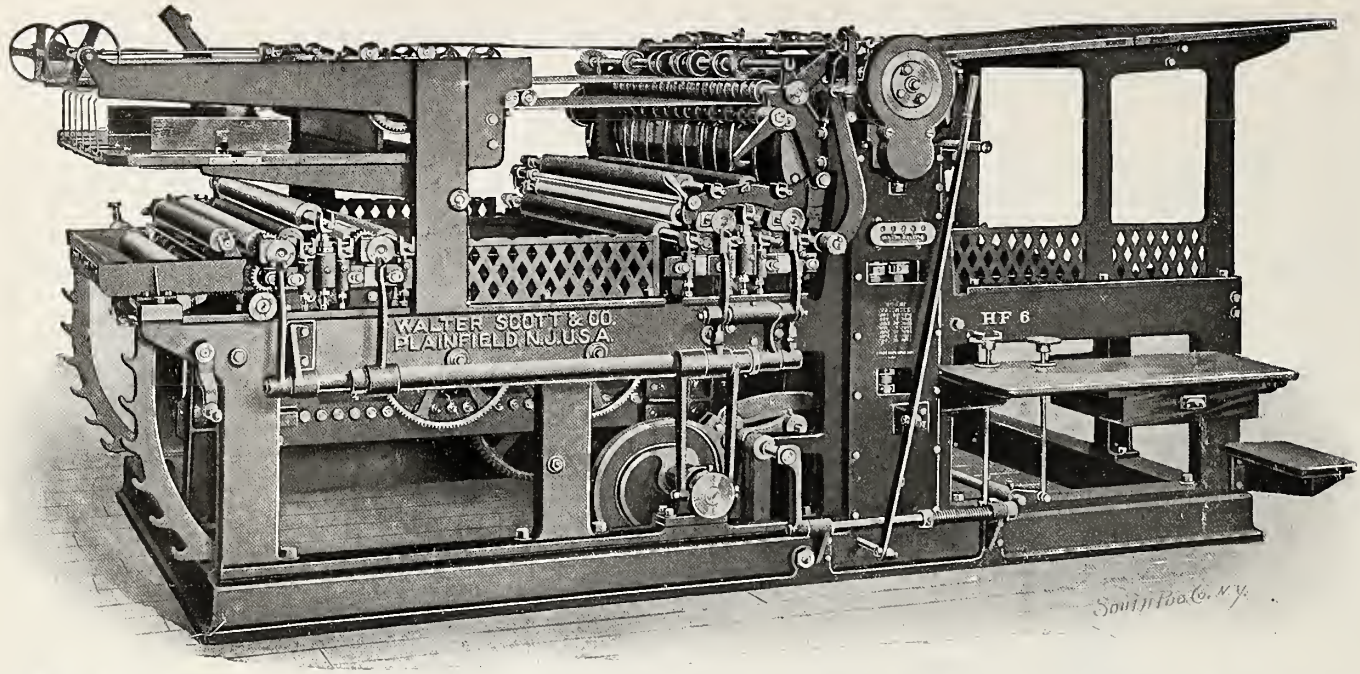


THIS PRESS is built in several sizes, and is specially designed for lithographers, manufacturers of leather goods, wall paper, tin sign makers, photograph mounts and all classes of embossed work where great pressure is required.

Full information, circulars and prices furnished upon application.

T. W. & C. B. SHERIDAN

New York ❧ London ❧ Chicago



THE INK DISTRIBUTION

ON THE

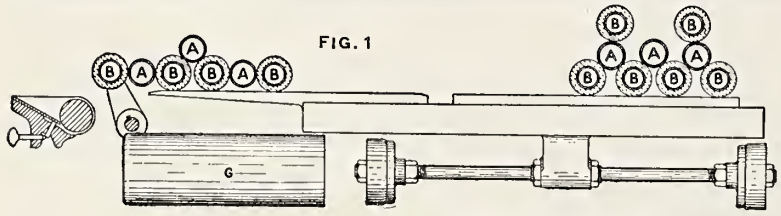
Scott Two-Revolution Press

is admitted to be the best ever put on a printing press. From a large roller in the fountain, which cuts the ink very thin by an unusually long turn, the ink is carried by the ductor roller *to a pile of distributors*, which convey the ink to the table in a condition ready for the finest printing. No chance for uneven distribution to reach the table — no obsolete angle rollers — form rollers and distributors are interchangeable, which lessens the bills for rollers.

Examine the diagram, foot of this page, which shows the arrangement of the rollers on Scott Presses.

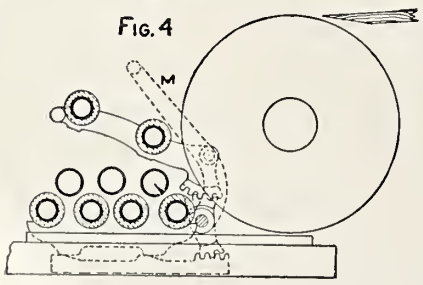
Other features which help to make Scott Presses perfect are described in previous numbers of this magazine and in our printed matter, which you may have for the asking, and which all progressive printers should read.

We manufacture One and Two Color Lithographic, Drum Cylinder, Two-Revolution, Stop-Cylinder Presses with front printed side up delivery, Flat-Bed Perfecting, All-Size Rotary Web and Color Presses.



Explanation of diagram

Rollers, A A A, are polished steel.
Rollers, B B B, are composition.
Fig. 1 shows rollers in working position.
Fig. 4 shows rollers separated by pulling lever M.



WALTER SCOTT & CO.

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building
CINCINNATI OFFICE, Neave Building

PLAINFIELD
N. J., U. S. A.

Cable Address
WALTSCOTT, NEW YORK

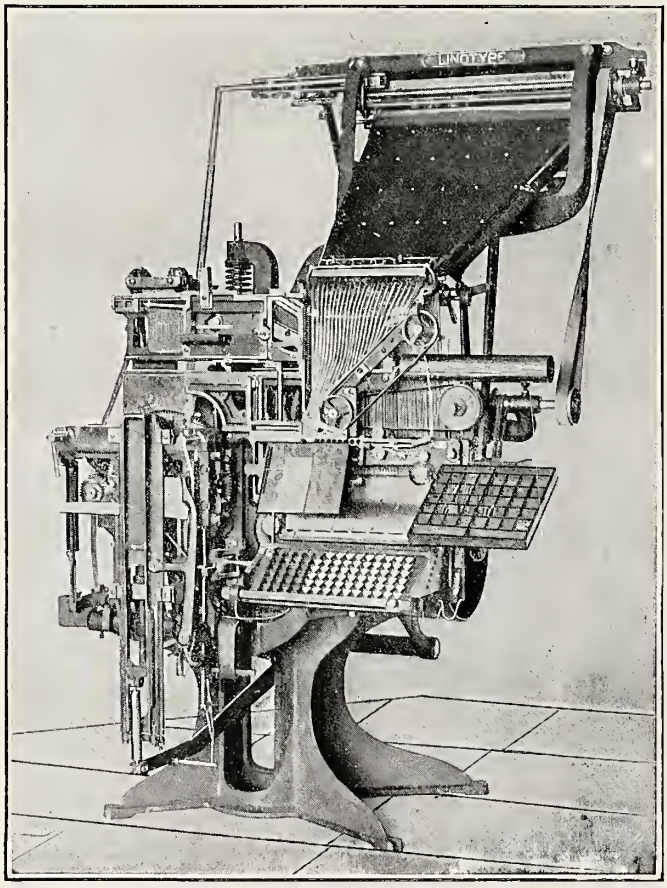

TRADE MARKS
denote
Individuality
OURS appears
on our work because
it is all
Reliable~
BLOMGREN BROS & CO
175 MONROE ST
CHICAGO

No printing office can hope to retain its patronage without the aid of this Profitable, Indispensable and Economical Machine.

LINOTYPE

Each Machine sets the following Bodies:

Ruby
Agate
Nonpareil
Minion
Brevier
Bourgeois
Long Primer
Small Pica



8,000 IN DAILY USE

No Skilled Machinist is required

TERMS:

Purchase or Rental with Return Privilege at end of first year

Address for terms, etc.....
MERGENTHALER

LINOTYPE COMPANY

Tribune Building : : : : : : NEW YORK CITY

Twenty-seven different languages are now composed on the Linotype Machine.

ADOPTION

1,270 Printing Offices in the United States now use the LINOTYPE

IN

1901

there are nearly

8000

Linotypes

IN DAILY USE

In 1894 there were **450** Linotypes in use.

417 Offices have one machine each.
315 Offices have two machines each.
108 Offices have three machines each.
Several hundred have from four to thirty machines each.
2 Offices have sixty-seven machines each.


ROSENOW
& CO.
GENERAL
ENGRAVERS
373 DEARBORN ST.
CHICAGO
TEL.~ HARRISON~130.
BE GUIDED BY MEN OF EXPERIENCE

OUR NEW SPECIMEN BOOK SHOWS 292 SPECIMENS




COMPRISING

HALF-TONE COMBINATION SHADES
HALF-TONE BLACKS ✻ NEWS INKS
POSTER BLACK and COLORS
BOOK BLACKS ✻ ✻ JOB BLACKS
GLOSS BLACKS ✻ SPECIAL BLACKS
✻ COLORED BLACKS ✻
COLORED INKS OF ALL KINDS
✻ ✻ ✻ GLOSS LABEL COLORS ✻ ✻ ✻
GOLD INKS ✻ ✻ SILVER INKS
✻ SATIN COLORED INKS ✻
BRONZE SIZES and BRONZE POWDERS
TINT INKS ✻ ✻ COPYABLE INKS
TYPEWRITER IMITATION INK

YOU WILL NEED ONE IN YOUR BUSINESS; IF YOU HAVE NONE WRITE TO US FOR ONE AT ONCE; YOU WILL GET IT WITHOUT DELAY.

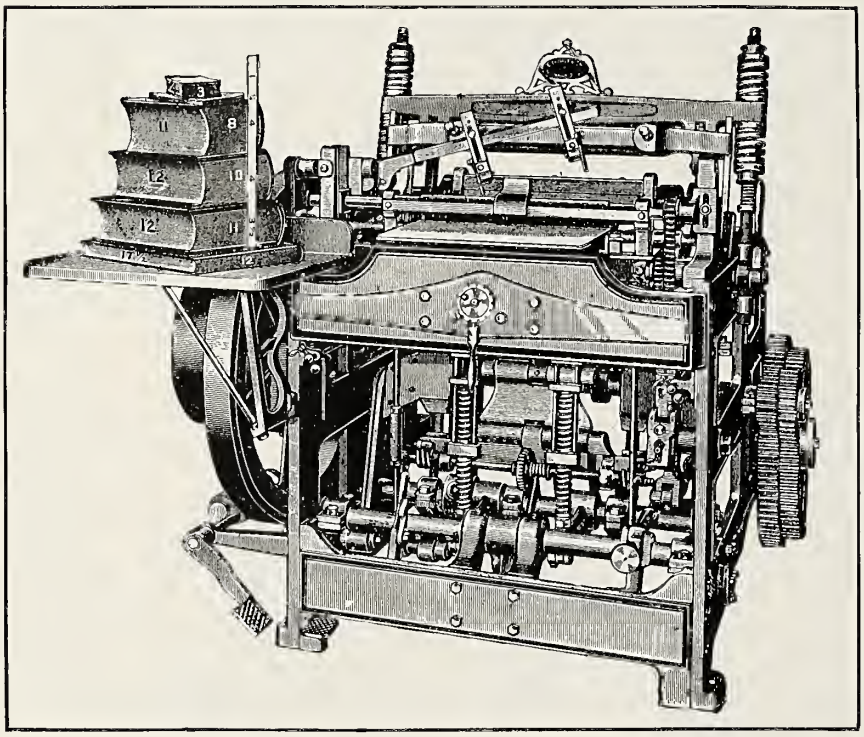
SIGMUND ULLMAN COMPANY

✿ ✿ *INKMAKERS* ✿ ✿

NEW YORK, UNITED STATES AMERICA

"The Crawley Rounder and Backer is the greatest money saver in the bindery." : :

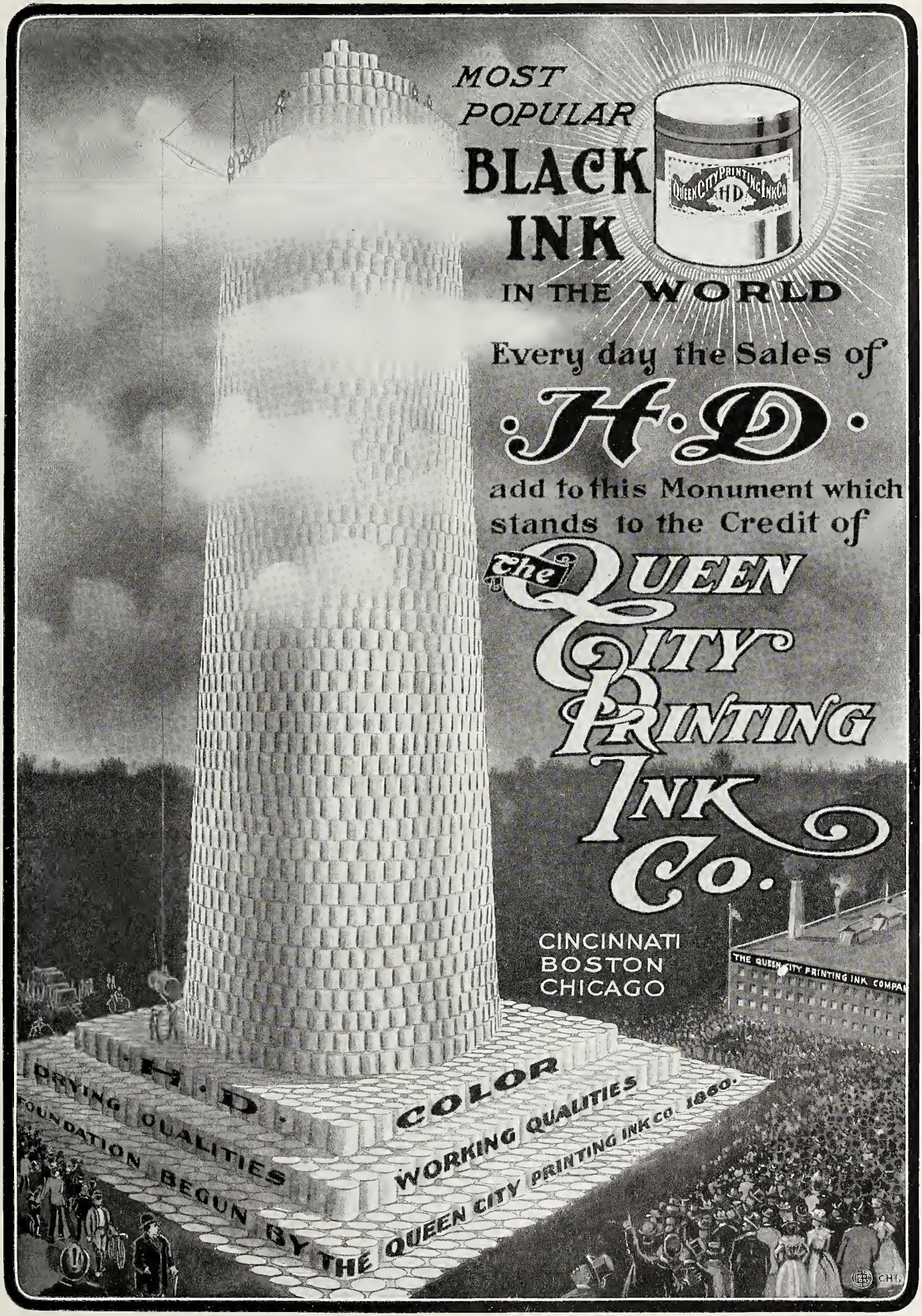
THE CRAWLEY
Rounding and Backing Machine



E. CRAWLEY, SR., & COMPANY

NEWPORT, KENTUCKY, UNITED STATES AMERICA

"We have machines at hard work for more than three years without repairs." : : : :


MOST
POPULAR
BLACK
INK
IN THE WORLD
QUEEN CITY PRINTING INK CO.
H D
Every day the Sales of
·H·D·
add to this Monument which
stands to the Credit of
The QUEEN CITY PRINTING INK Co.
CINCINNATI
BOSTON
CHICAGO
THE QUEEN CITY PRINTING INK COMPA
·H·D·
COLOR
DRYING QUALITIES
WORKING QUALITIES
FOUNDATION BEGUN BY THE QUEEN CITY PRINTING INK CO. 1860.

NOW IS THE TIME

TO ORDER YOUR

SUMMER ROLLERS

AND THE RIGHT PLACE IS THE

Chicago Roller Co.

84 MARKET STREET, CHICAGO

(Long-Distance Telephone, Main 2926)

WE have the latest and most improved machinery, and guarantee our Rollers to be perfectly straight, round and smooth. We use the very best materials and our help is the most experienced. The best printers in this and in many other cities are using our goods, both in the manufactured Roller and the Composition in bulk.

Prompt Service, Best Work, Right Prices.

COUNTRY ORDERS ESPECIALLY SOLICITED AND GIVEN OUR BEST ATTENTION :: :: :: WRITE FOR PARTICULARS

THE LIGHT-FACE BLANCHARD

Is now ready in all sizes from *6-point* to *60-point,* inclusive. Of necessity we can show but a few sizes of this series within the limits of this advertisement. Complete specimens displaying it will be mailed upon application

The Blanchard, *Blanchard Italic* and Condensed Blanchard continue to grow in popular favor. No similar face will answer the purpose, and all the imitations lack the style, grace and swing which make INLAND Type stand out from the ordinary kind.

Of course this series is cast on **Standard Line,** and matches any of our other faces in this respect. It is also cast on multiples of **Point-set.** These are but two of the many advantages pertaining only to Inland type

Made Only by **INLAND TYPE FOUNDRY**
SAINT LOUIS CHICAGO

"OUR LATEST CREATION"

Latham's "000" Monitor Wire Stitching Machine

Actual size of Staple

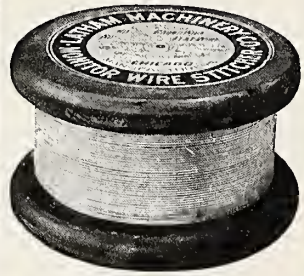


Largest Stitcher in the world

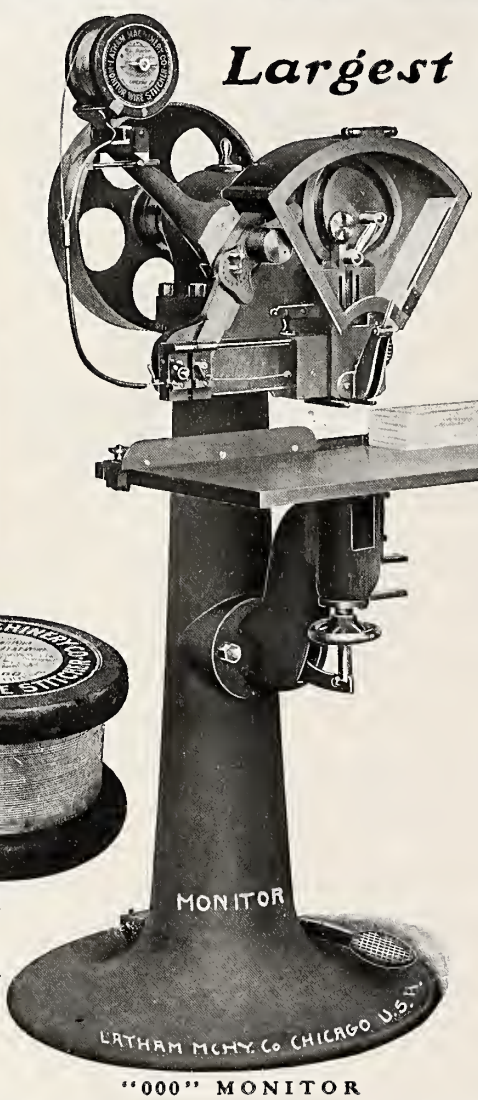
Capacity 3/8 in. to 2 in.

MONITOR WIRE STITCHERS BUILT IN TEN SIZES

No. 000,	capacity	3/8 in.	to 2	in.	in thickness.
No. 00,	"	2 sheets	" 1 3/8	"	"
No. 0,	"	1/4 in.	" 1 3/8	"	"
No. 1,	"	2 sheets	" 7/8	"	"
No. 1 1/2,	"	"	" 5/8	"	"
No. 1 3/4,	"	"	" 1/2	"	"
No. 2,	"	"	" 3/8	"	"
No. 2 1/2,	"	"	" 1/4	"	"
No. 3,	"	"	" 1/5	"	"
No. 4,	" (foot power)	"	" 1/5	"	"



LATHAM'S STEEL WIRE



"000" MONITOR

Latham's Book-binders' Special Machinery Leads the World

SOME of our machines are Latham's Monitor Wire Stitcher; Multiplex, Duplex and Single Punching Machines; Combined Round-Corner, Punching and Index Cutting Machines; Perforators, Paging and Numbering Machines; Embossers, Shears, Backers, Presses, etc. Send for our new illustrated catalogue. Let us send you further details. We have a few Secondhand Bookbinders' Machines of various makes at bargains. Our Steel Wire is the best, at market prices. Write for detailed circulars of Bookbinders' and Printers' Machinery.

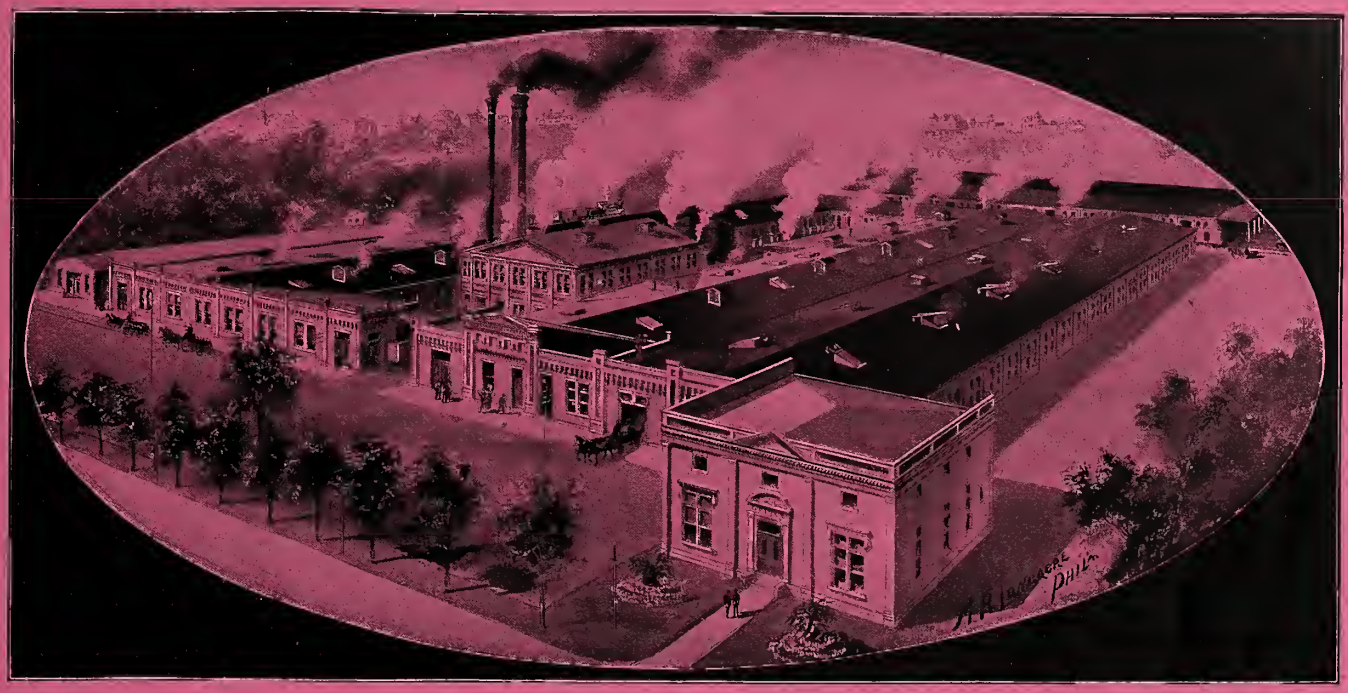
Latham Machinery Company

General Offices and Factory

New York Store, 8 Reade St. 195-201 South Canal St., CHICAGO

The Champion Coated Paper Co.

HAMILTON, OHIO



Size of Building, 280 x 500 feet

The Largest Plant in the World for Coating Paper

Capacity, 2,000 reams daily

Chicago Office : : : : : : : : 506 Rialto Bldg.

W. M. MORRILL, Agent

New York Office : : 909 Mutual Reserve Bldg.

JOHN W. KRUEGER, Agent

San Francisco Office : : 525 Commercial St.

W. G. RICHARDSON, Agent

London Office : : : : : : : 19 New Bridge St.

SPICER BROS., Ltd., Agents

Our paper is carried in stock by all paper dealers everywhere

WE FILL ORDERS ONLY THROUGH JOBBERS

CANADIAN PRINTERS AND BINDERS

We offer for sale the Canadian Patents and sole right of manufacture in that country of the

Best Loose-Leaf Ledger

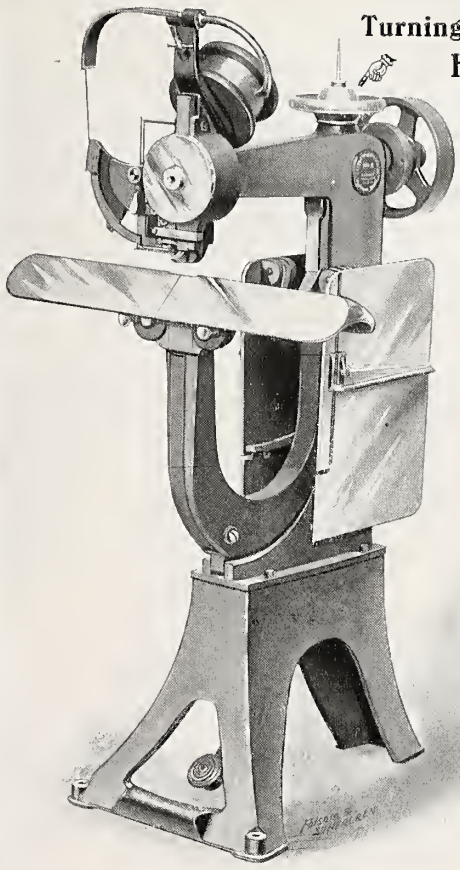
on the market. Is equally well adapted to

RAILWAY TARIFFS
INSURANCE MAPS
DAILY REPORTS
RATE SHEETS

or anything requiring permanent or temporary binding.

Full particulars on request.

SHEPARD LOOSE-LEAF BOOK COMPANY
212-214 Monroe Street, CHICAGO.



Turning this HAND WHEEL automatically adjusts all parts of the machine for any thickness of work.

No. 4—2 sheets to ½ inch.

BOSTON WIRE STITCHER CO.
NO. 170 SUMMER STREET, BOSTON.

ECONOMICAL RELIABLE

ELECTRIC POWER

LUNDELL MOTORS

DIRECT-CONNECTED EQUIPMENTS FOR PRINTING AND ALLIED TRADES

GIVE THE MEN A CHANCE

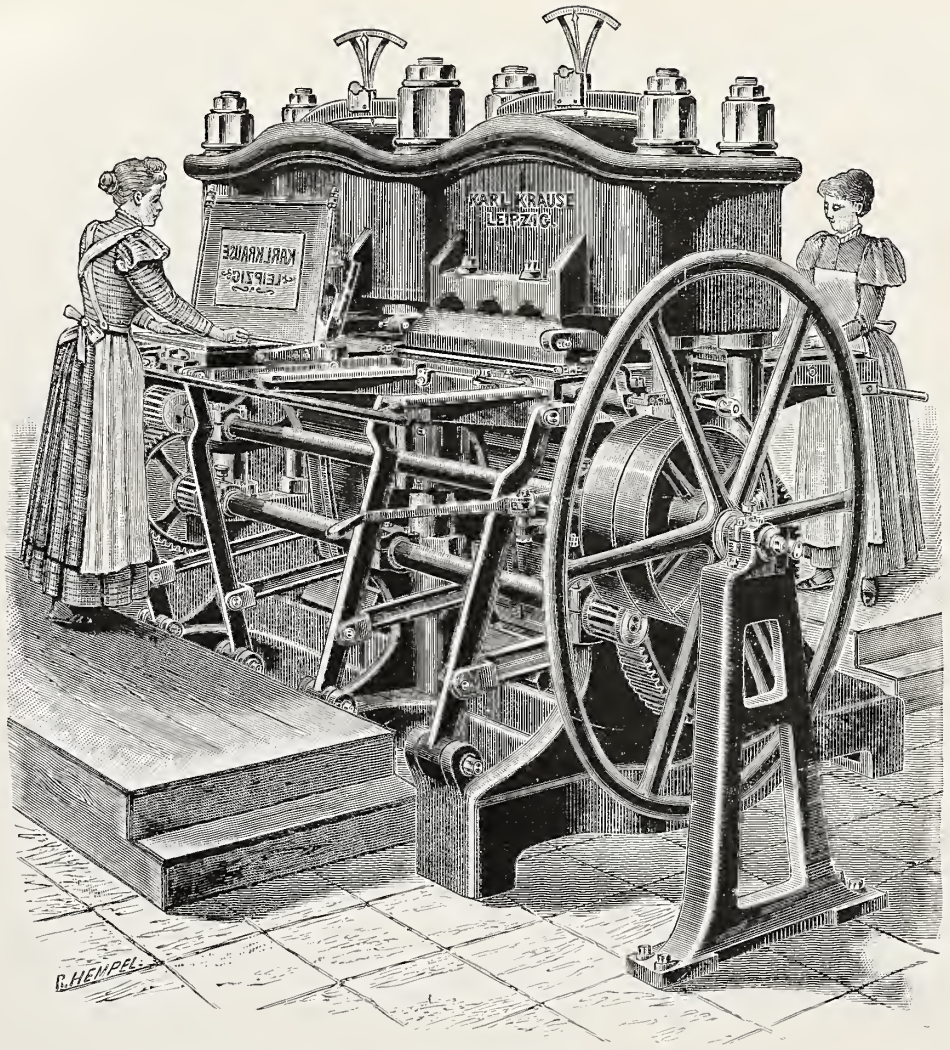
More printers would be successful if they used Lundell Motors to run their presses. They give the pressman better control of the press. They afford more light by doing away with belting and shafting. They give better arrangement of presses, and enable the men to keep the room clean and bright. For first-class work, the Lundell Motor is a first-class apparatus. Give the men the best facilities and increase your business. Illustrated Bulletin No. 3,200 free on application.

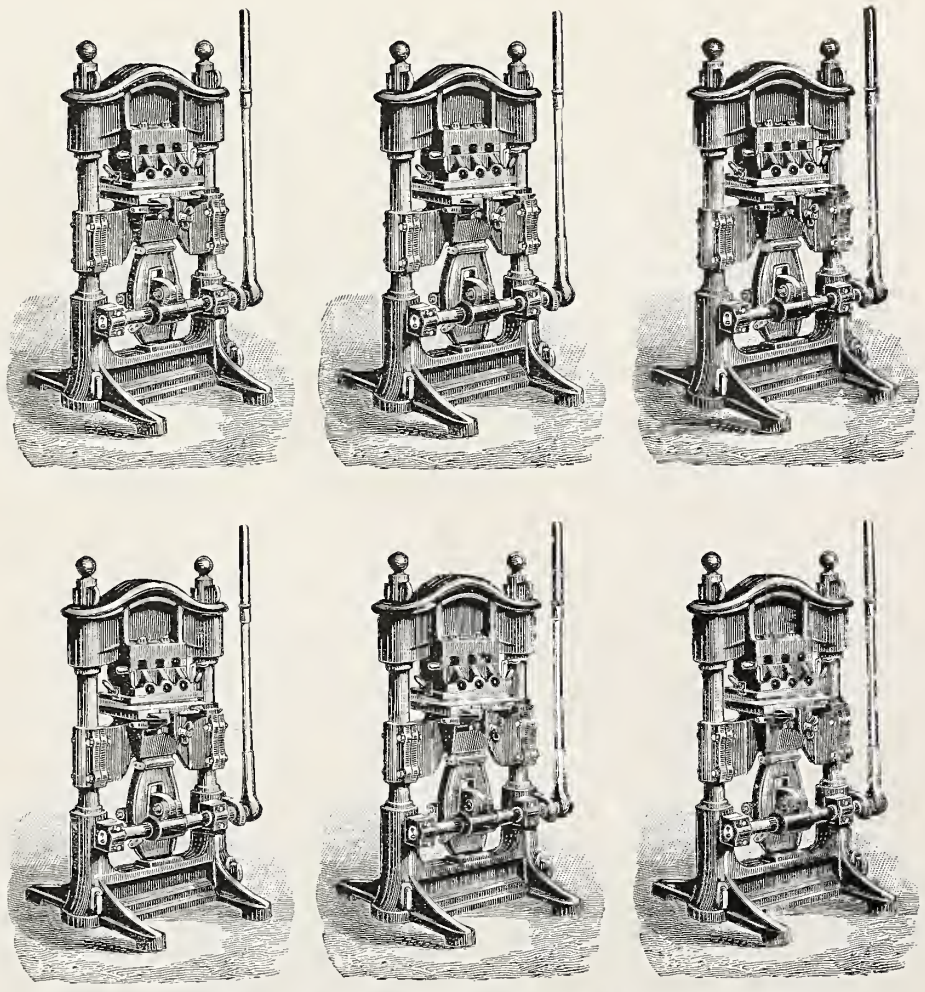
SPRAGUE ELECTRIC COMPANY

General Offices—527-531 West 34th Street, New York.

Chicago—Fisher Building. Boston—275 Devonshire Street. St. Louis—Security Building. Baltimore—Guardian Trust Building.

1-9





A SINGLE "Non Plus Ultra" makes the same work as —— SIX TO NINE hand presses or balance presses.

My Patented Steam Blocking Press "Non Plus Ultra"

with four tables, requiring only two attendants, makes paid itself in one year by sparing of wages for workmen.

GERMAN PATENTS:
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111,113, 113,302, 115,272.

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THE GREAT POPULARITY OF THE

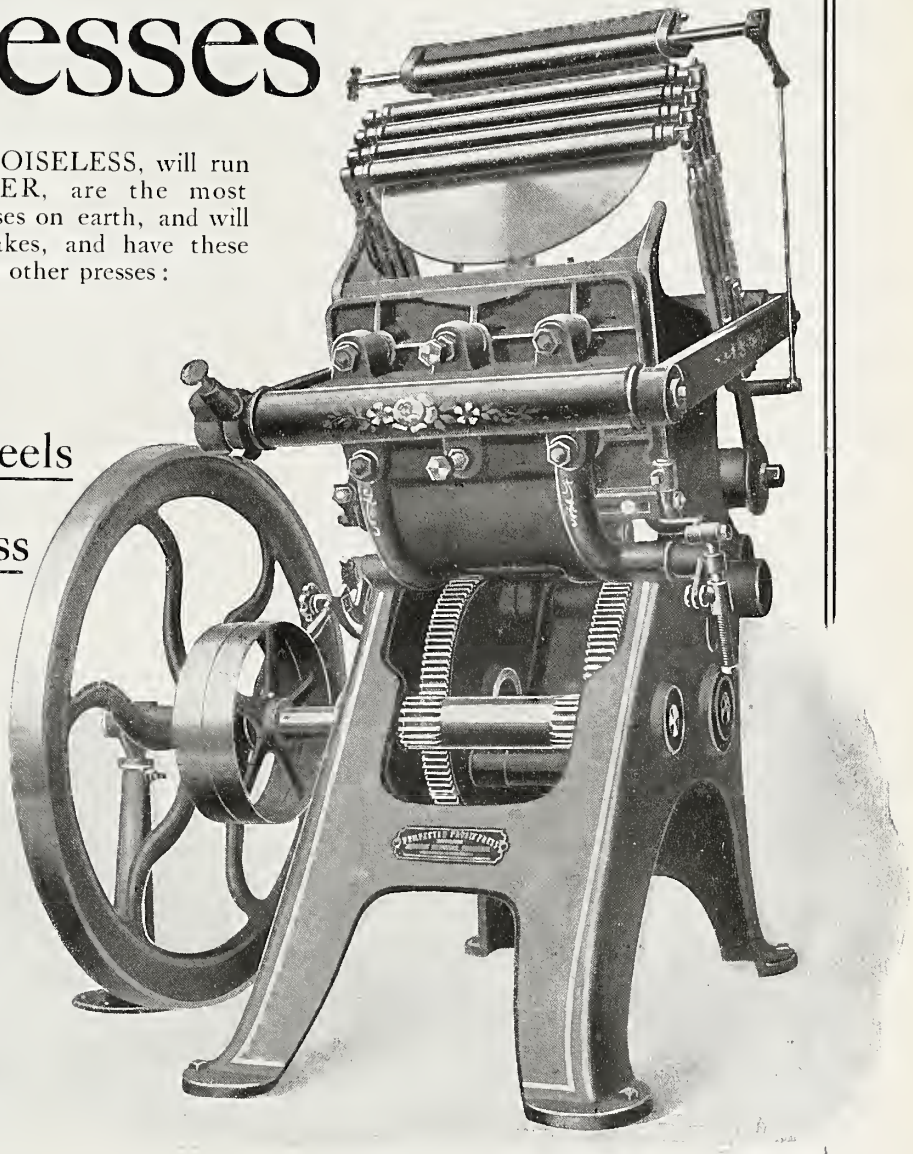
Perfected Prouty Job Presses

is no mystery, because they are NOISELESS, will run FIFTY PER CENT FASTER, are the most POWERFUL and best built presses on earth, and will outwear any TWO of other makes, and have these features which are contained in no other presses:

Four Inking Rollers
(others having three)

Two Main Gear Wheels
(others having one)

Not a Cam on the Press
(others having several)



We guarantee our press superior for

Half-Tone

Embossing

Color Work

and a money-maker for general commercial printing. The Ink Distribution is perfect.

CAN YOU AFFORD TO RUN SLOW, OBSOLETE PRESSES? We give the greatest value for the money and send presses on trial. Our presses are in the largest offices throughout the world. We make more direct sales than all other press manufacturers combined. NO TRUST MONOPOLIZES OUR PRESS. Unlimited facilities. Prices low. Send for catalogue and discounts.

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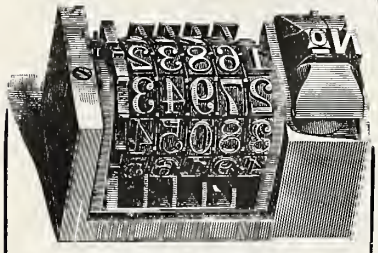
JOHN HADDON & CO., Agents for Great Britain and the Colonies, SALISBURY SQUARE, LONDON, ENG.

HIGHEST AWARD Medal and Diploma Paris Exposition, 1900

THE IMPROVED

WETTER

Numbering Machine For use on Job or Cylinder Presses



Size, ⅞ x 1 7/16 inches.
Pat. May 26, 1885. Pat. Oct. 16, 1888.
Other patents pending.

1234567890
STYLE J.

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STYLE K.

The only type-high Numbering Machine that can be locked up in a form with or without type matter and number successfully.

The Improved Wetter Machine has been designed for the use of the job printer, and meets his every requirement. It is a mechanical device whose endurance and solidity is equal to a steel cube. Entirely automatic from 1 up to 100,000. Absolutely accurate in every minute detail. Built of steel throughout. Every working part hardened and tempered. Finest workmanship. Entirely interchangeable. Made of few parts. Simple, sure and accurate as a sun dial. Will number anything a printer is called upon to number. Absolutely perfect alignment. Figures finely engraved. Prints the numbers as clear and smooth as copperplate. Figure wheels reset with utmost ease. Non-breaking springs.

IT IS THE ONLY TYPE-HIGH MACHINE

that is perfect.
that is guarauteed in every particular.
that will stand the bumps and jams of heavy presses.
that is hard to break and easy to fix.
that is recognized by the printing bureaus of five different Governments.
that is made by expert mechanics.
that will last a lifetime when rightly used.
that is recommended by typefoundries and printing material dealers.
that makes money for pushing, plucky, profit-piling printers.
that has stood the crucial test of years of constant usage.
that does not infringe on other patents.
for a particular printer to buy.

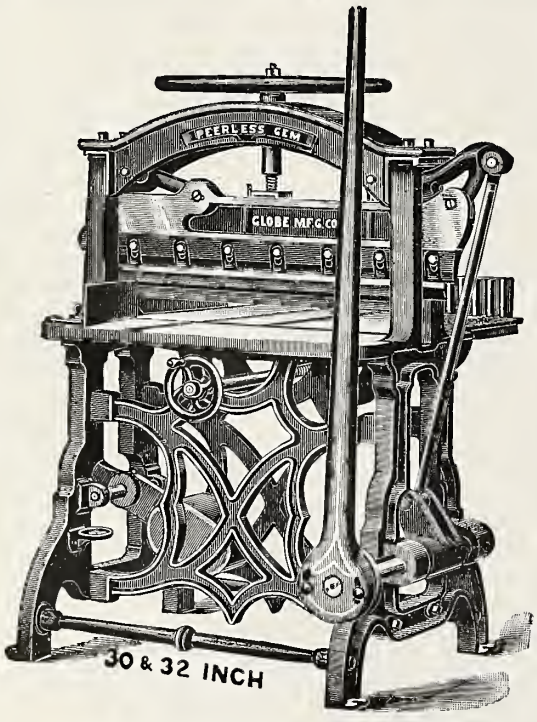
$13.50 Net.

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it is the best — more, it is *positively* the only perfect device of its kind in the world. Write for our little primer telling all about it.

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The "Peerless-Gem" Paper Cutter *Four Sizes*



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THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table-supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

PEERLESS PRINTING PRESS CO.

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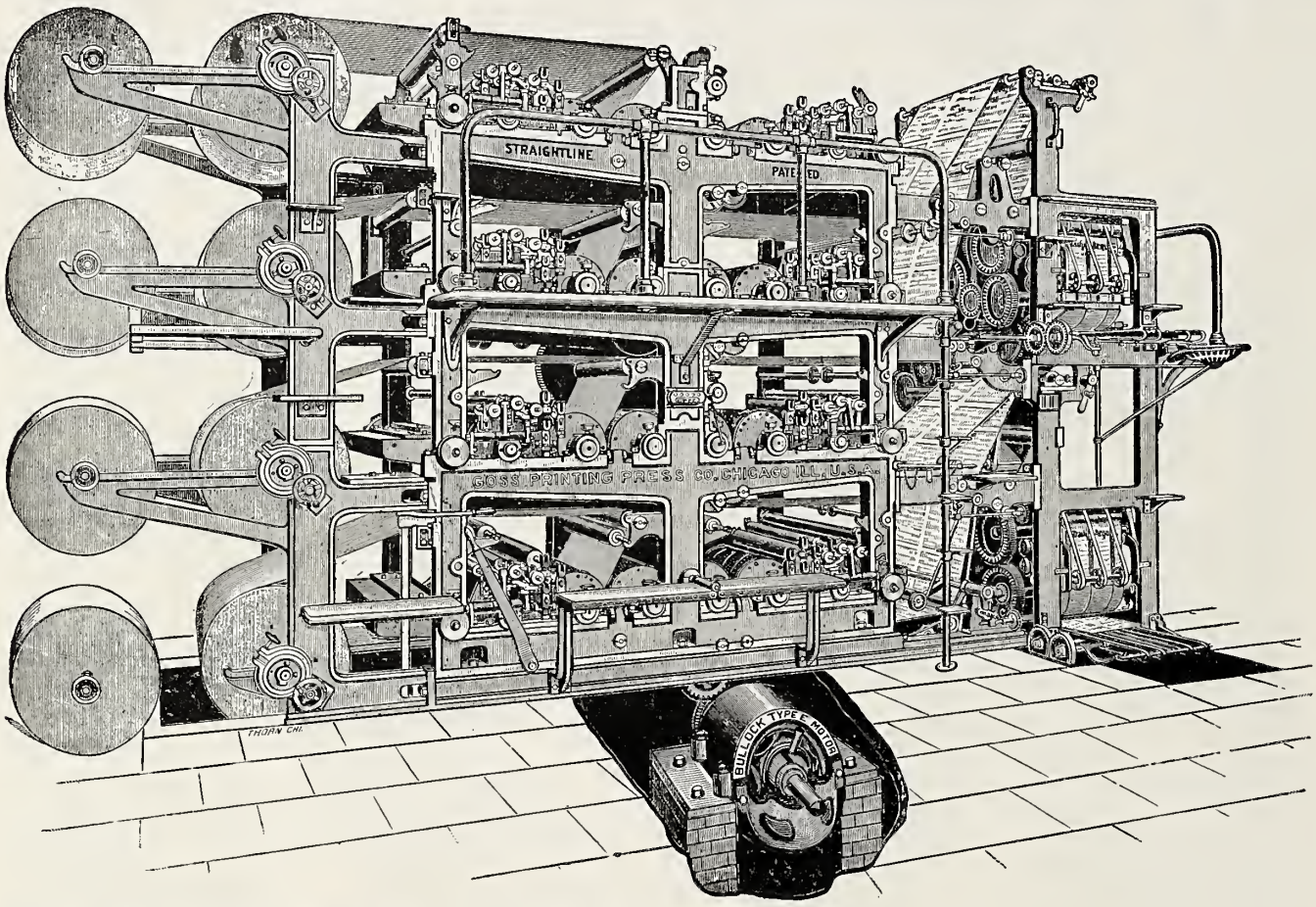
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FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

Highest Grade
HALF-TONES
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"TRY 'EM"
ZINC ETCHING
WOOD AND WAX ENGRAVING
DESIGN-ING A SPEC-IALTY
ELECTRIC CITY ENGRAVING CO.
507-515 Washington St. Buffalo, N.Y.

What happened to the "Straightline" Patents



The United States Court of Appeals for the Third District

Has filed its unanimous opinion, on February 20, sustaining the validity of the patents under which the "Straightline" Presses are built.

WE QUOTE FROM DECISION:

"In accordance with these views, the judgment of the court below will be reversed in so far as patent No. 415,321 is concerned, and the record will be remitted with directions to enter a decree in favor of the complainant with an injunction and an accounting."

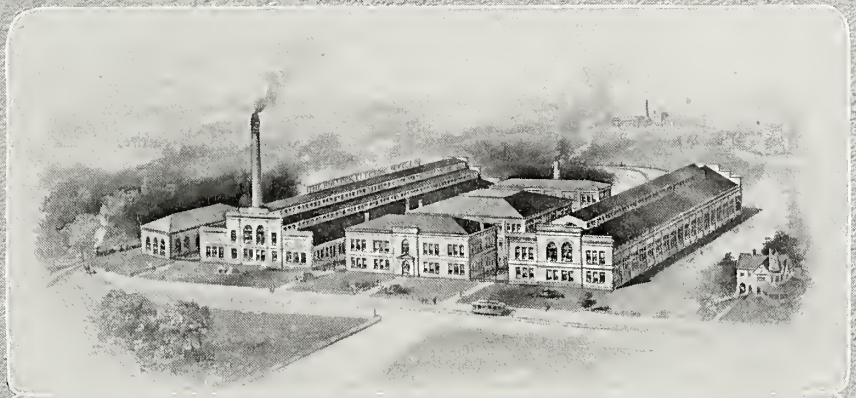
All two or more roll Presses are covered by the "Straightline" Patents, owned by

THE GOSS PRINTING PRESS CO.

Sixteenth Street and Ashland Avenue, CHICAGO, ILL.

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DYNAMOS & MOTORS

Are built in the most modern works in the world.



Works of Bullock Electric Mfg. Co.

For their superior qualities they were awarded

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Consulting engineers should send us their card and secure a copy of our

BLUE BOOK OF ELECTRICAL APPARATUS.

BULLOCK ELECTRIC MFG. CO.,
Cincinnati, O., U. S. A.

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THIS CUT WAS MADE ON A

Crown Engraving Plate

The artist sketched it on the plate in twenty minutes; the stereotyper made the cast direct from original plate in twenty minutes more.

We have the quickest, cheapest and best method of making line engravings in existence. It is used by the largest daily papers, and, no expensive plant being required, is within the reach of the smaller publishers.

You do all the work in your own office. Any artist can use our plates without previous experience and as easily and as quickly as he can work on paper with pencil. Our process is thoroughly practical, in daily use all over the country, and we guarantee you will get satisfactory results.

Write us for information and prices.

Instruction by mail without expense to all who use our plates.

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Hoke Engraving Plate Co. Patentees and Sole Manufacturers
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THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

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WE DO
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OF EVERY DESCRIPTION
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All orders promptly attended to.

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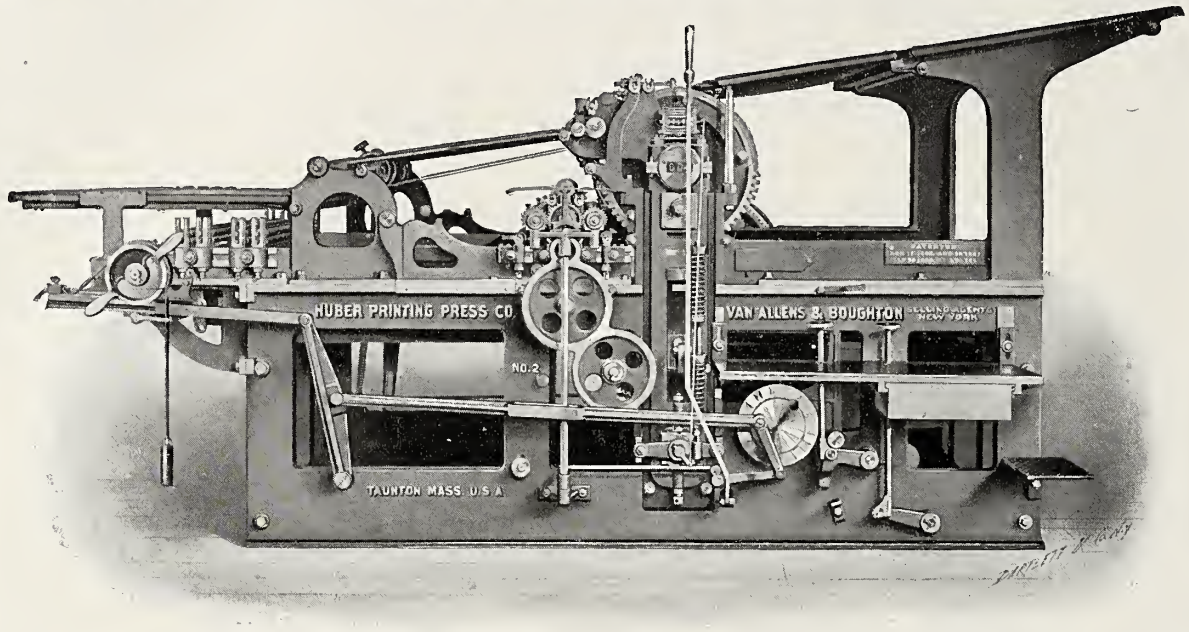
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The Huber Press



A little investigation of the merits of the HUBER PRESS as built today will convince you that on the cardinal points of fine printing the HUBER leads all competitors.

First is Distribution. The HUBER uses the pyramid of nine rollers, with the angles geared to run with the same speed as the ink plate. These are all interchangeable, and by moving a lever can be separated and left clear of each other while press is stopped.

Second is Impression. The solid bed of the HUBER is a guarantee against elasticity or the working up of quads and spaces, and driven with a straight line crank does away with all jar and vibration. Will last a lifetime.

Third is Register. The HUBER has a full-tooth register gear under center of bed, geared to journal of cylinder, locking bed and cylinder rigidly together and ensuring register between bed and cylinder at all times.

These are the three points most required to do fine printing. The labor-saving devices are too numerous to mention them all, but we call attention to back-up motion, trip feed-tongues on the bracket of the cylinder and not attached to feedboard, new fountain ratchet, device for regulating the vibration of the rollers, etc.

Let us show you the HUBER in operation and you be judge as to whether we have the most lasting, most speedy and most rigid printing press today offered to the trade.

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We are very successful in handling orders at a distance. Our out-of-town business is growing rapidly. We want more of it and will offer inducements to get it.

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Artists Designers Engravers Electrotypers

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The Color Printer

By JOHN F. EARHART.

THE STANDARD WORK ON COLOR PRINTING IN AMERICA.

A Veritable Work of Art.

JUST THE THING FOR A BIRTHDAY PRESENT

THIS BEAUTIFUL BOOK is 8¼ x 10¼ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once. **Price, $10 net.** Express prepaid.

The Inland Printer Co.

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1902 JANUARY 1902

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12	13	14	15	16	17	18
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26	27	28	29	30	31	FM 23

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NAME AND NUMBER OF MONTH
AT THE BOTTOM OF EACH FLAP.

This feature exclusive with our line only. The convenience of this new improvement will be greatly appreciated by those who have occasion to refer ahead. Our line for 1902 consists of

30 Sizes and Styles

Black; Gold and Green; Red and Black; Green, Maroon and Dove-Gray

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Tympalyn saves make ready

To verify the above statement we refer you to Berwick & Smith, Norwood, Mass.; Winthrop Press, New York; American Book Co., New York; Matthews-Northrup Co., Buffalo; Avil Printing Co., Philadelphia; Rockwell & Churchill, Boston; Blumenberg Press, New York; Western Methodist Book Concern, Cincinnati, Ohio; H. M. Plimpton & Co., Norwood, Mass.; Eclectic Press, Cincinnati, Ohio.

Tympalyn saves make ready
TRADE MARK REGISTERED

Our Improved Tympalyn is now being put on a great many cylinder presses, giving better satisfaction than ever before.

The slight necessary trimming of the cylinder to accommodate the improved thin Tympalyn does not impair the press for use of ordinary packing.

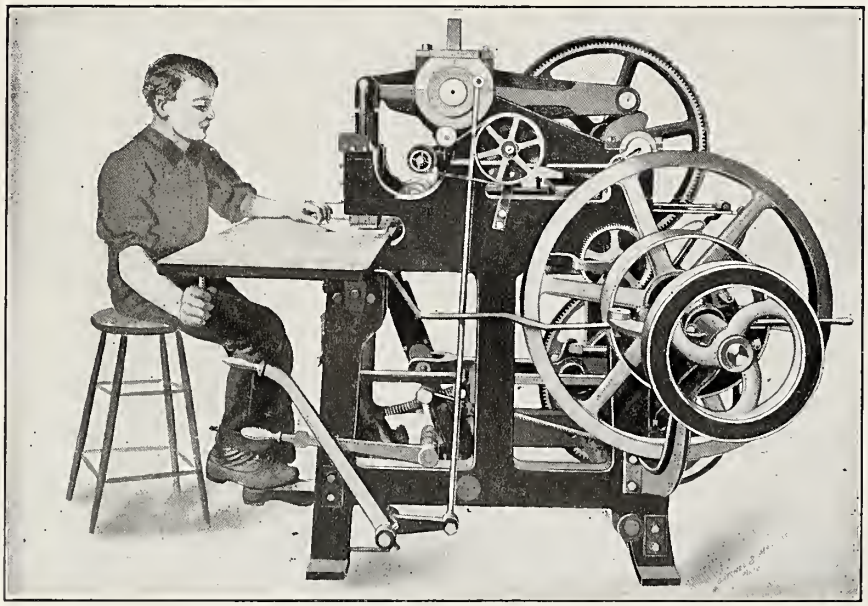
A concern which has been using Tympalyn on a web press since last October has just given us an order for another two-color web press, on which their finest work is done. This certainly is the most valuable testimony we could have of the success of our material. Tympalyn's greatest saving, however, is on cylinder presses and short runs.

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The Tympalyn Co.
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THE "VICTOR" STEEL DIE POWER EMBOSSING AND PRINTING PRESS

THE ONLY ENTIRELY SATISFACTORY PRESS OF ITS KIND IN THE MARKET TODAY



THE VICTOR.

Size of Die, 3 x 5 inches.
Weight, 2,500 pounds.
Over all dimensions, 3 ft. 11 in. x 5 ft.

WE take pleasure in introducing this machine to the trade through the medium of THE INLAND PRINTER. The "Victor" is eminently worthy of the careful consideration of engravers, stampers and the job trade generally who cater to the elite trade with the production of high-grade work. It has all the advantages of the hand-power machines with the speed of job machines.

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Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

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ADVERTISING SPECIALTIES.

Henry Tirrill & Co., 116-118 Olive st., St. Louis Wholesale calendars, calendar pads, cards, panels, etc., to printers and jobbers. Immense stock, elegant goods, low prices. Correspondence solicited.

Marshall Mfg. Co., 177-179 Adams st , Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

Isaacs, Henry C., 78 Warren street, New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

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Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photo-engraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

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The Lovejoy Company, 444 and 446 Pearl street, New York.

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Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

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Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also, half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

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American Envelope Co., 44 Washington street, Providence, R. I. Anti-trust prices. Tags, Cardboard, Writing Papers, all kinds.

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Sherman Envelope Co., Worcester, Mass., manufacturers all kinds and sizes of envelopes.

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American Steel & Copper Plate Co., 150 Nassau street, New York. Polished plates a specialty.

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FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

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Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

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Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

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Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

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Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

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Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth avenue, New York. Sole manufacturers of Bates' *and' Edison* Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth avenue, New York. Factory, Orange, N. J.

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American Type Founders Co. See list of branches under Type Founders.

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Simonds Mfg. Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

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American Type Founders Co. See list of branches under Type Founders.

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Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

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Bradner Smith & Co., 119 Monroe street, Chicago.

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American Type Founders Co. See list of branches under Type Founders.

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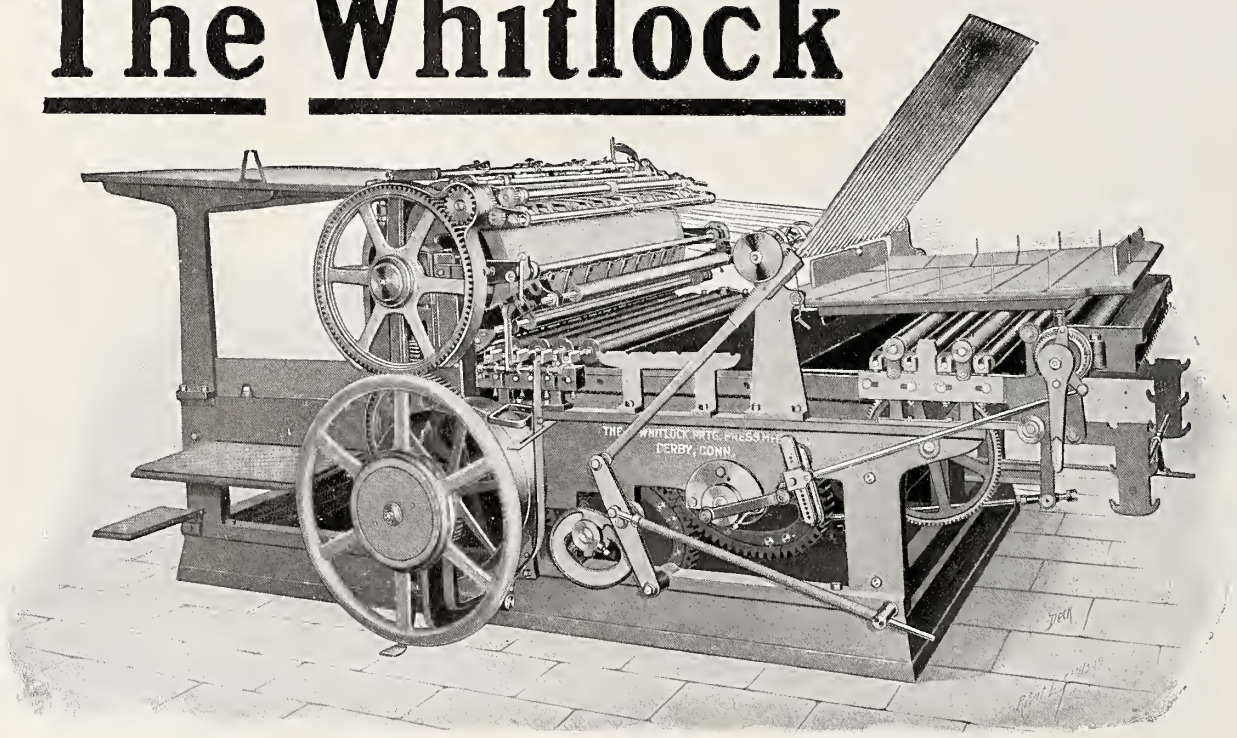
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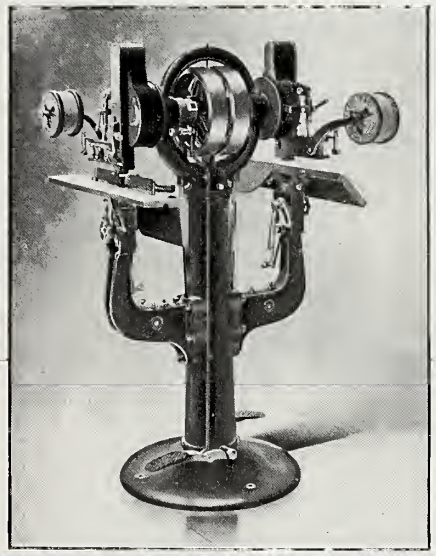
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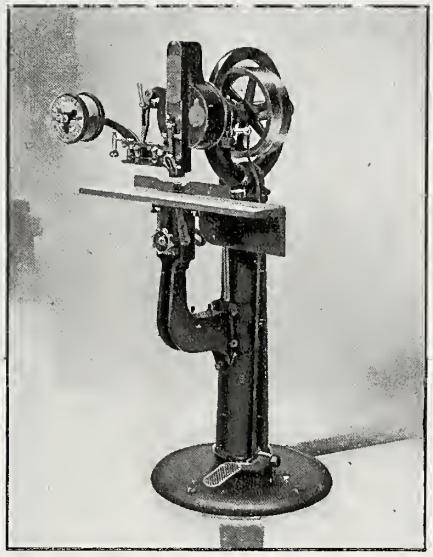
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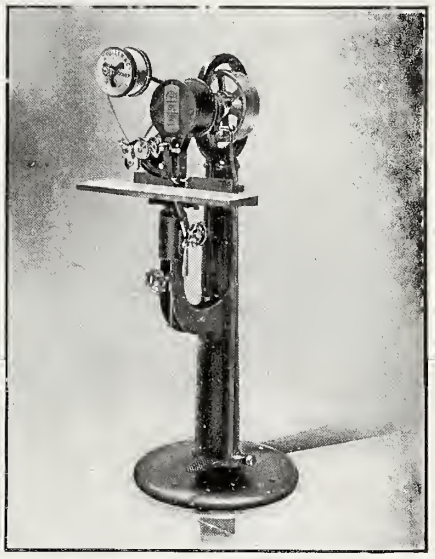
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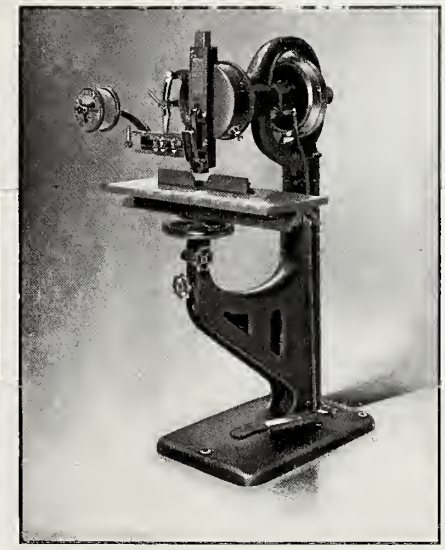
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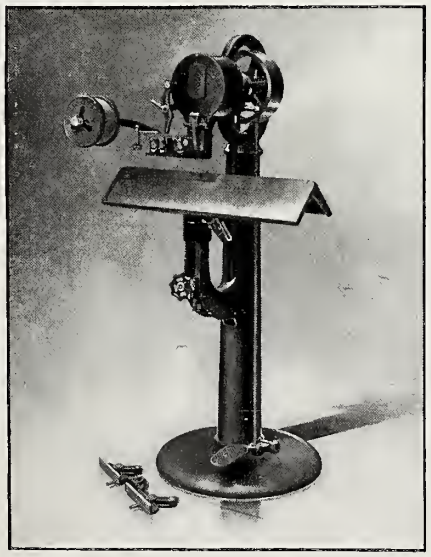
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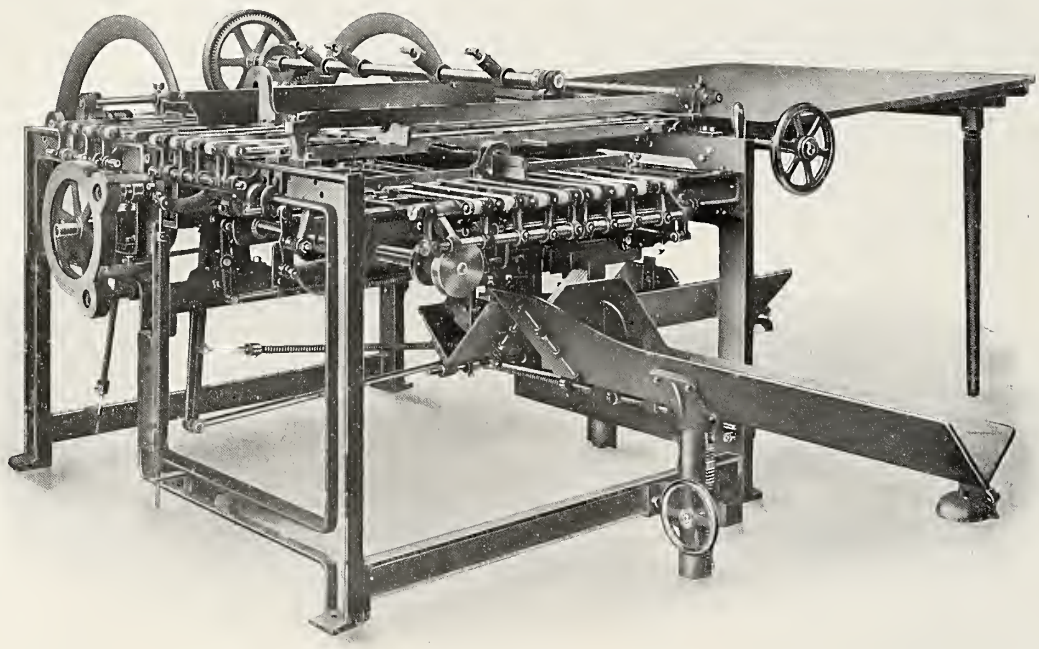
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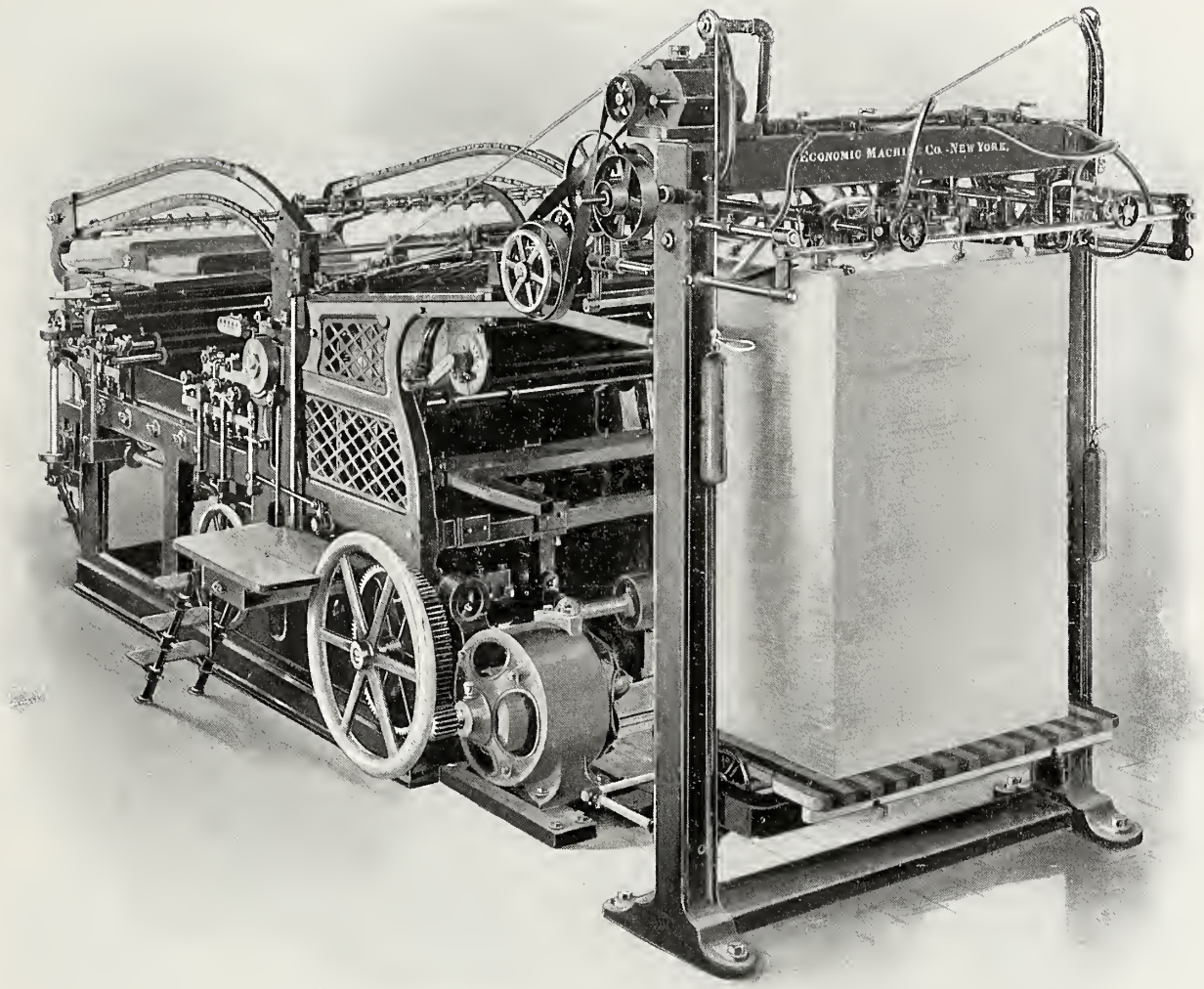
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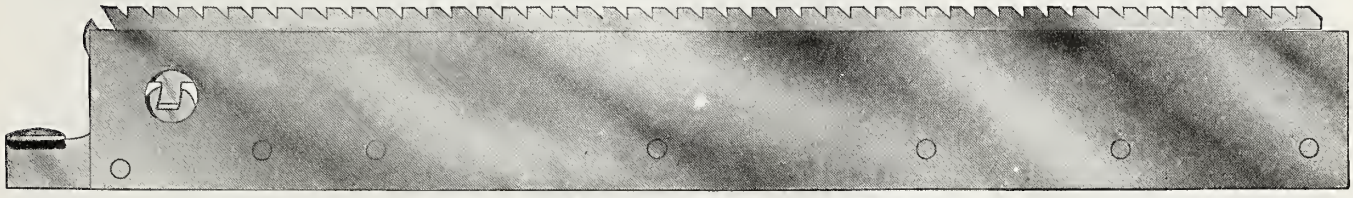
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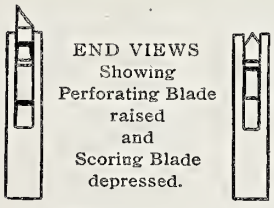


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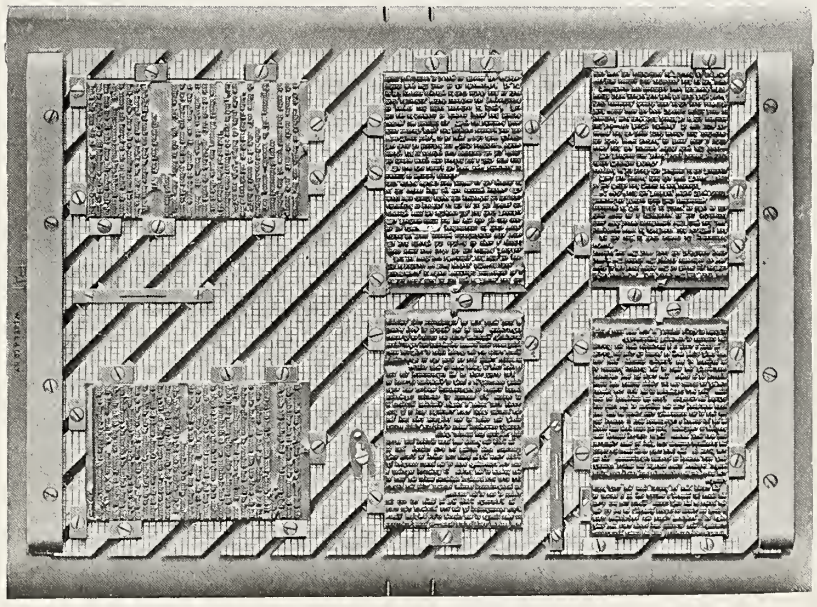
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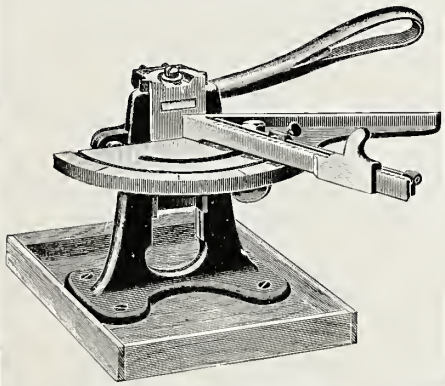
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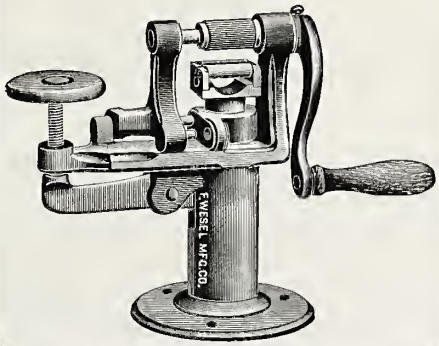
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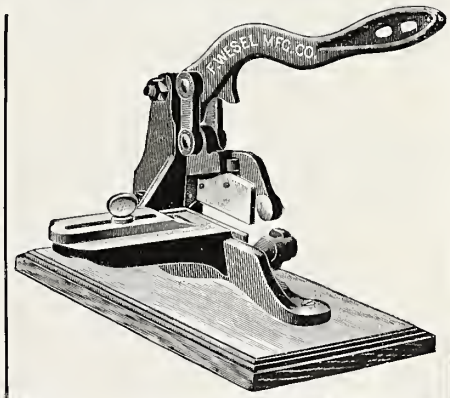
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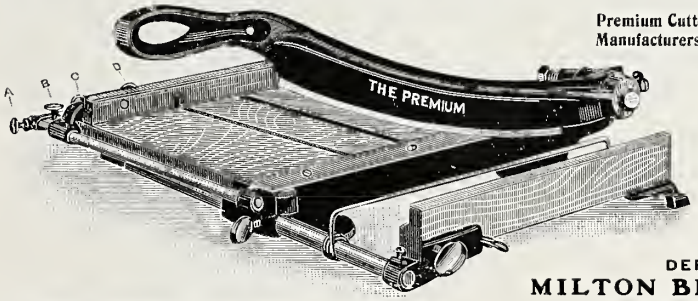
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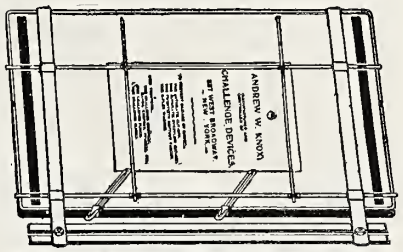
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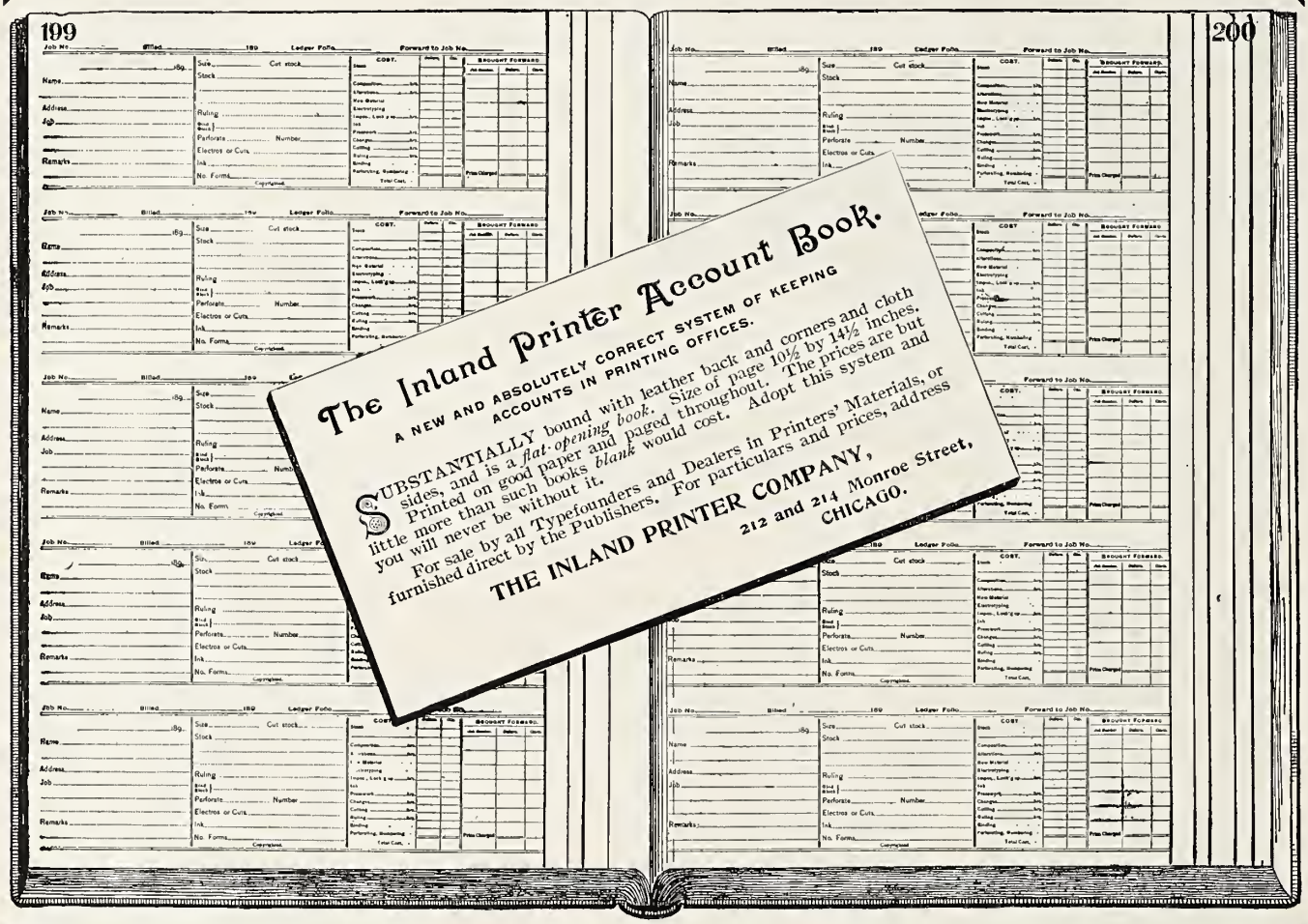
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Their Positions, Denominations and Themes.

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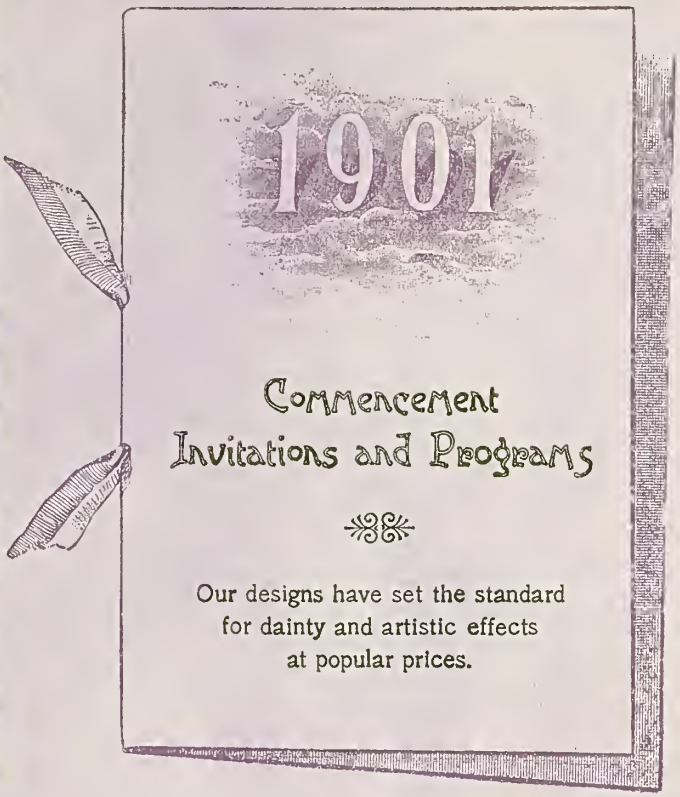
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The finest and most beautiful line made.

The best is the cheapest from an advertising point of view.

J. W. Butler Paper Company

212 to 218 MONROE ST., CHICAGO, U. S. A.



J. W.
BUTLER PAPER
COMPANY

CHICAGO

THE LARGEST PRINTING PLATE MANUFACTURING ESTABLISHMENT IN THE WORLD

F. A. Ringler Co.

10 21 & 23 Barclay St. NY
26 & 28 Park Place

ELECTROTYPING & STEREOTYPING
DESIGNING LINE & HALF TONE ENGRAVING

HIGH CLASS DESIGNING
THREE-COLOR HALF-TONE AND MULTI-COLOR PLATES
ENGRAVING PROMPTNESS

WITH AN ESTABLISHMENT COVERING BETWEEN ELEVEN AND TWELVE THOUSAND SQUARE FEET OF FLOOR SPACE, FULLY EQUIPPED WITH ALL NECESSARY APPARATUS "LATEST IF BEST" AND EMPLOYING A LARGE FORCE OF SKILLED WORKMEN AND ARTISTS

WE ACKNOWLEDGE "NO SUPERIOR" AMONG THE NUMEROUS COMPETITORS THROUGHOUT THE COUNTRY

HALF TONE PHOTO LINE WOOD ENGRAVING

ILLUSTRATING

GATCHEL & MANNING

27 to 41 S. 6th St. PHILADELPHIA

You Lose While You Wait



The publisher who puts off installing

Simplex Machines

is simply throwing away money which they will save him

THE SIMPLEX
ONE-MAN TYPE SETTER

Read what is said by some of those who have already installed them : : :

"We have effected a saving of $15 to $20 per week, and are doing more composition than we ever did by hand."—*The Record, Hanover, Pa.*

"The Simplex saves us about 50 per cent in the cost of composition."—*Lewis R. Hovey & Co., Criterion, Haverhill, Mass.*

"The Simplex saves us in composition more than $10 per week, and would save us double that if we had the business, as we do not use half the capacity of the machine."—*Thos. S. Pratt, Journal, Rockville, Conn.*

"We have found that it cuts our composition bill in half, as well as gives us an opportunity to rush work out when necessary."—*Suburban, Brookline, Mass.*

"One person now sets our entire paper on the Simplex, working five days."—*A. C. Ross, Semi-Weekly Citizen, Rome, N. Y.*

"Economical and rapid, the Simplex is a most valuable adjunct to a printing-office, and gives us perfect satisfaction."—*A. W. Blakely & Son, Post and Record, Rochester, Minn.*

"Our Simplex is doing very satisfactory work, averaging about 35,000 ems per day."—*Jones & Chubbie, Western Call, Beloit, Kan.*

"The Simplex has given me perfect service, has never been out of order an hour, and is valued today by every one in the office far above its purchase price."—*C. D. Hellen, Freeman-Tribune, Webster City, Iowa.*

"The Simplex means in our office a saving of over $20 per week, less office room, and better papers."—*Free Press Printing Co., Mankato, Minn.*

Let us quote our easiest terms of sale, or lease with option of purchase. : : : : : : : : : : :

THE UNITYPE COMPANY

HERBERT L. BAKER, General Manager.

200 Monroe St., Chicago. 150 Nassau St., New York.

PRINTERS AND PUBLISHERS

ARE CORDIALLY INVITED TO VISIT THE EXHIBIT OF THE

ELECTRIC CITY ENGRAVING CO.

IN THE WORK SHOP OF THE

GRAPHIC ARTS

AT THE

PAN-AMERICAN EXPOSITION BUFFALO, N.Y.

FROM MAY 1ST TO NOV. 1ST 1901.



THIS EXHIBIT WILL BE FROM THE VIEW OF THE PUBLISHER & PRINTER ONE OF THE MOST INTERESTING ON THE GROUNDS AS THE

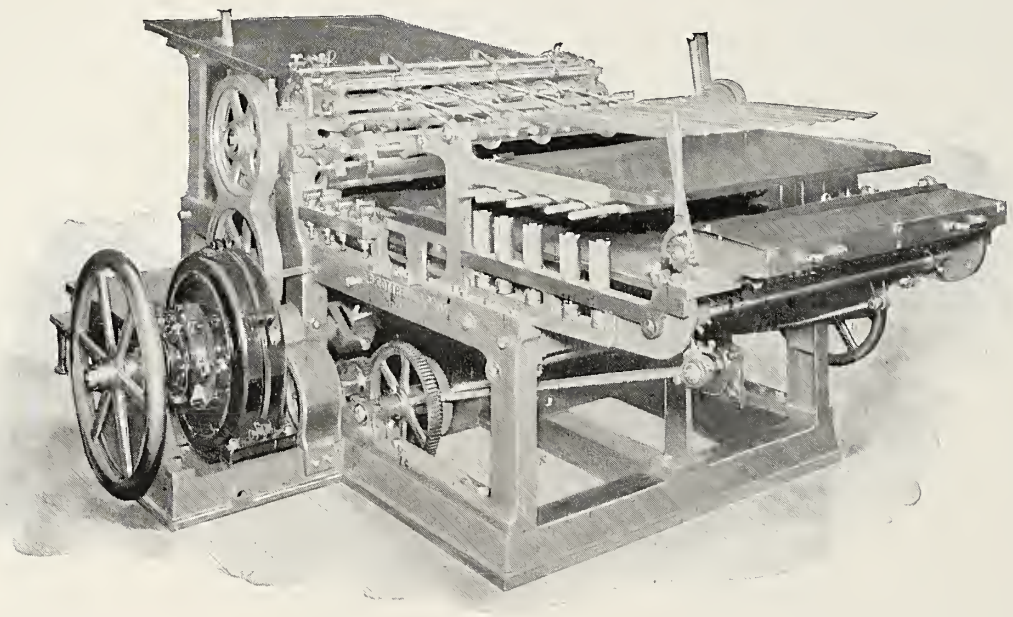
COMPLETE PROCESS OF PRODUCING HALF TONE PLATES

WILL BE SHOWN FROM THE MAKING OF THE NEGATIVE TO THE FINISHED PROOF

ELECTRIC CITY ENGRAVING CO. 507-509-511-513 WASHINGTON ST. BUFFALO, N.Y.

ELECTRIC POWER

LUNDELL MOTORS



THE LUNDELL MOTOR

has been the means of enabling many printers to increase their business. For first-class work it is a first-class apparatus. It produces economy in power, reliability in work, increased facilities for work, cleanliness, safety to life and property, less noise and better light and air. The progressive printers all over the country are installing Lundell Motors in their establishments, and are profiting by the change. Don't lose business because of old-time methods. The Lundell Motor is within your reach. Take it and make money. Send for Bulletin No. 3200.

SPRAGUE ELECTRIC CO.

General Offices: 527-531 West 34th Street, New York.

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Fisher Building.	275 Devonshire Street.	Security Building.	Guardian Trust Building.


THE
COURT
OF
EXCELLENCE
in
Designing
and
Engraving
BINNER
ENGRAVING COMPANY
W. A. Hinners Treas & Genl. Mgr.
H. C. Lammers V. Pres. & Act. Mgr. J. L. Shilling Secy. & Supt.
21-23-25
PLYMOUTH
COURT
CHICAGO
Oscar E. Binner Pres. & Resident Mgr. New York Office

Crane's Ladies' Stationery

SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

MANUFACTURED BY
Z. & W. M. CRANE
DALTON, MASS.



OUR PRINTED SAMPLES

ARE OF GREAT VALUE TO EVERY PRINTER. THEY HELP HIM TO SECURE AND KEEP BUSINESS

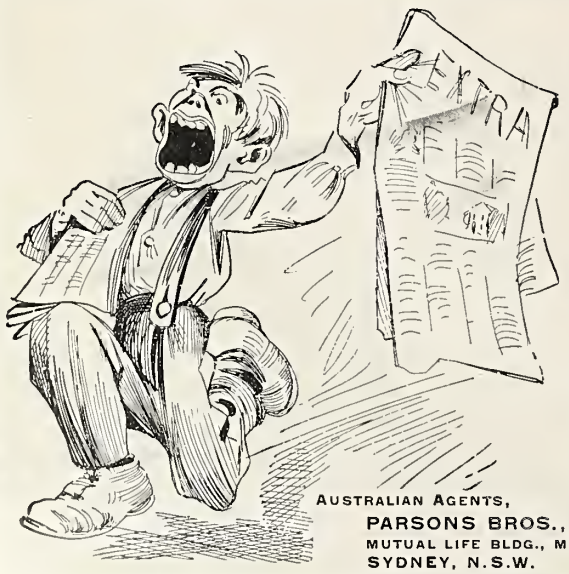
We place them free of cost in the hands of every good printer in our territory. No order is too small or too large for us. We do not sell to parties without good commercial standing or who can not furnish satisfactory references. Send us your references and secure our Price List and Samples.



The PAPER MILLS' COMPANY

WHOLESALE DEALERS, SELLING AGENTS, PAPER SPECIALISTS

215-221 WABASH AVENUE, CHICAGO



THIS CUT WAS MADE ON A

Crown Engraving Plate

The artist sketched it on the plate in twenty minutes; the stereotyper made the cast direct from original plate in twenty minutes more.

We have the quickest, cheapest and best method of making line engravings in existence. It is used by the largest daily papers, and, no expensive plant being required, is within the reach of the smaller publishers.

You do all the work in your own office. Any artist can use our plates without previous experience and as easily and as quickly as he can work on paper with pencil. Our process is thoroughly practical, in daily use all over the country, and we guarantee you will get satisfactory results.

Write us for information and prices.

Instruction by mail without expense to all who use our plates.

AUSTRALIAN AGENTS,
PARSONS BROS.,
MUTUAL LIFE BLDG., MARTIN PLACE,
SYDNEY, N.S.W.

Hoke Engraving Plate Co. Patentees and Sole Manufacturers
ST. LOUIS, MO., U. S. A.



COLORS—Sigmund Ullman Company, New York.

PAPER — D TRADE MARK. Dill & Collins, Philadelphia.

ELECTROTYPES—F. A. Ringler Company, New York.

PRESSWORK—Severy Automatic Tympan.

[See other side]

THIS INSERT OF THE

Sigmund Ullman Company

Manufacturers of

Superior Printing Inks

is intended to show what can be done to derive the fullest value from

INKS, PAPER *and* PRESSWORK

by the use of advanced methods of economy by which the printer can increase both his earnings and his patronage. :: :: :: ::

THE INKS

GOLD and ALUMINUM INKS, demonstrating our progress in the production of Metallic Inks which for covering capacity, brilliancy and ready drying have not been heretofore equalled. GOLDEN SCARLET, a strong and beautiful red. CRESCENT GREEN, a new shade of green. PLUTONIC BLACK, a dense black, correct in every particular of its working quality and which we produce at a moderate price.

THE PAPER

The PAPER used for this insert is 

PURE WHITE COATED BOOK, the finest and most expensive paper of its class, made by Dill & Collins, of Philadelphia. While the papers made by this well-known firm cost slightly more than ordinary grades, the difference is more than compensated by the saving in ink, time on the press and the greater satisfaction to customers due to the beautiful results obtained. The ink-maker is often held responsible for bad results caused entirely by poor paper. Fine detail in the best class of plates is entirely lost unless a paper is used suited to the requirements of the work.

THE PRESSWORK

The PRESSWORK was done over the SEVERY PROCESS, which is an AUTOMATIC TYMPAN that saves make-ready, lengthens the life of types and plates and reduces the wear and tear on the printing press.

Some of the leading magazines are now being printed over this process and wherever used the "CUT-OVERLAY" for illustrations is dispensed with, while the time for make-ready is reduced at least fifty per cent. For laying SOLIDS, like those of this insert, it is ideal. This process can be seen at the exhibition pressrooms of the Severy Process Company, Nos. 9-15 Murray Street, New York City, where three large cylinder and three job presses are running at all times on regular commercial work. This exhibition is for printers and all are welcome to investigate the qualities of the SEVERY TYMPAN.

(*See other side.*)

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVII. NO. 2. CHICAGO, MAY, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

MAY 8 1901 PATENT OFFICE.

SOME HISTORY OF TASTE IN TYPOGRAPHY.

BY THEO. L. DE VINNE.



AT the World's Fair held at London, in 1850, one of the most notable exhibits of printing was that of Charles Derriey, of Paris, who was a typefounder and an amateur printer of high merit. His skill as a typefounder was shown more in the making of ornaments than of letters, and the decoration there exhibited was presented with a beauty of presswork, a delicacy of color, and a skill in combination that had never been seen before. His work was much admired by printers from every country, and he received on his return to Paris the decoration of the Legion of Honor, for he had worthily maintained the reputation that France has always had for skill in typography, from Garamond to Firmin-Didot. Some time after he produced his grand "Specimen Album," which enabled those who had not gone to the exhibition to see the nature of his work, which was a surprise and a bewilderment to those who had looked upon typography as the rudest of the graphic arts. The skill and patience he gave to the making of this book now seems almost incredible. To get the perfection he desired he had to invent new attachments to the hand press, new machines for mitering rules and borders, new methods of mixing inks, and niceties of many other kinds. Nothing like his care had ever been exercised before. Lithographers looked upon Derriey's productions as a worthy rival to their best work, for he really surpassed them in accuracy of register, delicacy of tint and uniformity of impression.

This was the beginning of the revival of feminine typography, for, admitting all its manifold merits, the style was essentially feminine. Derriey made and used imitations of copperplate flourishes, profusely ornamented letters and florid decoration that compelled his lettering to hide itself in relative obscurity. Beautiful as his work was it was not typography proper, for printing, as he practiced it, was not the expression to be had from letters, but from decoration. The printer was more intent on showing his skill than on showing the thoughts of the author. The cart was put before the horse — the broad frame dwarfed the picture.

Attempts had been made before in all printing countries to enlarge the field of printing in this direction, but these efforts were fruitless, for printing had to be done then on the old hand press, which, as then made, could not give the accurate register which was the first condition of good colorwork. John Gutenberg or Peter Schoeffer began the experiment in the "Psalter of 1457," but the imperfect color of the prints had to be touched up with the brush of the painter. Ugo di Carpi had tried to make pictures in monochrome by overlapping tints of the same or similar color, but he did not succeed. John Baptist Jackson, in the eighteenth, and William Savage, in the nineteenth century, spent a deal of time and money in trying to make pictures in colors that failed to get the approval that was hoped for. G. Baxter, of London (about 1834), was the only experimenter who succeeded in making entirely acceptable prints in color by combining the different processes of copperplate, lithography and engraving on wood, but they cost too much. The world had to wait for better paper and presses, as well as for the then unknown art of photo-engraving on metal. It was not until S. P. Ruggles, of Boston, and George P. Gordon, of New York, had invented different forms of treadle presses that fine colorwork could be successfully and economically done. When it was demonstrated that accurate register could be had on treadle presses without the use of points, printers everywhere amused themselves with color printing as children now do with new toys or puzzles. Ornamental type and decorative treatment were in highest fashion and were freely used in 1860, but, generally speaking, with unsatisfactory results. Printed work was made horribly expensive by the use of types in two colors, ground tints, flourishes, curved lines and eccentric arrangements. The good models that had been left to us by earlier printers were set aside as old-fashioned, and every young compositor did his best, not to make readable print, but to invent complex and difficult composition. The technical workmanship of

the American printer in his ornamental work was generally excellent, but the taste for the most part was exceedingly bad.

Derriey's work found students and admirers in Germany as well as in America, but Germans did not merely imitate; they really improved the florid style of their teacher. Their combinations of type and ornaments were largely based on the best classic and architectural models, and in the feature of perfect mechanical execution left nothing to be desired. German jobwork of the last quarter of the last century is easily distinguishable from that of all other nationalities by the severity of its style and its general good taste.

werbe Vereins, 1900"—a quarto 10 by 12¼ inches, in portfolio form, containing more than two hundred exhibits of the workmanship of their best printers, with some contributions from Norway, Sweden, Denmark, Hungary, Poland and Russia. A few of these exhibits are photogravures, engravings on steel or copper, or by lithography, but most of them and the best have been done by typographic process. Never before has the flexibility and comprehensiveness of relief printing been demonstrated with greater success. In some specimens script types appear with the sharpness of copperplate lines, and in others photoengravings in many colors show a delicacy of tint, a vaporousness of



Photo by Anna B. Comstock.

THE MARGRAVE OAKS, HARRIMAN, TENNESSEE.

A carping criticism might take exception to its overelaboration. The brass rules that enclosed pages were admirably mitered, borders were carefully selected for appropriateness in color and in design; every petty detail showed care and thoughtfulness. It is the fashion now to condemn these exhibits of thorough workmanship as too mechanical and devoid of the spontaneity of artistic impulse; but if they are faults they are those of the great masters of painting, architecture and literature, who unite in the belief that good art must be based on good workmanship.

After fifty years of practice in decorative printing we have the results achieved in Germany before us in the book "Muster Austauch des deutschen Buchge-

vignetting, and a receding in perspective that must extort admiration from lithographers who have too confidently believed that these effects could be had from stone only. Some of the figure-pieces, and especially the landscapes, are marvels of rich and mellow coloring. When one considers that these admirable pieces of printing come, not from a dozen, but from nearly two hundred distinct printing-houses, the conclusion must be reached that the diffusion of technical and artistic skill is widespread in Germany. It is evident that German printers are fully abreast of the times and that they are making good use of all the new inventions and improvements.

Yet commendation has to be qualified. German

presswork is done as good as ever, perhaps better than ever, but the old good taste in composition is not so common as it was twenty-five years ago. There are exhibits that show they come from carefully thought out plans by their effects in symmetry and balanced proportion, but there are others that repel the reader by their needless coarseness and evident contempt for all the laws that have governed the display of type. Strange enough it is to see beautiful color, accurate register and exquisite presswork in horrible combinations of uncouth letters and decoration. German printers have been following new fashions too servilely.

The mischievous examples of glaring color produced by the impressionalist school of painting; the crude mediæval types devised by William Morris, of London, and his incapable imitators; and the slovenly types, and still more slovenly methods of composing them, that began in America, have had a really degrading effect on German typography. Old-fashioned ornamental types were bad, but the letters of modern artists are worse. The old ornamental types may not have been worth the care and skill that had been put on them, but that care and skill did compel a hearty respect for the designer. The letters and borders of our "new art" quite as clearly show evidences of haste and negligence. Decoration to which the great masters of design gave days of thought and tentative sketching is now done in the slap-dash style in a few hours, and is shamelessly offered to the publisher as an exhibit deserving high praise because it has not been niggled and is the outcome of "spontaneous artistic impulse."

The example set by some modern designers has been eagerly accepted by the rushing printer. Display work must be done in haste. The beauty of typography, from their point of view, is not to depend on corresponding beauty in well-selected type, or in the harmony and symmetry of combined and well-balanced lines, but in its eccentricity and originality. Every startling or unusual method of expression is tolerated. In the title-page of a book this title may be close jammed without leads, at the head of a page otherwise entirely blank, and the words may be separated by five-to-em spaces only, until they are almost unreadable. It is not necessary to produce a regular outline at the right of a page by the use of different spaces. Gutenberg's lines were uneven in length. Why not do so now? Why should we divide words on syllables or make use of the hyphen? Why use leads anywhere? Many early printers used six-to-em spaces in all lines, and we may imitate. Roman types of faultless form have been used too long, for they are "mechanical and inartistic." Why not modify them with the careless drawing of the schoolboy, so that they shall be unconventional? Let us jumble together capitals, lower-case and italic in the same line, interspersed with needless and unmeaning decoration. So treated the composition will make the reader stare.

Is this the object of printing? There are readers who will never give up the belief that printing is the architecture of words, and that it should be controlled by rules of symmetry and proportion that govern all kinds of construction, and that never will go out of fashion. We have no sumptuary laws. One may build a house with windows of all sizes and shapes at different angles and out of alignment. He may paint it black or scarlet, sky blue or glaring yellow. There is no law against it. He may wear a red coat, bright green trousers and a lilac waistcoat; he may copy the dress of an Arab or a 'longshoreman — he will be sure of attracting attention; but if he goes in this dress to a ceremonious occasion some one may take him by the ear and put him in the outer darkness. The time will surely come when these clownish tricks with type will meet with similar avoidance. The advertiser who uses a harlequin typographic dress to attract notice will discover sooner or later that he drives away more buyers than he draws to him.

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XX.—THE ADVERTISING RATE CARD.

IN fixing rates for advertising, the publisher of a new paper has a distinct advantage over the man who is working along under the more or less general style of haphazard quotations, and he will make a grave mistake if he does not grasp the opportunity and carefully fix a rate from which there will be absolutely no deviation. If he does not believe in the flat rate per inch, which is here advocated, let him adopt a graduated rate which he can adhere to, and treat all customers alike. A few years ago the rate card of a paper was never considered reliable, as the prices named were invariably much higher than the publisher ever hoped to receive, and this custom still prevails to a large extent, many men feeling that they are compelled to keep it up because their competitors are doing the same. This is a great mistake and one which the publisher should rectify, regardless of competitors. The new man should start right, have a reasonable rate, and stick to it.

The most equitable card is one based on the number of inches in a contract. This can be applied to the man who prefers to use a fixed space every issue, or two or three times a week, and also to the one who wishes to contract for a certain number of inches to use as he desires. Newspaper men are beginning to see the short-sightedness of the policy which charges extra for every other day, the use of a larger space than contracted for, frequent changes of copy, and many other things that are an advantage to the advertiser, and are abolishing the custom. Advertisers should be encouraged to change their ads. frequently, as it will aid their sales, thus encouraging continued and increased advertising.

Below will be found three different rate cards, based on circulations of 2,000, 5,000 and 10,000. The prices quoted are intended to be absolutely fixed and are as low as a progressive paper, paying proper attention to

news features, can afford to accept. Below each card is given a table showing just what a fixed space for certain periods will cost, and will be found valuable for reference, although the first form should be used for general distribution, and the price per inch should several periods usually contracted for would cost as shown in Table No. I.

As the circulation of a paper increases, its value increases, and it should be able to secure better prices for its advertising space. When it is circulating 5,000

TABLE NO. I.

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	$ .20	$ .40	$ .60	$ 1.20	$ 2.40	$ 5.20	$ 10.40	*$15.00	$ 23.40	$ 46.80
2 inches	.40	.80	1.20	2.40	4.80	10.40	15.60	23.40	46.80	74.88
4 "	.80	1.60	2.40	4.80	9.60	15.60	31.20	46.80	74.88	124.80
6 "	1.20	2.40	3.60	7.20	14.40	23.40	46.80	*60.00	*100.00	187.20
8 "	1.60	3.20	4.80	9.60	15.00	31.20	*60.00	74.88	124.80	*240.00
10 "	2.00	4.00	6.00	12.00	18.00	39.00	62.40	93.60	156.00	249.60
21½ "	4.30	8.60	12.90	19.35	38.70	67.08	111.80	167.70	286.32	402.48

TABLE NO. II.

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	$ .25	$ .50	$ .75	$ 1.50	$ 3.00	$ 6.50	$ 13.00	$ 19.50	$ 31.20	$ 62.40
2 inches	.50	1.00	1.50	3.00	6.00	13.00	20.80	31.20	62.40	93.60
4 "	1.00	2.00	3.00	6.00	12.00	20.80	41.60	62.40	93.60	149.76
6 "	1.50	3.00	4.50	9.00	18.00	31.20	62.40	*75.00	*120.00	224.64
8 "	2.00	4.00	6.00	12.00	*20.00	41.60	*75.00	93.60	149.76	299.52
10 "	2.50	5.00	7.50	15.00	24.00	52.00	78.00	117.00	187.20	343.20
21½ "	5.38	10.75	16.13	25.80	51.60	83.85	134.16	201.24	368.94	670.80

TABLE NO. III.

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	$ .30	$ .60	$ .90	$ 1.80	$ 3.60	$ 7.80	$ 15.60	$ 23.40	$ 39.00	$ 78.00
2 inches	.60	1.20	1.80	3.60	7.20	15.60	26.00	39.00	78.00	124.80
4 "	1.20	2.40	3.60	7.20	14.40	26.00	52.00	78.00	124.80	199.68
6 "	1.80	3.60	5.40	10.80	21.60	39.00	78.00	*100.00	*160.00	299.52
8 "	2.40	4.80	7.20	14.40	*25.00	52.00	*100.00	124.80	199.68	399.36
10 "	3.00	6.00	9.00	18.00	30.00	65.00	104.00	156.00	249.60	483.60
21½ "	6.45	12.90	19.35	35.25	64.50	111.80	178.88	268.32	519.87	1,006.20

TABLE NO IV.

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	2 mos.	3 mos.	6 mos.	1 yr.
1 inch	1	2	3	6	12	26	52	78	156	312
2 inches	2	4	6	12	24	52	104	156	312	624
4 "	4	8	12	24	48	104	208	312	624	1,248
6 "	6	12	18	36	72	156	312	468	936	1,872
8 "	8	16	24	48	96	208	416	624	1,248	2,496
10 "	10	20	30	60	120	260	520	780	1,560	3,120
21½ "	21½	43	64½	129	258	559	1,118	1,677	3,354	6,708

always be mentioned when quoting figures. A paper with a circulation of 2,000 should be able to secure from 6 to 20 cents per inch, according to the number of inches used. The rate card would read like this:

Less than 100 inches	.20
100 inches and less than 500 inches	.15
500 " " " " 1,000 "	.12
1,000 " " " " 3,000 "	.10
3,000 " " " " 6,000 "	.08
6,000 " " over	.06

At these prices the various fixed spaces for the copies daily it could consistently charge the following prices:

Less than 100 inches	.25
100 inches and less than 500 inches	.20
500 " " " " 1,000 "	.15
1,000 " " " " 3,000 "	.12
3,000 " " " " 6,000 "	.11
6,000 " " over	.10

Figured at these prices per inch, the various spaces would cost as shown in Table No. II.

Here is one more card, suitable for a paper with a circulation of 10,000, beyond which but few small-city dailies succeed in going:

Less than 100 inches	.30
100 inches and less than 500 inches	.25
500 " " " " 1,000 "	.20
1,000 " " " " 3,000 "	.16
3,000 " " " " 6,000 "	.15½
6,000 " " over	.15

* Where the number of inches in a contract approaches near enough to a figure that allows a reduction in the price per inch as to make the charge greater than if this higher number were used, the price for the higher number is quoted. Example: In the first table, six inches six months equals 936 inches, which, at 12 cents an inch, would cost $112.32, while a contract for 1,000 inches would entitle the customer to a rate of 10 cents an inch, or $100 for 1,000 inches. Consequently $100 is quoted for the 936 inches. This is a condition that no system of "flat rate" figuring can overcome.

These prices would give the result shown in Table No. III.

The prices quoted on these three cards are all for run of paper. For a guaranteed position, siding on reading, or for top of column without reading at the side, ten per cent should be added; for "full position," either top of column next to reading, or first following and siding on reading, twenty per cent.

Table No. IV will be found of value in estimating the number of inches in any contract, the figures showing the number of inches of space any advertisement will consume when run in fixed space for a given time.

Conditions vary widely, so that it is impossible to fix a rate for a given circulation that will apply in every individual case, but the rates quoted above should be obtained with little difficulty in any fairly prosperous business community. Before adopting a rate, however, the cost of production should be gone into carefully, and the lowest price per inch should equal the cost of producing an inch of advertising space. The paper that is already established can more easily ascertain this. Take the average monthly receipts and find what proportion of this comes from advertising; charge against advertising this proportion of the average monthly expense of the entire office; divide this amount by the number of inches of advertising published during the month, and you have the cost per inch. I do not believe a single line of advertising should be taken below this price, as some do, relying upon advertising that is paying a higher rate to make up the deficiency. Whatever is obtained above the cost of production is legitimate profit, and should in no case be given to another advertiser.

Some advertising agents, from selfish motives probably, advocate a fixed price per inch, whether it be for one inch or one thousand inches, or for one insertion or for a year, and a very few publishers have adopted such a rate, but it is not feasible for a newspaper. The proprietor of a department store who wishes to use two columns a day, or over twelve thousand inches a year, will never be convinced that he is not entitled to a lower rate than the man who runs a 2-inch ad., using about six hundred inches a year; and can you blame him? Advertising space at wholesale should sell at a lower figure than at retail, but it should never be reduced below cost.

Reading notices should not be accepted unless run with some distinguishing mark — it does not pay to deceive your readers. The price for these would be from 5 to 15 cents per line, according to circulation. For a paper with 10,000 circulation, charging 15 cents, a reduction could be made to 12½ cents where five hundred lines are contracted for, and to 10 cents for one thousand lines.

In closing this chapter on advertising rates, let me reiterate the warning: After carefully fixing the rate, never deviate from it one cent. This is a great factor in the success of a newspaper.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. VII.—THE CAMS AND THEIR ACTION.

"TO gain a complete knowledge of the mechanism of the Linotype," said the Machinist one day, "it is first necessary that you should understand the functions of the cams which control the movements of the machine and upon which its operations are dependent. The assembling and distributing mechanisms alone are independent of the main cams, they being driven by a belt connected directly to the machine driving pulley. The cams, however, are the 'brains' of the machine, and we will first take up the study of them.

"Starting from the large cam outside the frame of the machine, we will call this cam No. 1. It is the first

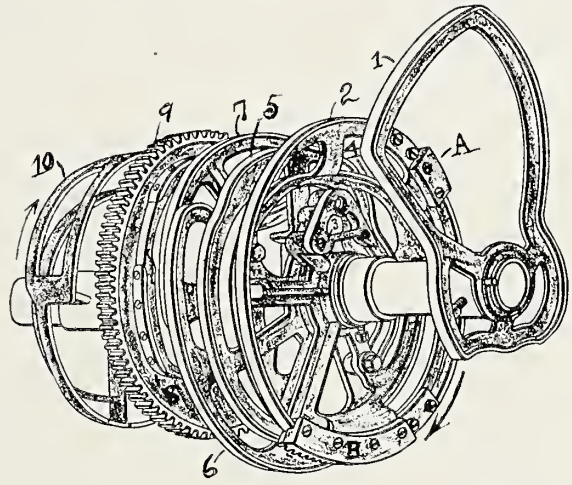


Fig. 10.

elevator cam, which lowers the matrix line to the casting position, aligns it, elevates it to the point of transference, and then returns the elevator to its first position. The small roller resting on the surface of this cam is connected with the first elevator lever, which reaches through the circular base of the machine, and is attached to the bottom of the first elevator by a short link.

"Cam No. 2, just inside the machine frame, is the mold-turning cam. The toothed plates attached to it impart motion to a short shaft carrying a beveled gear, which in turn is geared to the mold-turning shaft that carries the pinion which turns the mold. Plate *A* is first to engage the beveled gear, which turns the mold one-fourth of a revolution, bringing it into casting position. *B* next engages the gear and turns the mold the remaining three-fourths of the revolution, past the base-trimming knife, to point of ejectment. Steadiness and precision in the sudden stopping of the mold disk is secured by a square block attached to the bevel-gear pinion, which block slides over the inner surface of this cam.

"Cam 3 is attached to Cam 2 and is the distributor shifter cam, which, at each revolution of the cams, engages a projection attached to the distributor shifter

and shifts the line of matrices from the second elevator into the distributor box.

" Cam 4 is the second justification cam. The justification lever, directly under this cam, carries a roller which rides on the surface of the cam. This lever, which is forked at its front end, also operates the vise-closing screw.

" Cam 5 is the first justification cam, which, like the second justification cam, operates its lever to justify the line of matrices.

" Cam 9 is the driving gear and mold cam. The gear meshes with a pinion on a shaft directly underneath, driven by the driving pulley of the machine. The left-hand side of this gear wheel is channeled out to form a cam in which a roller operates to advance the mold disk and lock it up against the assembled line of matrices and, after the line is cast, to withdraw the mold, again advancing it before ejectment of the slug and withdrawing it after slug is ejected. This gear wheel also carries on its right-hand side near the



Photo by A. H. McQuilkin.

ROCKY BROAD RIVER, HICKORY NUT GAP, NORTH CAROLINA.

" Cam 6 is the second elevator cam. The roller resting on its surface follows its contour and lowers the second elevator to receive the matrix line, raising it then to the distributor.

" Cam 7 is the pump cam, a roller on the pump lever following its surface and operating the pump to cast the line.

" Cam 8 is the pot cam, its function being to lock the pot firmly against the mold disk before the line is cast. A roller carried by the pot lever is the medium through which this pressure is exerted at the proper point.

periphery, a small lug, called the pot-retracting cam, because it retracts the pot after the line has been cast. Another block on the left-hand side of the same gear wheel engages the pawl on the ejector lever and carries it forward, ejecting the line from the mold.

" Cam 10 is the most interesting cam of all. It is the line delivery and elevator transfer cam, acting also to retract the ejector lever after slug is ejected from mold. This cam carries the automatic safety and stopping pawls and controls the movements of the line delivery carriage and the transferring of the matrix line from the first to the second elevator and the shifting of

the spacebands into the spaceband box. It really consists of two cams in one, the larger or outer cam controlling the return of the line delivery carriage and the smaller or inner one causing the movements of the line transfer mechanism.

"If you will look between this cam and the machine frame just in front of the cam-shaft bearing, you will see two small rollers mounted on short arms or levers. The one farthest to the front connects by shaft and lever with the line delivery carriage. You notice this roller stands about three inches away from the larger cam. When a line of matrices is elevated, a latch is released by the assembling elevator, the line being carried to the left by one of those heavy coil springs you see in the hollow frame of the machine. As the line moves to the left toward the first elevator, the cam roller approaches its cam until, when the line of matrices is fairly within the elevator jaws, the roller strikes against the stopping pawl carried by this cam. The stopping pawl is knocked to the right, out of engagement with the stop lever on which it rested, the friction clutch is released and the cams revolve. Now, the shape of this cam causes the roller to return to its original position, where the line delivery carriage is caught by its latch and it is held there. The cams revolve beyond this point, and the stopping pawl again coming in contact with the clutch throw-off, the machine comes to a stop.

"The second cam roller has followed the contour of the smaller cam during the revolution of the machine and has caused the matrix line to be transferred from the first to the second elevator, at the proper time."

"What is that second pawl on the larger cam for?" asked the Operator.

"That is a safety pawl and its purpose is to cause the machine to stop by striking the stop lever, just as the stopping pawl does, whenever anything occurs to prevent the second elevator coming down into position to receive the matrix line from the first elevator, or whenever the shifter mechanism is caught so as to prevent the cam roller following the surface of the cam. If the roller *does* follow the surface of the cam, you will notice that it pushes the safety pawl to the right and prevents its coming in contact with the stop lever. The second coil spring in the hollow frame holds the roller normally against the cam."

"You said something about the spacebands being shifted by this cam. How is that accomplished?" asked the Operator.

"The shifting of the spacebands is an auxiliary movement to the transferring of the matrix line. The lever which is connected with the transfer mechanism is connected also by a link to the spaceband shifter lever, so that the motion of the former in transferring the line advances the spaceband shifter, and when the transfer mechanism returns to its original position it causes the spaceband shifter to retreat also, the shifter hook carrying the spacebands with it to the spaceband box."

"How does this cam retract the ejector?" was the next question of the Operator.

"In this way," returned the Machinist; "the right-hand side of the larger or outer cam is so shaped that it engages a projecting lug on the ejector lever, and carries the latter with it as it revolves, withdrawing it from the mold. This cam also unlocks the safety hook which holds the second elevator in an elevated position."



Photo by R. Henry Scadin.

UP STREAM FROM BRIDGE, "THE NARROWS," SAPPHIRE, NORTH CAROLINA.

"Is there any danger of the cams slipping out of their position and causing a smash-up?" asked the Operator.

"No; no danger of that," George replied, "though I've known the last cam, No. 10, to become loose and slip to the right. All the other cams inside the machine frame are bolted together and can not slip, while all the cams are keyed so it is impossible for them to change their position except sidewise. The slipping of the cam No. 10 would be evident by the failure of the line delivery carriage and spaceband transfer to return far enough to act properly. It's easy enough to slip the cam back, should this occur, and make it fast by the set screw."

(To be continued.)



From painting by V. Corcos.

SPRING.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.
R. B. SIMPSON, Eastern Agent.

VOL. XXVII. MAY, 1901. NO. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
E. GIROD & Co., 70 Foro Bonaparto, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs. Paris, France.
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

AUSTRIAN and German manufacturers are said to be organizing insurance companies to provide indemnity to employers for losses occasioned through strikes.

THE $400,000 fund, growing out of the £1,000 left by Benjamin Franklin one hundred years ago to be loaned during a century to mechanics at five per cent interest, will now be used to build a trade and manual school in Philadelphia to Ben Franklin's memory.

IT costs a Canadian newspaper publisher a trifle over 3 cents a year to send a copy of his paper to a subscriber in Texas, Oregon, or any other part of the United States. It costs him just $1.04 to send the same paper to a subscriber in Great Britain for the same period. An effort to secure a lower rate of postage to the mother country is being made.

THE master printers of Detroit and the Detroit Typographical Union are trying to figure out a better apprenticeship system. The employers want to be allowed more apprentices than the one-to-five-journeymen already provided for, and they also want to make it impossible for boys learning the trade to shift around from one office to another as the whim seizes them. The union is disinclined to increase the ratio of apprentices, and says the other matter can be regulated by the employers themselves.

CONSUL-GENERAL GUENTHER, stationed at Frankfort, Germany, reports to the State Department an interesting decision by the Supreme Court of Germany affecting the rights of employers and employes. A number of molders refused to work on certain models because they had come from a factory in which there was a strike. The molders so refusing were discharged and their employer brought suit against them for damages sustained by their refusal to work. The employer was given a verdict for 2,043 marks and the Supreme Court affirmed the decision.

A RECENT Swedish invention is a paper that is proof against grease or odor. One of its uses abroad is for the wrapping of butter for shipment. The greaseproof paper in use in this country for the packing of hams, bacon and similar products has not the merit of being odorproof as well, and butter is so sensitive to odors that this paper would not serve in packing it for shipment. The Swedish greaseproof paper, on the other hand, is absolutely odorproof as well, and nearly all of the vast quantities of butter shipped from Denmark to England are wrapped in it.

AN English publication, the *Paper Trade Review*, reports that a Mr. A. M. Grantham has invented and patented a mechanism which will render printers' "dummies" out of date. The mechanism as described is evidently a device which reflects great credit on the

ingenuity of the inventor. It, however, merely indicates the thickness of any book calculated on a given number of leaves. The printer's customers are not interested only in what the thickness of a book may be, but also in its general appearance, and from this fact it can not be expected that this invention will interfere much with the old-time "dummy."

STRENUOUS efforts are being made by the Decimal Association, of England, "to bring about more efficient teaching of the metric system in the chemistry schools and to have more attention given to it by his Majesty's inspectors." "The Metric System," a paper read by Mr. Rufus P. Williams, president of the New England Association of Chemistry Teachers, at a meeting of the American Chemical Society, in June, 1900, is being widely distributed by the society in the United States, the reason attached being "that in view of the recent acquisition of territories where the metric system is in force, formerly belonging to Spain, and of the decided growth of the export trade of the United States, especially with countries using this system, it is hoped that the distribution of this paper may lead to further interest in the question among those engaged in commerce and legislation in the United States." The paper is a most convincing one, and no one interested in the establishment of the system in the United States should fail to procure a copy and peruse it. The address of the secretary of the Decimal Association, Mr. Edward Johnson, is Botolph House, Eastcheap, London, E. C.

MR. H. W. CHEROUNY ON THE NEWSPAPER PUBLISHERS' AGREEMENT.

THERE is a Chinese proverb of great antiquity which says: "The things which we least like to hear are those which it is most to our advantage to know." Under the department of "Printing Trade Economics" in this issue of THE INLAND PRINTER, Mr. H. W. Cherouny discusses the Newspaper Publishers' agreement with an incisiveness and logic that may be far from agreeable to some of our readers, but the strength of Mr. Cherouny's position can not be denied, and a careful perusal of his arguments is invited from every one interested in the adjustment of the labor troubles in the printing trades.

ADVERTISING VALUE OF TRADE PAPERS.

IN the March INLAND PRINTER appeared a letter written by Mr. Hollis Corbin to *Printers' Ink*, in which THE INLAND PRINTER was held up as one of the best-paying mediums for the advertiser to reach the printing trade. Under date of March 12 Mr. Corbin again writes: "I have just noticed in the March INLAND PRINTER the reprint of my contribution to *Printers' Ink*. I am glad to learn that it interested you. You may be interested in some further facts about my experience with trade papers. For two years I was one of Mr. Charles Austin Bates' writers, and during that time I prepared hundreds of trade-paper advertisements, including a number of full pages which appeared in THE INLAND PRINTER. I was often called upon to write letters of advice to prospective trade-paper advertisers, and I was therefore obliged to study the advertising values of the organs of many of the leading trades. I never overlooked an opportunity to recommend the use of THE INLAND PRINTER, because I knew that any one having goods to sell to your class of readers would value my advice later on. On the other hand, I have often advised against trade-paper advertising, because some trades have no representative organs that can possibly pay advertisers as well as an equal investment in the right kind of circular matter. From an advertiser's standpoint I consider THE INLAND PRINTER much superior to any trade journal in the world. As an advertising specialist, I regret that each of the leading trades is not as fortunate as the printing fraternity."

AN INVITATION FROM THE GERMAN BOOKTRADE ASSOCIATION TO THE EMPLOYING PRINTERS AND THE UNITED TYPOTHETAE OF AMERICA.

ALMOST distinguished honor has been conferred on THE INLAND PRINTER by the German Booktrade Association, which desires it to convey to the United Typothetæ of America and to American employing printers an invitation to visit Germany and inspect the various industries connected with the trade. This invitation reads as follows:

GERMAN BOOKTRADE ASSOCIATION,
FOREIGN OFFICE, BOOKTRADE HOUSE, MAIN ENTRANCE.
LEIPSIC, February 8, 1901.

To the Editor of THE INLAND PRINTER, *Chicago, Illinois, U. S. A.:*

DEAR SIR,—We have heard with great pleasure through Mr. John Weber, our second director, that some members of your trade association, the Typothetæ, are inclined to visit our country, especially the city of Leipsic, in order to become acquainted with the German printing and publishing trades, as well as with our association.

The German Booktrade Association, whose aim is the furtherance of the printing and publishing industries, would deem it a very great honor if the Typothetæ would visit their new home, the German Booktrade House, and inspect the various departments of this institution — especially the honorary monument of the German book trades — the Gutenberg Hall.

Furthermore, we beg to state that our association would gladly conduct the members of the Typothetæ through the leading printing and publishing establishments, among which we name the Bibliographical Institute, Breitkopf & Haertel, Leipsic Bookbinding Company, K. T. Kohler Publishing House, Meissner & Buch and Wetzel & Naumann Lithographic Art Institutions, J. J. Weber, and others.

Should the gentlemen of the Typothetæ so desire, we would gladly accompany them to Berlin to inspect the great establishments of the German capital, and above all we would endeavor to obtain permission for the inspection of the Imperial Printing Establishment.

To this end, we beg you, if it so please you, to draw up an invitation for the members of the Typothetæ and to publish the same in THE INLAND PRINTER, asking you to let us know

as soon as possible at about what time your visit would take place, so that we could make ample preparations for your reception. With great esteem,

THE BOARD OF DIRECTORS OF THE GERMAN BOOKTRADE ASSOCIATION.

DR. LUDWIG VOLKMAN, *First Director.*
ARTHUR WOERELEIN, *Superintendent.*

The communication has already been forwarded to the secretary of the National Typothetæ, and it is probable that a very large and representative delegation will accept the invitation so gracefully tendered.

All persons owning the large printing-houses in Germany hold high rank in society, and most of the leading men in Berlin and Leipsic speak English, which will be of obvious advantage to many of the visitors. The American printers will be received royally, and the value to the trade of this opportunity to inspect German methods of manufacture is of the first importance.

GERMAN PRINTING TRADES COUNCIL INTERNATIONAL SPECIMEN EXCHANGE.

WITH the thoroughness and scientific application which has placed Germany at the forefront in the commercial and scientific world, the printers of that nation endeavor to meet all the requirements that could be expected from representatives of the all-important art of printing. The German Printing Trades Council may be said to represent in Germany what our United Typothetæ and International Typographical and Pressmen's unions represent in this country — only it has more to exhibit for its work. Not the least important branch of work undertaken by the German Printing Trades Council is the effort to collect specimens of high grade from every country in the world by means of an international specimen exchange. THE INLAND PRINTER has received the specimen book for 1900, the "foreword" of which gives the following interesting history of the progress of the exchange:

"For the first time, since its appearance nine years ago under the management of the German Printers' Society, appears the 'International Exchange of Graphical Specimens' under the auspices of the German Printers' Trade Council. Those men of the German Printers' Society, who since ten years stood at the head of the enterprise, thought it advisable to transfer the same to a society whose first aim is the cultivation of good taste among the German printers.

"Especially to those gentlemen we express our heartfelt thanks who, since the foundation of 'The International Exchange of Graphical Specimens,' have done their utmost to uphold the same, namely: Messrs. Johs. Baensch-Drugulin, Leipsic; Georg W. Büxenstein, Berlin, and Felix Krais, Stuttgart.

"On the other hand, the German Printers' Trade Council, which is always striving for the welfare of both employers and employes of the trade, will continue the work in the best shape and manner and to its best ability.

"The work to be done is not an easy one. At the time of the World's Exposition at Paris, in 1900, we undertook the exchange of specimens with sixty-seven copies at hand. We did all in our power to interest the printers of the world in this scheme, but many circumstances were against us, and so the work progressed very slowly. Nevertheless there will be found among the specimens some of more than ordinary artistic value, which will teach some lesson in one way or another.

"One hundred and ninety-one specimens were promised to be sent in, but at the close of term, middle of October, only one hundred and seventy-two were sent in, which, attributed to their respective countries and years, came as follows: America, Belgium, Denmark, Germany, Finland, France, England, Italy, the Netherlands, Norway, Austria, Roumania, Russia, Sweden, Switzerland, Spain and Turkey.

"We hope that our next issue, under the influence of the artistic taste which prevails in the printing trades at present, will be more complete and more beautiful and artistic, and we hope that the printers of foreign countries will join us in our efforts to uplift the printing trade of the world."

The specimens are exceedingly interesting and it is hoped that the plan will receive a large number of subscribers in this country. It will be noted that the collection of 1900 has been issued under the auspices of the German Printing Trades' Council, which is composed both of the employers and employes. It would be refreshing to see the employing printers and the journeymen printers of this country uniting for some purpose that would be for the common good.

A FRESH-AIR COLONY FOR PRINTERS AND NEWSPAPER WORKERS.

READING over the obituary columns of the *Typographical Journal* and other printing-trade magazines and newspapers, one is unpleasantly reminded of the great mortality among comparatively young men — men whose work has given promise of greater things to come. Those losses can not be estimated in these days when conscientious and efficient men are in increasing demand. That this mortality could be materially reduced by proper sanitaria is well understood, yet little if anything is attempted in that direction. The National Typothetæ and some editorial associations have from time to time advocated the establishment of a home for their members, but generally the project has been ill received, or carried out in an empirical way, as, for instance, the Editoria, at Interlachen, Florida, established on a small scale, which has lately been closed up. The International Typographical Union has its home at Colorado Springs, a magnificent monument to the printer — whose hand is ever open to the cry of the distressed — and to the memory of George W. Childs and Anthony J. Drexel. The Printers' Home is, however, not well designed to meet all the requirements of the working printer. The distance to Colorado Springs is very

great, the altitude is so high as to be detrimental to many invalids, and the rules of the Home will not allow of an inmate having any members of his family with him, which is a severe hardship.

The Home may be said to be a financial success on the showing it makes of some thousands of dollars in the reserve, but with the support it receives from the printers it could not be otherwise.

Some plan whereby the greatest good may be given to the greatest number at the least expense is the thing most desired, where each individual, semi-invalid, or tired-out worker needing a few weeks' rest in congenial surroundings and in a favorable climate, may have the aid and comfort of members of his family and at a nominal expense.

Under present conditions, for instance, the newspaper man who is run down in health is directed by his physician to one resort or another as the case may be, without any particular rhyme or reason. The invalid takes his chance on the advice being good, and may land in most uncongenial surroundings — in a high-priced hotel or in an unsatisfactory boarding-house. He is shunted from an active life into a dead and disheartening quietude possibly, and no account taken of the evil psychological effect. This hit-or-miss style of sending an invalid to seek climate benefit is as wrong as it can possibly be. It is a waste of money and the cause of much needless suffering.

Surely so great an interest as the printing trades and the newspaper publishers can devise means for the purchase and endowment of the necessary lands and buildings for a fresh-air colony, which can be made attractive enough for the well-to-do, as well as economical enough for the man of small means to obtain the advantages of climate with companionship and surroundings calculated to meet all the requirements of those merely requiring rest or of those who are suffering from illness.

The most experienced in these matters recommend that the ideal plan is the building of a small receiving hotel, a small hospital and a number of cottages. Suitable buildings may be erected of substantial and comfortable design at a comparatively low price. The cottage plan offers the advantages of permitting the extension of the colony as the demand increases and of the curtailment of expense when the buildings are untenanted.

In western North Carolina, a region which offers the best climatic advantages, there are lands that may be procured on most advantageous terms. The altitude is moderate and the scenery and climate delightful. Within a day's journey of nearly all the large publishing centers, and midway between New York and Chicago, the region is a most favorable one for a colony of the character indicated.

In a colony of printers and newspaper workers, the visitor would fall into companionship with men having a community of interest. He could have his own cottage and be independent, or repair to the hotel table d'hôte, as suited him. He would be assured of the best of medical skill. Expenses all along the line would be reduced to a minimum, with the result that those needing a change of climate would not be forced to that hesitation and delay that fastens the seeds of disease and gives to the obituary columns the long lists of early deaths.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. X.— DETAILS PECULIAR TO BOOK-WORK.

THE type having been corrected from the first proof, another proof is handed to the reader, with the first one, for revising. Where two or more readers are employed, it is advisable to have all revising done by some other than the one who reads by copy. The main object of revising is verification of changes made under the directions of the markings on the first proof — that is, not only the determination that the corrections marked have been properly made, but also that no new errors have been introduced. Compositors often make new errors in course of correcting, and it is never safe for a proofreader to confine his attention merely to the particular letters or words that are marked on the first proof. We shall say more of this later.

Much of the method of dealing with revise proofs must depend on local conditions and circumstances. Many employers insist upon the assumption that the reading by copy has disclosed all errors, and consequently that the reviser must not take time for consecutive reading except that occasionally necessitated by insertion of a considerable "out" (a part of the text omitted by the compositor), or that of the lines affected by insertion of anything for which room was not found in the line wherein it was marked (technically called overrunning). In any such case of new matter, or readjustment of lines (which overrun lines are practically new), the proof should be read by copy for the wording, and then reread for technical accuracy. Such is the safest method, and it is closely adhered to by many proofreaders of long experience, though many others with sufficient self-confidence merely compare proof and copy or first and second proofs.

While it is a fact that no employer is willing to have time wasted by his employees, that fact should not be allowed to militate against proper use of time sufficient to secure accuracy. Galloping speed and accuracy are almost never conjoined, and they are especially antagonistic in the work of revising proofs. Of course this is as true of any other work as it is of book-work, but circumstances necessitate speed, with its penalty of probable inaccuracy, more frequently elsewhere than in book-offices. Employers or foremen who do not allow the reader sufficient time to revise proofs carefully are often unreasonable enough to demand that no errors be left in the work, but they seldom secure a really good result.

A word of caution may be timely here, for those who have to work under restriction of time especially. Even in the work of merely verifying the correction according to markings on a previous proof, any relaxation of vigilance is likely to result disastrously. No reviser can afford to indulge the habit — to which great temptations continually present themselves — of haste in revising, no matter how urgent may be the demand for speed. Every change in the type needs careful comparison, letter by letter, and often the examination must extend beyond the natural limit set by the apparent demand of the correction. He is the best reviser who has real ability to grasp at a glance all that is requisite for accuracy, and who never fails to see all that is wrong and make it right; but those who can do this are few and far between.

A forcible illustration of one source of error is an incident occurring in the writer's own work just at the time of writing. The thing illustrated is either ignorance or perversity of compositors. Perversity is a worse quality than ignorance, though they are both bad enough in such a connection. Undoubtedly both are far from uncommon, and both must be continually reckoned as factors in the production of errors which the proofreader is expected to eliminate, especially in revising.

In the present instance an error had been overlooked on the first proof. The spelling "abreviated" had been left uncorrected, but another error in the same line had been marked. As the work was Linotype machine composition, the whole line had to be reset, and the operator reproduced it literally, so that the line had to be set a third time to get the right spelling, "abbreviated." If the reviser had failed to read the whole line the error would have gone into the published work, for this was on a newspaper, although here instanced in treating of book-work.

Another instance of similar mechanical copying is recalled, this one on most important book-work. On what is called the "author's proof," a paragraph of two lines had been "killed" (ordered to be taken out altogether), and the cross-mark made by the editor on the proof happened to touch only two words, one in each line. The corrector, instead of removing the two lines completely, took out only the two words, making absolute nonsense of what was left. Moreover — and this was even worse than the compositor's ignorance or perversity — the proof was revised before sending another to the editor, and the reviser left the mutilated paragraph untouched. Such work is utterly inexcusable, from any point of view. Its lesson here is that revising must not be done thoughtlessly.

A common lack of adequacy in revision comes from overconfidence in the work of preceding proofreaders. One can in no wise afford to decide that all that is needed is to look at the new proof only where corrections were marked on the earlier one, no matter how competent the other proofreader may be. Some of the worst errors possible have escaped detection in revising because of such assumption. A reviser needs to keep in mind the fact that liability to accidental or incidental weakness is universal.

Here again an illustration from personal experience may be useful. The writer once set the type of a circular with a large piece of solid reading. In the office where this was done a peculiar arrangement was that the single proofreader worked without an assistant; he compared copy and proof. In this case the compositor corrected — so he supposed — the only two errors marked on the first proof, and then took a revise proof,



Photo by N. Brock, Asheville, N. C.

CHRYSANTHEMUMS.

which never came back to him. In distributing the type, after it had been electrotyped, he discovered that one of the errors had not been corrected. He had probably been called away after making one correction, and forgotten that he had not made both. Attention of the proofreader was called to the matter, so that he might have the correction made in the plate, and he said that he had not bothered to look at the second proof, because the compositor was so careful and accurate that he did not think it necessary. Nothing can be too small to demand attention in proofreading.

(To be continued.)

FROM AN ADVERTISING MANAGER.

THE INLAND PRINTER has been a great help to me and you can rely on my continued subscription.—*T. G. Hogarth, Advertising Manager The Roebling Manufacturing Company, New York City.*



GIRL READING THE MISSAL.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SOME HISTORY OF THE POINT SYSTEM.

To the Editor: WOOSTER, OHIO, March 16, 1901.

THE INLAND PRINTER for March contained a rather lengthy "obituary puff," by Mr. T. J. Britt, of Mr. J. A. St. John, formerly of the Central Type Foundry, St. Louis. Were it not for a most evident intention of lauding Mr. St. John's work at the expense of others it would be allowed to pass as a worthy tribute to a worthy man. He may have done much that is claimed for him; no attempt will be made by the writer to detract from any credit given him further than is made necessary in stating the facts as to the introduction of what is now the standard of type bodies, namely, the "point system," or so much of it as came under the writer's personal observation.

In the article referred to, Mr. Britt says that "It was the Central that gave practicality to the adoption of the point system. Before the advent of Mr. St. John in St. Louis, the sizes of type were designated by names," etc. Now Mr. St. John went to St. Louis in 1872, and until in the '80s the Central continued to cast its type on the "old bodies" and call them by the old names. Just how long "after" Mr. St. John's arrival in St. Louis he succeeded in giving "practicality" to the "point" idea, Mr. Britt gives the reader no hint, but it must have been at least ten years, for the writer of this remembers having bought several fonts of the series of "Extended Old Style" in 1882 or later, all of which were cast upon the "old bodies," and, what was far worse for the printer, cast higher than the type of any other foundry in the country, so that it was always necessary to use an extra underlay with the Central's type cut out, and this, too, in spite of the interest taken in the "production of type of a uniform height."

Before the date given above, "An effort to produce a uniform series of sizes . . . was first attempted in Paris, and later by Marder, Luse & Co., of Chicago," says Mr. Britt. The "effort" in Paris must have been a success, for the leading founders of the United States ridiculed Marder, Luse & Co. for having "adopted" the French system, because it would "never be a success in this country; the 'old bodies' had been in use too long," etc. Then as to Mr. St. John having taken the MacKellar, Smiths & Jordan pica as the standard of "twelve points," the year is not stated, but evidently in the '80s, that was merely following in the wake of Marder, Luse & Co., only a long ways after, for that firm had worked out the idea from that same pica and given it to the printing trade in 1877. The first type to be cast on the "point system," so named by Marder, Luse & Co., but usually spoken of as "new bodies," was a patented face which they called "Parallel Shaded." The sizes included 18, 24 and 36 point. I am not certain at this date as to a 12-point, but I do know the others were cast and sold, the 18-point going into no less than a thousand offices to my certain knowledge. Whether this betokened success for the "point system" or the face I can not say, but I never thought much of the face. It was certainly something of an "introduction" to the trade, and the faith in the "point system" was such that Marder, Luse & Co. cast all new faces on these bodies and immediately began the duplication of their old job or display faces and body type on the "new bodies." Old and new bodies were both carried in stock, but the former was only sent out on special order or where it was known that the type was to match with some in use. How far the introduction was general may best be understood by saying that from fifteen hundred to two thousand regular customers of Marder, Luse & Co. had bought one or more fonts cast on the "point system," besides tons of body letter, and that hundreds of other printers had also been supplied by the advertising agencies of Dauchy & Co., New York; N. W. Ayer & Son, Philadelphia, and Nelson Chesman & Co., St. Louis.

That Mr. St. John may have induced the typefounders' association (not the present association) then in existence to adopt the point system we do not question, but it was evidently done for one of two reasons, namely, to compete with Marder, Luse & Co. for the trade which resulted from the discovery and working out of a "good thing," or that the printers who were using type cast on the "point system" began to "conceive the convenience in composition the system affords," and would have no other.

Give Mr. St. John all the credit due him, but do not attempt to build up his reputation at the expense of others. Marder, Luse & Co. introduced and worked out the "point system," laying a foundation broad and deep upon which the others have builded, and it is but just and right that they should have the credit for the same.

In concluding this I may remark, somewhat proudly perhaps, that it is nearly twenty-four years since the first type cast on the "point system" was set, and that I did the "picking up" and arranging for display on card and in specimen sheet. I then thought it a "good thing," and the years have only confirmed the opinion then formed. F. C. WHITTIER.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., April 2, 1901.

Brilliant opportunity is to be found in Boston for a Hearst type of daily newspaper. This fact seems to be agreed upon by men who are posted on newspaper affairs in the Hub. If Hearst could go to Chicago and accomplish the shaking up in newspaper circles there that he has, it might well be asked, What couldn't he do in Boston?

Deadness is the characteristic of the newspaper practice here. Conservatism is carried to the extreme. The truth is, and every Boston newspaper man knows it, that there is a regular grist of daily news here that is fought shy of by the Boston dailies and is left to become the easy property of the New York morning and evening publications. The situation that prevails can be aptly illustrated by a circumstance that took place recently. A certain story detailing a rich Bostonian's becoming insane over a large business reverse was offered the (at present) most sensational paper in Boston. The gist of the story was that the old gentleman, having lost something like $200,000 in a mining deal, imagined that he had lost his entire fortune, although at the moment of his vagaries he was worth over a million. The paper in question was afraid to touch the story, since it dreaded the wrath of a certain old and prominent Boston family. Of course, the story was bound to come out anyway. And it did, a couple days later, through the medium of a New York daily. Then it traveled all over the country.

And so it is. A sort of custom, a custom of old, behind-the-times policy prevails in newspaper management here. And it will continue until some Hearst comes along and seizes the mine that is ready for him.

Salaries are abominably low on Boston papers and there is no encouragement whatever for skilled free-lance men to offer good news tips or news specials to Boston papers. Whenever one of these latter has such a commodity to present, he invariably touches up out-of-town dailies or mediums. The cheeseparing régime is in the ascendancy in Boston and has been for years. The clientage that New York papers have in Boston would be truly amazing to a visitor. When the *World* and

New York *Journal* delivery wagons rush through these narrow ways, there is usually a mob after them, hungry for the latest editions. The hotels and leading news-stands are forced to carry large orders for the Gotham journals, while the Boston dailies are compelled to cling to their particular cliques of readers and work up circulations by plugging the northern New England newspaper field.

As things are, the New York *World* and *Journal,* in spite of their large Boston circulations, have to meet big expense in getting their papers here and distributing them, besides the important telegraph tolls that have gone into the make-up. All this would be done away with were those dailies to have plants



TALKING TO PAPA.

in Boston. Hearst has been here once or twice to look over the ground, and it is said that he is planning to open up here for keeps after a bit.

It would amaze the literary Chicagoan or Westerner if he had a complete list of the Western born and bred men and women who are gaining a foothold in Eastern newspaper, magazine and literary circles. New York and its Park Row are peppered with them. In fact, let a veteran Chicago newspaper man walk down Park Row and he will be almost tempted to wonder if there has not been a Gotham excursion of Chicago journalists. There's Van Benthuysen, late of the Chicago *Tribune,* getting $25,000 a year on the New York *World.* President John Finley, late of Knox College, Galesburg, Illinois, is a professor in Princeton University, a member of the editorial staff of *McClure's Magazine,* and a writer for the *Review of Reviews* and *Harper's.* Vance Thompson, a former police reporter on the Chicago *Tribune,* lately left New York for a temporary Paris residence. Henri Dumay, of St. Louis, has deserted New York for the Paris correspondence of the New York *World.* Ray Stannard Bakker is a former Chicago *Record* reporter on *McClure's.* Charlie Tunnelle, of the Chicago *News,* is now with the New York *Journal.* Clifton Sparks, late of the Chicago *Tribune,* is with the Philadelphia *North American.* Those Chicago literary dilettantes, Percival Pollard and Harold Vynne, have become associated with Gotham, although Vynne, I believe, is back in Chicago for a while. Other Chicago fellows in New York are the artists Stanley Adamson, Rohrand and Tom Powers, the latter now with the New York *Journal.* Owen Oliver and Louis Defoe, both old *Tribune* men, are now in New York, as is also L. L. Redding, of the *Inter Ocean.* Also the latter's long-time city editor, Harry Ballard, is on the New York *Telegram.* Fred Boyd Stevenson, William E. Lewis and his brother, Al H., are other well-known Chicago men who are getting the fame and cash in Gotham. Al H. has become known in literary circles for his books depicting phases of life on the frontier, and has a sinecure as editor of *Verdict,* the unique weekly backed by the plethoric-pocketed Perry Belmont.

In Boston, the newest literary Westerner is Roswell Field, brother of the lamented Eugene, and himself a writer of decided ability. Field is holding a position in the exchange department of the *Youth's Companion.* William Belmont Parker, an assistant editor of the *Atlantic Monthly,* was born and reared in Norfolk, Nebraska. The Pages, of the L. C. Page Publishing Company, are from Dixon, Illinois. Lillian Whiting, of course, has been here many years for the Chicago *Inter Ocean.* Henry Haynie, a Chicagoan, for twenty years a Paris correspondent for American dailies, is in Newton now. The assistant editor of the *Watchman* is Prof. Howard E. Grosse, an old Chicago reporter, and former professor in Chicago University. Horace Lorimer, a son of Dr. George C. Lorimer, so well known to Chicagoans, from his long residence there as pastor of Immanuel Baptist Church, is editor of the *Saturday Evening Post,* of Philadelphia.

And so the list grows. The success of these prairie comers in the Eastern literary field is the strongest tribute to the surprising progress of the West in almost every line of activity.

A short-lived strike was that of the Boston bookbinders. For some time the binders have been planning to make a determined stand for the shortening of hours from ten to nine. A few days ago, the six hundred blank-book binders went out on strike. They had to stay out but a day or two until their demands were acceded in full. Members of the labor unions feel much rejoiced over the satisfactory termination of the trouble.

The Boston *Advertiser* building was gutted by fire recently. Three proofreaders lost their lives by suffocation and the entire *Advertiser* force, in fact, had the narrowest of escapes. Typographical Union No. 13 has just received word from E. A. Grozier, publisher of the Boston *Post,* that he will contribute $500 as a purse of aid to the families of the three unfortunate men. Editor Grozier's act is a cheerful reminder of the fact that kindness and charity still exist.

BEENSON BROWNING.

GEORGE WAS SURPRISED.

London *Tit-Bits* tells the story of a lady, whose husband is the editor of a small country newspaper, and who said to him one day: "Typesetting is so easy to look at. I know I could do it just as well as anything. Do let me try it."

Although the editor is his own foreman and compositor, he did not accept this offer at once. But his wife was in the office alone when a wedding notice was brought in.

"Oh!" she said gleefully, "I'll just set this up and slip it in the form, and won't George be surprised when he sees it in print?"

It therefore appeared as follows in the next issue of the paper:

maRRIED: at Hcirst cHucrh, on wenday Sept¡ 9 5981 Mr! Puho jacknos to mi78 ka ly naRt.u¿ the Cersm Gy— was Seffron by Revv.mR Decen Inn the resence oF a large numer of FReidsn of the gnuoy couple & was a BeRyy joyful Occasino. Mr. andD mrss will Be at Hoem to the.r fri,s at 2x HaPt Trae8 Vyere in het wne reay.

THE COST OF CYLINDER PRESSWORK.*

BY ALEX. FITZHUGH.

THERE is probably no other item that we sell in which custom, rather than cost of production, has been allowed to set the price, as it has in presswork.

Not long ago I found a competitor running twenty thousand of a heavy cut form on 32 by 44 paper for 90 cents per thousand. "Do you make any money on that?" I asked. "I don't suppose I make much, but Smith offered to do it for 82 cents, and if he can do it for 82 cents I ought to make a little at 90 cents." His answer convinced me that neither he nor Smith had ever actually computed the cost, for the job was costing over 90 cents a thousand. Nor are they the only sinners. We work ourselves to weariness, year in and year out, seeking and doing presswork, yet most of us take it without an intelligent idea as to what it costs. Could children well be more foolish?

To make clear this point of cost, I have spent months in collecting figures and facts. I have made my estimate conservatively and carefully, and the results reached are, I believe, entirely trustworthy. To arrive at the elements of cost in cylinder presswork, let us take an average pressroom containing say three cylinder presses, costing originally as follows:

One 42 by 56 bed	$3,500
One 32 by 44 bed	2,700
One 28 by 42 bed	2,000
Miscellaneous items in room	300
	$8,500

What is the average life of these presses, according to the best authorities? About twelve years. At the end of this time they will, perhaps, sell for 15 per cent of original cost, or $1,275. We are then going to expend $8,500, less $1,275, or $7,225, in twelve years; in round numbers, $600 a year. In other words, for us to be able to replace the presses in twelve years, we must get $600 a year out of them, and this is our first cost element.

Now we could put this $8,500 in any one of a dozen safe places and have it return us, without effort on our part, 6 per cent a year, or $425; therefore, when we tie up $8,500, we are giving up $425 that we could earn without effort. So as our second element of cost we enter interest, $425.

The next most apparent element of cost is labor. What does this cost? First is a foreman; he will have to be paid at least $18. The full complement for each of our three machines is a pressman and feeder to each, but in most well-managed offices this is reduced to two pressmen and three feeders; and in the inevitable dull days this quota is still further reduced by "laying off" one or more men. If we take the year's average, therefore, at two pressmen and two feeders for the three machines (counting the foreman as one pressman), we are near the actual labor cost, which will figure out about as follows:

Foreman	$18
Second pressman	12
Two feeders at $8.50	17
	$47
Boy for cleaning, etc.	3
	$50

Fifty dollars a week is $2,600 a year, but to be conservative we will suppose an extra careful foreman who (blessed be the day) does not scruple to lay a man off even for half a day when slack times demand, and so cuts down our labor. Let us



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

PERFUMES WAFTED BACK FROM FIELDS OF CLOVER.

*Paper read before the Master Printers' Association of Des Moines, Iowa.

deduct ten per cent from our labor cost then. Ten per cent from $2,600 leaves $2,340, the amount for one year.

Next to labor comes rent. The only fair way to get at this is to estimate the per cent of the total floorage your pressroom occupies and take that per cent of your total rent. This item varies widely. Some pressrooms are cramped, some take up too much room. The average Western office using three large cylinder presses will have a floorage of at least eight thousand square feet, counting one main floor and a basement or upper floor for storage purposes. Of this the press cylinder room ought not to occupy over one-eighth, or twelve and one-half per cent. The rent will again vary. The firm may be in the suburbs and paying only $60, or in the heart of the city and paying four times that. Let us take it, however, at $100 a month. Some of us will think this high, some low, but it is probably as fair for an average as any. One hundred dollars

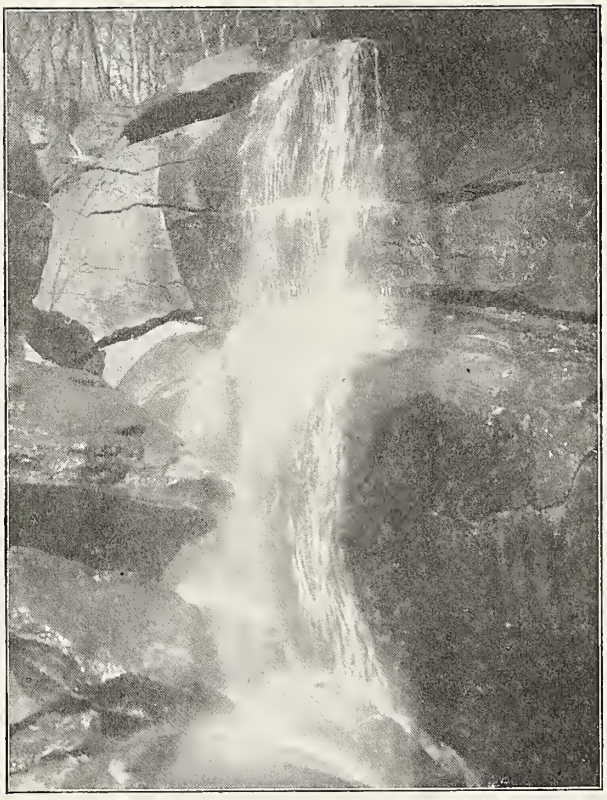


Photo by A. H. McQuilkin.

RAINBOW FALLS, HICKORY NUT GAP, NORTH CAROLINA.

a month is $1,200 a year, and twelve and one-half per cent of $1,200 is $150, which amount we put also in our cost column.

After rent comes power. This varies, of course, greatly with the season. A fair estimate for the year, based on either steam power or Edison electric service, I believe to be $9 per month for a small cylinder, $11 for the second one, and $14 for the large, making a total of $34 per month. Some months this will amount to fifty per cent more than others, and others to thirty per cent less, but I think the average a fair one. So we add $34 a month, or $408, to our cost.

Next comes the maintenance of our three presses. Under this head I include such items as rollers, manila for cylinders, paper for overlays, oil and small repairs. I also include all black ink under 30 cents per pound. As colored inks are usually charged extra for, they are not included. The least we can take this item at is $225. Oftentimes with poor management it means $300. With inefficient workmen, which means breaks and wearouts, it may mean $1,000.

Last, but not least, comes the pressroom's share in cost of general superintendent and miscellaneous expenses, such as advertising, bookkeeping and collecting, heat, light, janitor, commissions and the thousand little things that combine to keep our pockets empty. What proportion of this can rightfully be charged to the pressroom? Just such proportion as the pressroom bears to the total investment. Now, the imaginary office we are considering has three cylinders, investing $8,500. Others things being equal, it is probably capitalized at from $18,000 to $25,000. Let us take it at $20,000 as about fair. Then the pressroom represents forty per cent of the whole investment, and we proceed on this basis to charge pressroom cost with forty per cent of the above noted expenses.

The cost of superintendence in the well-managed office of $20,000 invested is not less than $2,400. If the proprietor is hiring his superintendent he must pay this to obtain results. If he is doing it himself, and successfully, he is worth it himself. He could go to work for someone else and get it. Therefore, in counting cost of his business, he must include the market value of his labor to that business, or $2,400. The cost of bookkeeping and collecting, getting business, lights, janitor, heat, etc., will not run under $2,000 a year. Indeed, this is a most conservative estimate. These two items amount then to $4,400, and forty per cent, or the pressroom's share, to $1,760, which neat sum closes up our long array of costs.

Now let us review them.

THREE CYLINDERS.

Wear and tear per year	$ 602
Interest on investment	425
Labor	2,340
Rent	150
Power	408
Press maintenance	225
Superintendence and share of general expenses	1,760
Total for three cylinders	$5,910
Cost per press	$1,970

Six legal holidays and fifty-two Sundays leave 307 working days of nine hours, or 2,763 working hours in a year. Dividing $1,970 by 2,763, we get 72 cents an hour as the average cost for every working hour in the year. But alas! We are not yet through with this fearful labyrinth of cost. This 72 cents represents the cost only on the supposition that your machines *are always busy*. Suppose one stands an hour — you are 72 cents out for every item in our estimate — original cost, interest, etc., is going on. Our situation in this respect reminds me of a little anecdote I recently heard of Senator "Billy" Mason, of Chicago. Mason was taking a friend home with him to dinner, and as they approached the handsome residence the gentleman stopped to admire it. "That is a magnificent place you have there, Mason," he remarked. "Yes," the other replied, glancing at it with an admiring eye; "yes, it is a handsome place, Johnson, but I tell you what it is, my boy: I can feel the damn thing drawing interest while I am still two blocks away."

You may say "our labor stops with the press," but remember we allowed for this. We only figured two pressmen and two feeders for three cylinders, and then cut down ten per cent, and still have 72 cents per hour. There is no escaping the conclusion that if your press stands one hour in ten, your cost is advanced ten per cent, or to 79 cents, and so on in proportion.

Now, about what per cent of the time are your presses busy? How many know? When I tell you sixty per cent some of you will be surprised, yet this is true.

The best statistics obtainable from a number of conservative men who have run cylinder presses many years, show that from forty to forty-five per cent of the time (that is, an average of four hours for every working day) the cylinder presses in the office with an ordinary run of work stand idle. In this time is included the necessary time for washing up every morning, which amounts to not less than forty-five minutes as a rule. Some of us will be surprised to learn that the lost time runs as high as it does. I can only say that a series of careful

reports kept over a period of several years confirm it in every particular, and when we allow forty per cent for lost time I believe we err by going too low, rather than too high.

To obtain the average cost, therefore, of an hour's work for a medium-size cylinder run by union labor, we must add to our 72 cents an hour just forty per cent of that amount, being the average amount lost each day. This forty per cent is 28 cents an hour, and brings us as a final total $1 an hour for the average hourly cost of each of the three cylinders.

Dividing this according to their size, it gives us an approximate cost of 80 cents an hour for the small one, $1 an hour for the medium-size one, and $1.20 an hour for the larger one — and that, gentlemen, in moderately good times and with fairly good management, is what your cylinder presses are costing you to operate.

INDIVIDUAL OFFICE STYLEBOOK FOR PRINTERS.

THE INLAND PRINTER has received from Charles W. Lloyd, foreman of the Richmond & Backus printing-office, Detroit, a copy of a very neat and convenient stylebook, gotten up for the express use of the compositors employed by that firm. The little book contains rules of punctuation, abbreviation, capitalization and many other things incidental to the work of the typesetter and make-up, and shows that the Richmond & Backus Company is extremely careful that its patrons' interests are well taken care of.

Some inquiry was recently made in THE INLAND PRINTER for a set of office rules governing employes. For the benefit of such of its readers as desire a sample set of rules, THE INLAND PRINTER reprints the following from the stylebook:

RULES AND REGULATIONS.

It is not our purpose to harass the compositor with a large number of rules. Do as you would have others do for you if you were in the position of a proprietor. Following are a few rules to which we call special attention. An infraction of any one of these will be considered a sufficient reason for discharge.

1. Punctuality and sobriety are first enjoined.

2. When distributing, put away, as you go along, all surplus quads, etc. Never allow a box to run over. There is a place for everything.

3. All material or tools used in common have their proper places. If you want a certain line of type, you usually go to its accustomed place for it; so also, for a leader box, a wood stick, or anything used in common. If not in its place, then it may be covering up (speaking of cases) some font of body-type which is constantly used — provided it is not covered up, in which event anything from "Brilliant" to wood type could or would be substituted in preference to putting the case back where it belongs. The result is that the case will remain there — everybody avoiding it — until finally some one is forced to put it away. This proceeding has often occurred in this office. *It will not be tolerated in the future.* As soon as you are through with a case (or anything used in common), put it away.

4. Avoid putting cases, galleys, mallets, planers, etc., on top of the type on dead or live stones.

5. Quad boxes must be kept clean. Do not throw wrong fonts into them. Put all wrong fonts on dead stone, calling stoneman's attention to them. Should a case be badly pied, call foreman's attention to it.

6. Smoking is not allowed at any time.

7. Those who desire to chew tobacco will be provided with cuspidors, which must be cleaned every other day. Spitting upon floors, walls, in waste-paper baskets, corners, will positively not be allowed. This rule will receive special attention. If its provisions do not meet with your approval, there is only one alternative.

8. Pied cases are a nuisance to everybody — and the source of a great deal of lost time. In this office it is impossible for one man to do all the distributing. Under the old system it was impossible to find out who mixed the cases. Hereafter not a line of type must go in a case until a proof of it has been pulled and the distributor's name and date marked on same. These proofs must be preserved. *There must be no exception to this rule without foreman's consent.*

9. Finally, observe neatness and cleanliness in all that you do. Keep your frames and alleys clean. Insist upon the boy removing all dirt. Instead of throwing paper upon the floor, put in waste-baskets provided for that purpose. Do not allow surplus material to accumulate on frames.

THE INLAND PRINTER is without question the peer of all printing journals.—*Thomas E. Abbott, Rossland Miner, Rossland, British Columbia.*

PROOFROOM
NOTES AND QUERIES

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

POSSESSIVE FORM.— H. W. S., Lincoln, Nebraska, asks us what is the proper form for the possessive of the name Sears. *Answer.*— One who accepts our decision will always write it "Sears's," and pronounce it in two syllables — Sears-es. This is the only way to assure understanding that the name is not "Sear." Goold Brown so decides, and so do many other grammarians, though many also say that the additional s should be omitted. No plausible reason for the omission is known to us.

LETTERS FOR MAIL ANSWER.—We can not afford to devote time to the answering of letters by mail only, mainly because so many requests come for such answer that compliance with all of them would mean doing a great deal of work for nothing. It is not fair to answer some and not others. It is not fair to expect a busy man to use the time needed for research, in order to make good answers. Therefore no letter will be answered by mail unless $1 is inclosed to pay for the work. Nine questions out of ten require much study to make the information what it should be.

SOME QUEER STYLES.—A fad of old-time custom still preserved on some newspapers is the printing of personal names in small capitals. It survives mainly in editorial articles, at least in the United States. One New York paper makes a distinction for which no reason is apparent, as follows: "An amendment by Mr. PLATT," and "the Platt amendment." Is not Platt the man's name in one instance as well as in the other? Of course the difference is because of attributive use in one expression and mere naming in the other; but is there any sense in such a reason for such a difference? Is not the use of small capitals silly in either case? Some other styles that seem just as unreasonable are abbreviations like A.D. and B.C., in small capitals; omission of space between the abbreviations in college degrees, as A.B., M.D., etc.; use of italics for names of books, and (not so frequent now as formerly) for names of vessels. Can any one give a reasonable reason for any of these?

A STYLE-BOOK.— If a book of rules could be so made that all printers and publishers, or even a majority of them, would adopt it, and insist that the rules be followed, the gain to all concerned would undoubtedly be great. It does not seem probable that this will ever be done. Almost everything that such rules would determine seems to be open to serious difference of opinion, and nearly every person seems to be only slightly susceptible to conversion through argument. A very neat little book of styles is "The Typographical Style-book: A Manual of Rules for Preparers of Copy, Compositors, and Proof-readers," by W. B. McDermut,

published by the University Printing Company, Bellevue, Nebraska. It contains seventy-six pages, and treats many subjects in a way that must be satisfactory to those who are willing to accept the compiler's decisions, although in some instances the necessity for condensation has resulted in treatment so meager as to leave one in doubt, which is unfortunate. The flexible cover is so severely plain that nothing indicates the right way to turn the book in opening, and one oftener opens it the wrong way than the right way — an accident that should be always made unnecessary by means of some identifying mark that would show which is the top of the book without having to wait until after it has been opened. Mr. McDermut says his book is not designed to supersede or interfere with any regular style which may be adopted for any particular work, but is intended rather as a convenient manual for the uniform guidance of compositors, proofreaders, and others, in those matters which are so generally overlooked in the preparation of copy. He also says that rules are laid down for spelling, compounding, capitalizing, abbreviating, punctuating, the use of figures, and many other matters wherein there is



Photo by McLain, Bluffton, Ind.

"THE MAN WITH THE HOE."

likely to be any considerable variation or irregularity, which rules, if followed, will unify custom to a degree that is thought otherwise impossible. Any rules, good, bad, or indifferent, would unify custom if followed by every one, so that the result can not be otherwise impossible. Fourteen pages are devoted to rules for spelling, though one simple rule would have covered the whole ground, namely, "Follow Webster," or "Follow the Standard," the latter being more fully adopted, because he advises spelling bromid, chlorin, etc., rather than bromide, etc. Rules are given for compound words, acknowledged as being mainly from Wilson's "Treatise on Punctuation," that are as satisfactory as most of such rules — which means that they will not be applicable by any two persons alike except in the case of the few words given as examples. The main difficulty arises from making rules depending on accent only, which leads to such disagreement between rule and practice as giving "proof-reader" with a hyphen (presumably according to the ruling that words with two accents take a hyphen, and "watermelon" without a hyphen, because it is said to have only one accent. As matter of fact, there is no difference, or if there is any, it is one that would dictate a hyphen in the second word and none in the first. The rules for punctuation are good, but some strange assertions appear, of which this is one: "'Bliss's Hall' means a hall owned by one person named Bliss; but when written 'Bliss' Hall,' it shows more than one person in possession." The second form given does not show more than one, but is merely the bad form in which some persons write the singular possessive. "Blisses" is the plural, and plural possessive is "Blisses'." Capitalization is fairly treated for those who have not an ingrained conception of the matter that is utterly different from that of the compiler. Abbreviations are rather more fully and better treated than any of the preceding subjects. Following them, to the end of the book, are directions covering a number of technicalities in composition, which are certainly useful, but with regard to which the compiler is at fault in saying that they are "not to be had in any other book."

On Learning Proofreading by Correspondence.— Many letters have been received asking for our opinion of a correspondence school of proofreading. We can only say that we do not believe in the idea of such teaching, because general success is inconveivable to us, especially with only a small number of lessons. A booklet from a certain school was shown to the superintendent of printing of a large publishing house, and this was his comment: "A humbug. Too ridiculous to be taken seriously if it were not for the fact that many innocents will be deceived by the *apparent* plausibility of the scheme." Following are some of the paragraphs in the booklet which are at least open to serious doubt:

"The methods of instruction and the course of study are such that perfection is obtained when the course is completed, and the graduated student has thoroughly mastered the art and science of technical proofreading, and is capable of filling the most exacting position." And all this is promised in twelve or fourteen lessons, to persons of ordinary intelligence and common education, with no previous training! What do our readers think of it? Please tell us.

"Vacancies and new positions are daily created by the scores and scores where sobriety, industry, punctuality, and a clear head are always sure to find a responsible, desirable, and remunerative situation." Does any one know a first-class, sober, industrious proofreader who ever was unemployed? The writer remembers a sad time when he thought he was such a worker and would have been glad to get any work.

"Of all the trades and professions, not another one offers such inducements as does proofreading." Bosh!

"Proofreading is a learned, honored, and highly respected profession — decidedly the most intellectual and cultured of all trade professions, and therefore commands the highest average salaries."

"By our course of home study, usually requiring about fourteen weeks, proofreading can be thoroughly mastered."

"From an intellectual standpoint, the proofreader is the equal, and often the superior, of the average physician or attorney. And from a financial standpoint, the proofreader can and does earn the most money, and does not have to work so hard for it."

"The compensation of proofreaders runs from $15 to $50 per week in cities, the average proofreader receiving about $25 per week, and being in large demand and small supply."

"The thoroughness of our work has become proverbial throughout the nation, and the increasing frequency of promotions among our students to positions of importance, due to their increased efficiency, is causing managers, foremen, and employers everywhere to look toward our graduates as possessing the best qualifications."

The writer is sorry that he can not send his opinion of such extravagant assertions to every one who will ever read the booklet. He certainly would never advise any one to pay for the course of lessons.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO BRUSH out the magazine; don't pour oil or benzine down the channels.

THE Imperial Printing-office, at Berlin, Germany, has installed the Linotype.

THE Monoline will be exhibited at the Pan-American Exposition and also at the Glasgow (Scotland) Exposition.

TEN Linotypes have been shipped to *La Naçion,* Buenos Ayres, South America, the leading newspaper of the Argentine Republic.

THE *Morning Telegram,* Winnipeg, Manitoba, has recently moved into the Stovel building, and has installed three Rogers Typographs.

Echo de Paris, the largest newspaper office in Paris, France, has recently been fitted up with a complete installation of two-letter Linotypes.

THE Monoline is now in use in Australia, four of them having been shipped there by the Canadian Composing Company (licensee of the Monoline Composing Company).

THERE are fifteen Linotypes in the City of Mexico, six of them in one office. Mexican operators average about five thousand ems an hour and receive 5 pesos a week ($2.50).

JAMES J. VANCE, who is known as widely as he is favorably to the Eastern trade, is now representing the Unitype Company in that section, with headquarters in New York.

THE Unitype Company has reason to be jubilant over the fact that its sales have reached an average of one Simplex per day, when it is but little over two years since the first one was installed.

A BOOKLET sent out by the German manufacturers of the Monoline, at Berlin, Germany, shows the various matrix faces cut for use in this machine, and attached to the rear cover is an envelope containing a sample Monoline slug and one of the matrices used in its production — a strip of brass with twelve matrix characters on its edge. The slug has a deeply cut, sharp face.

THE manufacturers of the Linotype in England have spent over $1,000,000 in establishing training schools for operators and machinists. More than nine hundred offices in Great Britain use the Linotype.

THE Appeal Printing Company, 14 Vesey street, New York city, has in operation in its office an Empire typesetting machine with the Des Jardines automatic justifier attachment, which is giving good results.

THE well-known Parisian printer, M. Paul Dupont, has ordered no less than eighty Linotype machines for his printing-office at Clichy. Twenty-two have already been delivered, and there is much gnashing of teeth in French "comping" circles.

SECRETARY BRAMWOOD, of the International Typographical Union, is collecting data in regard to scales of wages, etc., for machine operators in offices under the jurisdiction of local unions. This information will be published by the International Union as soon as the reports are completed.

THE Unitype Company is preparing to exhibit its Simplex typesetters at the Pan-American Exposition, Buffalo. Its space is at the north entrance of the Graphic Arts Workshop, which is near the Elmwood gate of the Exposition grounds. The exhibits in this building will be of especial interest to printers and publishers.

THE German typefounders complain of the injury being done to their trade by typesetting and casting machines, of which over one thousand are now in use in Germany. Newspaper proprietors have reduced their orders considerably for type, and at a recent congress of the trade the mechanical comp. was discussed at length.

AN invention for automatically lighting up Linotype machines at any hour has been placed on the English market. With one of these contrivances fixed to the gas supply, the attendant on leaving off work has simply to set the dial-hand to the proper hour, the gas being automatically lighted under the metal pot at the hour indicated.

"APPRENTICE," New Orleans, Louisiana, asks: "Are apprentices working in a union office which uses typesetting machines permitted to practice on them?" *Answer.*—According to the laws of the International Typographical Union, regularly employed apprentices in machine offices are privileged to practice on machines during all of the last three months of their apprenticeship.

FOR convenience of printers and publishers on the Pacific coast, the Unitype Company has opened an office at 330 Sansome street, San Francisco, where Simplex one-man typesetters may now be seen in operation. It is in charge of W. M. Kelly, who has long been known to the trade of that section. If the publishers of the Far West take to the Simplex as promptly as did their Eastern brethren, the Pacific slope will soon be dotted with them.

IT is evident that the small-city daily without a typesetting machine is handicapped to an extent which is being rapidly appreciated in the production of late-news matter. The Washington (Iowa) *Democrat* realized this recently and had reason to congratulate itself on the possession of a Simplex composing machine, which enabled it to publish an important legal decision in full in an edition issued at 3 o'clock on the day the case was decided, scooping, as they claim, every paper in the State.

WOULDN'T THAT JAR YOU?—A printing-trade journal of recent date contains this jewel: "An expert operator and machinist recently said of the Mergenthaler Linotype: 'It is a wonderful machine, miserably constructed. It revolutionizes an office first in the work it does and then in the confusion it causes by getting out of order. If it runs two hours without a

breakdown it is doing uncommonly well.'" That old Spanish proverb, "It is a waste of lather to shave a jackass," applies with peculiar emphasis to this self-styled "expert's" contradictory drivelings. The "fool-proof" machine has not yet been invented.

ANOTHER RECORD.—A letter from the Crookston (Minn.) *Journal* says: "The operator-machinist in this office, A. E. Lyons, in ten hours last week, set an average of five thousand ems per hour solid brevier, and during that time did not make a single error in composition. Do you consider this a record worth mentioning, or are such occurrences common? An expression from you would be greatly appreciated." *Answer.*—This is certainly a remarkable performance and noteworthy alone for the amount of type set of solid brevier. It is doubtful if many operators can show the equal of ten hours' composition without an error—but as to who read the proofs, deponent saith not.



Photo by R. Henry Scadin.

VALLEY VIEW, FROM DUNN'S ROCK, BREVARD, NORTH CAROLINA.

THE DISTRIBUTOR BOX.—"Kansas Farmer" sends the following suggestion, for which we thank him: "I wish to add another point to your answer to 'Subscriber,' Nashville, Tennessee, in the March number. If the remedies spoken of fail to keep the ears from bending, look to the matrix lift cam, and if it has worn at point where it engages the lift to raise it, it will not perform its work at the proper time, thereby allowing matrix to strike thread of distributor screw instead of going up to its proper position between the threads. The next time the lift goes up it will take another matrix (if the first was a thin one), which leaves the impression it raised two the first time." In case the trouble lies in a worn cam, by attaching a light spiral spring to the top of the lift cam lever and the other end of the spring to one of the screws in the side of the box so as to draw the roller close against the left-hand side of the cam, the cam will run a long time without necessitating renewal.

OUR EMPLOYMENT BUREAU.—Our list of available Linotype employes has proven a valuable feature in a number of instances during the past month, where it has been the means of supplying competent men in the most direct manner to employers whose needs were urgent. Our method is to select from our list a number of names of employes whose abilities correspond to the requirements of the employer seeking help, furnishing him with their address, references and statement of ability, leaving the question of wages to be determined between the principals. Where a specific salary is offered, our list shows which of those registered will accept this as a minimum. We have had calls from fifteen States for men and have been able to recommend help from near-by towns and cities in many instances. If those Linotypists who are registered on our list will immediately notify us upon accepting a position to withdraw their names, the annoyance and delay of recommending help already satisfactorily located will be eliminated. Machinist-operators are in demand, and scarcely one of this class on our list but has been referred to an inquiring employer.

A QUESTION OF PIECE SCALE.—M. E. Brown, proprietor of the *Moon*, Battle Creek, Michigan, writes: "We are running our Linotype machines nights on job composition and the men prefer to work by the piece. I write you to inquire, as you are standard authority on such matters, what is the usual percentage of the hand price for composition paid for machine work under the same circumstances. For instance, if hand composition is 25 cents, would you pay a machine operator 5 or 6 cents, or more, for machine work. We have agreed to refer the matter to you. Also please state whether it is customary for the operator to make one change on the machine or whether he is simply paid for keyboard work without machine changes, and is he supposed to put slugs in the corrected matter?" *Answer.* The usual percentage for machine piece work is one-fourth the hand rate, though we know of no scale lower than 7 cents. Type larger than brevier is usually charged a cent or two per thousand more than the smaller sizes. Operators working on piece work charge time for making changes of machine or for other lost time not their fault or not due to their own carelessness. They are supposed to correct their proofs, which, of course, includes putting the slugs in the corrected matter.

ALIGNMENT FACEWISE.—The Union Printing Company, St. Joseph, Missouri, says: "We have been having trouble for some time with the face on our Linotype slugs. We enclose herewith a printed slip which will show you about how it works. You will note that some of the letters appear to be high. We have tried various means to have it remedied and several times appeared to have it in good shape, but the face eventually works off and gives a poor impression, about like that noted on sample." *Answer.*—The sample sent shows a number of high letters in the lines, the result of the matrix line not being aligned facewise before the cast occurs. The mold disk should lock up firmly against the line of matrices, this being regulated by the eccentric pin in the mold slide lever roller which runs in a groove in the main gear cam of the machine. Of course, if ears of matrices are battered or lengthened by hammering or other misuse, they can not align facewise.

RENEWING METAL.—A subscriber writes as follows regarding the renewal of metal: "We are told that 'moderate additions of tin, lead and antimony' will keep Linotype metal in good condition. Will you please tell us the proportions of the original metal, and then what proportions of lead, tin and anti-

mony to add to every hundred pounds of metal to keep it in good shape? How often should it be added, etc.? Is there a book published that handles the Linotype metal question?" *Answer.*— Manufacturers of Linotype metal use different formulæ in mixing their product, the secret remaining with them. As a general statement, it may be said that those manufacturers who use the highest percentage of antimony and tin in their metals are the safest to patronize. These ingredients cost many times the market price of Linotype metal, so really good metal can not be bought at the prices quoted by some manufacturers. A ten per cent addition of antimony and tin every six or eight months will keep it up to standard. The safest way is to send a sample slug to the manufacturer, who will supply the proper amount of renewing metal to replace that lost by constant remelting. A method of purifying Linotype metal was given in this department last month. The "Linotype Manual" is the only book we know of which treats this subject.

How to Get a Solid Slug.— Leon Hanlon, Ocala, Florida, who has charge of a Linotype in the everglades, writes: "Your invitation to contribute something to the Machine Composition Department is cheerfully accepted. After I had made a graceful exit from the factory, returned to where I came from and got my machine up and going, things went along smoothly for some time. Various minor troubles disturbed my sleeping thoughts, it is true, but the machine hummed a merry tune in daytime, and no serious breakdown had occurred. One morning I began to have slugs with ragged bottoms — hollow and shell-like, you know. I knew how to fix that, of course. I ran my metal colder; and colder; and colder. And the slugs were more ragged than ever. Then I sat down to think over the matter. After ten minutes of this very hard work, an idea came to me. I looked at the air vents in the mouthpiece. Sure enough, they were choked up with metal. I took a pin and cleaned out the vents, after which I mixed oil and graphite and rubbed the preparation all over the mouthpiece, getting it well in the vents. I then wiped the mouthpiece off with asbestos. My next slug was a beauty, solid and firm. The condition which makes my plan serviceable does not occur often on a well-kept machine, but I give my discovery to my fellow-craftsmen for what it may be worth. I did think of selling it to the Linotype Company for a couple of millions, but did not know what to do with the money."

To Prevent Slugs Sticking In Mold.— George H. Thebus, operator-machinist on the Belleville (Ill.) *News-Democrat,* submits a description of a device to remedy a difficulty which should not exist — sticking of slugs in the mold. He says: "I make a transverse groove in both sides of the ejector blade and drill a number of holes through the blade at this point, sewing a piece of oil-absorbing material, preferably felt, in the groove so that it will extend slightly beyond the surface of the blade on both sides. I make the grooves in the blade far enough back so that the felt will not project beyond the face of the mold when the ejector is forward, and do not extend the felt beyond a quarter of an inch of the bottom of the blade. By oiling this felt before starting a run, no sticks in the mold will be experienced. It will be found necessary to put on new felt about once a week, but this can be done in a few minutes." This arrangement might be applied to thick ejector blades, such as long primer or pica, but to cut grooves in nonpareil or brevier blades and then further weaken them by drilling holes through them, would cause disheartening mishaps. Some machinists use blue ointment in their molds to prevent sticks, but any trouble with the ejectment of slugs that these methods will remedy would better be treated by removing the mold, taking it apart and cleaning the mold cell and grooves and polishing with graphite. This method is rather more feasible than to groove, drill and sew felt into the hundreds of ejector blades used in even a small book-machine plant. Better to use the felt or other fabric to wipe the oil from the clutch pulley.

An Admirer in the Antipodes.—James A. Burke, overseer of the *Sunday Times* and *Referee,* of Sydney, New South Wales, Australia, is an admirer of The Inland Printer, as is evidenced by the following letter: "Accept congratulations from a member of the new commonwealth for your admirable production, now becoming a *sine qua non* of the Australian printer's life. The Inland Printer is a whole technical curriculum in itself — practically the only work required by the printer, young or old. All branches of the trade are treated in such an expert, concise and scholarly manner that to study it is to learn the business, root and branch. Your latest articles on the care of the Linotype ('The Machinist and the Operator') fills a 'long-felt want' in this country, where Lino. plants are being put in almost every day. We have now sixty machines in this colony, as well as a couple of Monotypes. In our office we run four American duplex Linos., and require another to cope with our product, but owing to the sale of the British rights to the London company, we are compelled to purchase from the English manufacturers. The average output of each machine is from twelve to fourteen thousand ens per hour, without phat. So, you see, we do fairly well. Since



HERBERT L. BAKER.
The well-known General Manager of the Unitype Company.

the erection of the machines, three years ago, we have not had the least trouble with them. We cast all our borders, dashes, etc., on the Merg. The time system prevails, the rate being £5 10s for forty-eight hours or under per week. The piece scale is 3d to 3½d per thousand ens."

Transpositions.— C. W. Reed, Rochester, New York, describes a method he adopted to avoid transpositions of spacebands and matrices, which had been annoying him previously. He writes: "The main remedy has been in lowering the end of the channel plate containing the lower-case matrices, thus giving the verges perfect freedom of action, which they did not seem to have previously, owing to the keyrods setting too close to them and retarding their upward move-

ment. This change eliminated seventy-five per cent of the trouble. What remained was treated 'locally.' For example, the lower-case f and n were the last to succumb. In the case of the f, smoothing the mouth of the channel at the point where the lower lug of the matrix had worn a slight depression, was sufficient. In the case of the n, we applied a remedy which I think is novel, though you may have heard of it. The keyboard cam stop pin controlling the cam in question was bent slightly inward, allowing the cam to come to rest in a position slightly in advance of its normal one. Of course, when it dropped to the rollers, it was just that much farther on its way around and the reed received its upward motion sooner, allowing the n to respond more promptly. This is the theory upon which we worked, and as the trouble with that particular letter has ceased, we attribute it to the above remedy. While we have succeeded in getting rid of most of the trouble with transpositions, we still find them scattered here and there through the proof." Will the readers of this department send in their ideas of the best way to overcome this difficulty of transpositions?

THE PRINTER — PAST AND PRESENT.

The printer — past and present — the men of the then and now:
They lorded the case in the days gone by — we at the keyboard bow.
They were the kings of their chosen sphere, and wielded a rigid sway;
While we — we're not kings, to say the least; there are no kings today.

* * * * * * * * * *

"What a fall is there, my countrymen!" quoted the old-time printer,
As he strolled into the composing-room one stormy day this winter;
"It saddens my heart, it sickens my soul, to note the havoc done —
Where once six Richmonds took the field, my eyes behold but one.

"How I long for the good old halcyon days — the days when the Linotype's click
Was a sound unheard in a land where men still clung to the shooting-stick.
Old-fashioned, you say; well, maybe we were, but let me tell you, son,
The times were poor when we couldn't pull three dollars where you make one.

"Why, lad, I've seen in this very room, on many a Saturday night,
Strings that would make your young head swim — I tell you, 'twas a fright;
And what with ads., and bonuses, and pickups by the score,
We made things hum in the good old days when the has-beens had the floor.

"I've butted the road from the coast of Maine to the mountains of Tennessee;
Held cases galore, from the 'Frisco *Call* to the home of the Omaha *Bee*.
In nigh every town in this broad land I've lighted my corn-cob pipe;
But all that's gone, to return no more — yonder looms the Linotype.

"Well, what's the use of complaining — kicking won't bring those days back;
I'm nearly due to throw in my last case and hang my stick in the rack;
Still, I can't help thinking of those old times — the days that I have seen —
When the printers' work was done by men, and not by a blamed machine."

—*Edward S. Kern, in the Quad Box, Minneapolis, Minnesota.*

PATENTS.

Last month there was referred to in this department a patent describing a buffer for preventing one Linotype matrix from injuring the wall of the next matrix at the point of assembling. We now have to report two more patents for the same purpose, by John R. Rogers, Nos. 669,400 and 669,401. In the first named a guide is placed above the star wheel to deflect the downcoming matrix, and in the other a stop is used for the same purpose.

Frederick Wicks, of England, inventor of the rapid type-casting machine known by his name, has taken out an American patent, No. 669,405, on an improved form of pump for use with his machine.

A machine for supplying metal automatically to the casting pot of a Linotype or similar machine is the subject of patent No. 670,329, taken out by Otto Schonauer, an Austrian. The metal is cast in the form of small rollers and put into a hopper, from which the rollers are slid one by one into the melting pot at any prearranged slow speed.

David Hensley has devised a form of spacebar for a Linotype machine, having a shield on one side in order to present a smoother surface. The patent is numbered 669,831.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

A MAN AND A COLLAR-BUTTON.

A POET OF THE BINDERY.

Mr. Larry Neyfee contributes to the *International Bookbinder* a column of well-finished verses entitled "My Sweetheart," with a half-tone portrait of a very attractive woman. Mr. Neyfee takes the reader into his confidence and imparts a good amount of private information that under some circumstances the other party to the contract might blushingly object to. For instance in the attached stanza:

I see her every day,
From her I can not stray,
She always shares my troubles and my joys;
My confidence she keeps,
Ev'ry night with me she sleeps,
She's the mother of four bouncing baby boys.

But Mr. Neyfee judiciously adds a postscript verse to the effect that his sweetheart is his better half, and under these circumstances we extend our most cordial felicitations.

AN OWL IN A PINE KNOT.

A peculiar freak of nature and a coincidence almost as remarkable was recently described by the New York *Sunday Press*. The firm of Albert Nathan & Co., manufacturers and dealers in printing-inks and bronze powders, 148 Worth street, New York, use a picture of an owl as a trade-mark on each package of their goods. When one of their packing cases was emptied not long ago there appeared at the bottom of the pine box a well-defined image of an owl's head in the wood. By the courtesy of the above-mentioned firm we are enabled to give our readers a view of this freak.

PRESSROOM QUERIES AND ANSWERS

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

EDITOR'S NOTE.—After an absence of nearly a year in Russia and other countries, the writer desires to announce his pleasure on again resuming the direction of this department, trusting that in doing so he may be of help to those directly interested.

COMPLAINS ABOUT TROUBLE WITH ELECTRICITY.— S. H. R., of Hamilton, Missouri, is another of the many complainants against the intrusion of electricity into the pressroom. Hear him: "We run a six-column quarto on a Potter cylinder and use ordinary news paper. For several weeks we have been troubled a great deal by electricity in the paper, which interferes with the delivery and also the handling of the papers when printed. What is the best method of remedying this?" *Answer.*— Store your paper in a warm place. Sprinkle the pressroom floor with boiling water, or spray it occasionally with live steam, if you can do this conveniently or at little expense. Read article on this subject in this issue by Mr. R. O. Vandercook.

MACHINE OIL ON COMPOSITION ROLLERS.— L. H. W., of Columbia, Georgia, in renewing his subscription, says: "I desire to ask a question regarding rollers. What effect has machine oil on them? When we close the pressroom we cover the plates or disk and rollers with oil. Does this preserve or injure the rollers?" *Answer.*—It preserves the surface and nice sensitiveness of the face of the roller. It is about the best thing we can suggest for the proper care of composition rollers in any kind of weather; besides it is easily rubbed off, and by carefully rubbing over the face with a slightly dampened sponge dipped in clean water work can be proceeded on without delay. We would recommend that the disk and form be washed off with spirits after the day's work has terminated.

PRINTING ON LEAD-PENCILS.—W. B., of Terre Haute, Indiana, wants to know the address of any one building machinery for printing on lead-pencils. He also wants information as to how such printing is done. *Answer.*—The necessary machinery for such work is built to order — some of the lead-pencil makers building their own machines from special patterns. Such machines are expensive. An ordinary method is to make an electrotype; fasten this to a firm wooden table, with grooves on either side, in which a strong cover is moved backward and forward to *roll the unprinted pencil over the form.* These must grip the pencil firmly and press it into the letters on the electrotype. A composition ink roller and space for distributing the ink on the table is also necessary. Good quick-drying job ink is used, whether black or blue.

PRINTING TINTS ON ENAMELED PAPER. — G. W. M., of Baltimore, Maryland, says: "I read THE INLAND PRINTER, particularly its pressroom articles. A pressman by occupation, I would like to have some information as to how to work ink on the sample of paper submitted. I may add that I have used lots of different inks and ingredients on glazed paper, including copal varnish, linseed oil, litharge, japan dryer, etc., but all would rub off, just as the ink on sample does. Please give me some information on this matter." *Answer.*—Your sample shows that you have not exerted sufficient force of impression on the form to set the tinted ink into the fine surface of the paper. Any of the driers named by you should have held the ink to the paper if given a proper treatment on press. Try a little stronger impression when printing on highly enameled stock. Do not reduce white ink too much with thinning varnishes; rather work into it a few drops of castor oil, with about a like quantity of dammar varnish or venice turpentine.

THE "Practical Colorist" is the title of a new work issued by the Owl Press, of Burlington, Vermont, and compiled by Mr. Frederick M. Sheldon; size, imperial 8vo, of 238 pages, and bound in strong cloth; price, $8. Partial contents of the volume embrace the following headings: Color Laws; Color Modified; Harmony of Colors; Harmony of Type; Cause and Effect; Mixing Inks; Overcoming Trials of Pressroom; Embossing; Make-ready; Rollers; Electricity in Stock; Colors in Jobwork; Colors in Newspaper Work; Three-color Processwork; One, Two, and Three Color Work, with numerous illustrations in demonstration of the texts treated upon. The "Practical Colorist" is literally a pathfinder for use in the composing and press rooms. It treats three-color processwork in detail as well as other varieties of work, and is invaluable to the young craftsman. Sample pages and full information sent on request. Agents are wanted by the publishers in every city; apply as above. The work is well worthy of ownership and should be in the hands of all in quest of up-to-date information.

ABOUT GOLD BRONZE ON HIGHLY GLAZED PAPER.— H. E. McC., of Los Angeles, California, writes: "Please find enclosed sample of enameled stock on which we print solid blocks or cuts. As you know, an ink of sufficient body to be indelible on this stock will tear coating off, and if I reduce the ink I destroy both the body and the sticking quality of the ink. Please inform me how I can best print these solid blocks on this coated stock, without tearing the coating off, at the rate of one thousand per hour." *Answer.*— Read advice given to G. W. M., of Baltimore, in this department. Especially, procure a free working yellow gold size that has been well ground and which will cost about $1.50 a pound. Use this so that the solid block shall be covered a little fuller than if worked in black or blue ink. Apply a fairly strong impression on the solid block — just as if making ready for a solid black or blue. Carry the ink as suggested and apply the bronze while the size is moist, *rubbing in the bronze*, with a quick, light burnishing movement. You may notice on your sample that the lines of type are immovable, simply because enough impression and size have been applied. If convenient, use glue and molasses rollers on such work.

USE OF FRENCH CHALK; JOBBER PACKING, ETC.—W. A. C., of Bishop, California, writing to us on another matter, says: "A correspondent in your January number advises the use of French chalk to prevent set-off from tympan. Having used it

for years, we find it very convenient for dusting on tympan sheet after taking an impression thereon. On a long run where fresh ink from a previously printed side is pressed against a tympan, the chalk should be applied frequently to be of any use. What kind of a tympan or packing should be put on a jobber for working linen paper — say the ordinary run of typewriter letter-heads? We have tried all kinds, but have not yet found just what is best." *Answer.*— French chalk is handy on short runs, but for long ones we prefer an oiled sheet of glycerin, vaselin, lard or good sperm oil. Relative to make-ready for linen papers, we suggest bringing up all low places in form first by underlaying; then "spotting" over all the defective parts on the tympan make-ready sheet. After this is finished, draw a hard smooth sheet over it. Let the make-ready of the tympan be hard; after all these have been attended to, raise the two or three top sheets and withdraw from under them a thin sheet of cardboard or pressboard previously put there and substitute for either about three sheets of ordinary book or good newspaper stock; draw down and fasten the tympan sheets, and the press is ready for gauge pins, etc. Use a quick-drying job black costing about $1 a pound.



Photo by A. H. McQuilkin.

HOME OF THE TROUT, HICKORY NUT GAP, NORTH CAROLINA.

Printing with Gold Ink.— F. H. W., of Warren, Ohio, has evidently had failure as a reward for his inexperience with gold printing-ink, if we may judge by the specimens sent to us, which are indeed very bad from such ink. He says: "I enclose you samples on two kinds of paper, which are supposed to be printed from gold ink. I am not satisfied with the result. It does not look like gold ink to me — it does not look like the bronzed label No. 3. Perhaps I expect too much from the ink. It dried too fast on the press, so I put into it a small quantity of ink reducer, which stopped the drying only; then I put some gold bronze on the press and run the press so as to distribute this, but without success; so I gave it up as a bad job. The ink came from a reputable firm and cost $1.50 for a quarter-pound tube. My rollers were in good shape; the press was a No. 3 Standard. Hope you will inform me where my trouble was." *Answer.*— Gold ink, to be good and work freely, should be fresh, and it should always be stirred up in the can before use. It was not possible to do this in a tube. Your printed impressions show a well made-ready form; but there is no gold on the paper. It is possible that the ink was not just right or that your rollers were too new or fresh to take up the gold metal and lay it on the form properly. Gold ink is made to dry with a fair degree of haste, because of its heavy metallic nature, otherwise it would be unsatisfactory. Indeed, many complain that it does not dry quick enough when printed on stock. You did wrong in mixing into it ink reducer; better had you washed up the press and rollers and applied the ink when you were ready to proceed printing the job. A few drops of glycerin would have been preferable to the ink reducer, as glycerin does not dim the luster of the gold ink. We recommend making ready the form in the usual way *before applying gold ink* on the press. After this has been done and paper is also ready,

take out form and distribute the ink. After replacing the form work should proceed without delay. Keep the press running, except when putting on ink, and you will have better luck next time.

Steel-die Stamping on a Platen Printing-press.—Regarding an opinion given on this subject lately, C. I. McI., of St. Louis, Missouri, writes: "In your February edition you informed a person under this department heading 'that steel-plate monogram stamping could not be done on job presses.' I enclose samples of such work for inspection; the samples were made on an 8 by 12 Gordon press. I made the dies ready at noon hour and made the prints without setting the guides. Monogram work can be done on job presses as fast and equally as good as can be done on engraver's hand presses. The work is done just as steelplate pressmen do it, except that you wipe the 'tab' over the die instead of wiping the die over on the 'tab'; in other words, the pressman holds the 'tab' of paper in his hand and wipes the ink off the face of the die without taking the form from the press. It requires two persons to perform such work as spoken of — one to put the ink in the die and wipe off the face of the die, and the other to feed the stock." *Answer.*—The samples sent us are really equal to that done on the steelplate printing-press, and serve to show that the ramifications of the job press have not been proscribed as yet. Two other samples of similarly printed work have been sent to the editor as a further proof that steel-die printing on Gordon presses is not only possible, but (as our correspondent adds), very simple. The two samples referred to are from The H. O. Shepard Company, of Chicago. We are gratified with the result of the inaccuracy of opinion given in the February issue, for it has brought to light, in a very positive manner, the fact that superior die stamping can be done in the printing-office as well as many other branches of reproduction conversant to the letterpress pressman. It should be apparent that if embossing can be done on job presses, why not steel-die impressions? We are obliged to C. I. McI. for his prompt correction and for the clear explanation which he has furnished regarding the method of doing such work. It should be of much value to many.

ELECTRICITY IN PAPER IN THE PRESSROOM.

Considerable has been written on this subject already, which has appeared under this department heading, and doubtless much more can be contributed by the friends of the pressroom. We have lately received a very valuable remedy for freeing the pressroom from the annoyances of electricity in paper, discovered by Mr. R. O. Vandercook, president of the *Evanston Press,* Evanston, Illinois, which we give. Only the lack of sufficient space prevents our publishing Mr. Vandercook's full article on this subject, which he heads in his paper as a "Boon to Printers." He says:

"Circumstances forced a discovery in the *Press* office. The discovery was this: A perfect method of taking away and prevention of the accumulation of static electricity, which, at certain times and under certain conditions, makes the sheets of printing-paper adhere tightly together and makes the handling of them, on this account, very difficult and at times impossible. A number of patents using wiring devices have been patented and tried, but none have ever given complete relief. Wiring played but a very small part in the successful experiment tried in the *Press* office. The experiments brought results that in fifteen minutes took away all the electricity from the belts and the paper, and the sheets fed as easily as on the most favorable summer day. We will tell the story just as it happened in the *Press* office, and printers and electricians can follow the processes of the discovery.

"After the first side of the paper had been worked, the sheets clung to each other as if fastened by glue. The sheets did not 'give up' the electricity after lying an hour or so, as often is the case. The belts, hangers and shafting were surcharged with electricity, and cracked and snapped in a veritable pyrotechnic display. To work the sheets through on the second side and through the folder would be an impossibility. A trial soon discouraged the pressman and feeder.

"It was 2 o'clock in the morning. In four hours the paper would have to be in the postoffice for the morning delivery. I was getting desperate. I went over in my mind everything I could remember had been taught me about electricity. An idea came. It was this:

"'In all cases seek to find the first cause.'

"What was the first cause of the difficulty? Why was electricity always worse after the sun went down than when it was shining brightly? Why was it we were never bothered on some days? Why was it we were never bothered in summer? Why was it that on humid days we were never bothered? Why was it that the trouble always came in dry, cold weather? Why was it dry in cold weather?

"These were some of the questions that led up to the successful solution. Atmospheric conditions were the cause of the electricity. Now came the solution: Reproduce artificially in the pressroom the same atmospheric conditions that exist in summer or in a non-electric producing day and the first cause would be removed and the proposition solved.

"How was the air in the pressroom different from that of a summer day? The temperature was 70°. The only difference that could exist that would now have effect on the proposition was that the air lacked the humidity of summer. What laws of nature produce humidity and rain? Moist air coming



IN THE WILD WEST.

in contact with air of different temperature will precipitate humidity. Wet steam will make moist air; a draft of cold air will precipitate humidity from it.

"In our pressroom, to make the moist air, all that was required was to throw buckets of water over the hot-water radiators. The floor of the pressroom is of cement and the water could do no damage. A window opened slightly for a moment let a draft of cold air in the room. As the moisture gently precipitated itself all over the room, it turned the non-conducting dry air of the room into a conductor, but so slight was the precipitation that it could not be noticed on the machinery or the paper, and with its gentle fall the electricity disappeared and our troubles were over; and so will the troubles of thousands of printers from this cause be overcome.

"I said above that wiring played but a small part, but just how much of a part I am not now prepared to state. I used some wires about the same time the air was getting humid. I grounded, with pieces of wire pulled out of the wire stitcher, all the shafts, connecting the hangers by means of the wire to a water pipe. It required only a few minutes' time to do this, as a water pipe ran along the ceiling. I also ran a wire from the press around the rear delivery board, twisting it about the jogger and then to a ground through a water pipe. I have

found that this wiring completely prevents the accumulation of electricity on the belts, shafting and the press itself, but does not, without the aid of proper atmospheric conditions, take away the accumulation of electricity on the paper.

"It is not at all necessary to make moisture that would harm coated paper or rollers. The difference of humidity on a bright summer's day and on a winter's night is hardly appreciable to the senses and will not affect paper or rollers to their detriment. All that is wanted is the atmospheric conditions of a non-electric producing day.

"The reason why the electricity is worse on a dark day or at night than on a bright day is simple. The sun shining on the snow or on the ground draws some moisture from it. This



AWAITING ORDERS.

slight amount of moisture is sufficient to change the atmospheric condition. Cold weather always tends to precipitate moisture from the air and make it a non-conductor. The electricity generated by friction does not then so readily pass off to the ground, but accumulates on the friction-producing bodies and discharges itself with a spark whenever it is offered a ground through a conductor quickly brought in contact.

"I can readily see that in different pressrooms, different methods must be used to meet local conditions. For instance, if you should attempt to ground through a water pipe that has become charged by the proximity of a live wire, you would get worse troubles than you now have. It is evident that the methods used in artificially producing summer humidity in a pressroom must vary considerably with the local conditions."

A NUMBER of unanswered communications will appear in next issue.

PATENTS.

W. G. Hill and J. B. Ray, of Malden, Massachusetts, have patented (No. 668,919) an improved blanket for printing-presses, comprising a layer of sponge-rubber and a layer or layers of "rubber frictioned" textile material.

Patent No. 670,391, issued to Roy Robinson, of New Whatcom, Washington, describes a new form of feed gauge that is interesting. A central stem is fastened to the platen, preferably by suction, and three radiating legs may be arranged adjustably to serve as guides.

NOTES AND QUERIES ON THE LAWS OF COPYRIGHT

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHT ON AN ILLUSTRATED CHART.

There have been submitted to this department the following queries:

First — "An illustrated chart giving directions for measuring men for clothes was distributed in 1898. There was nothing to indicate it was copyrighted. A firm of printers, after adaptation for certain customers, reëtched and reprinted it in 1898. In 1900 a tailoring company claimed to have obtained a copyright upon this design and threatened suit. Can this company recover?" *Answer.*—The statute protects the "author," "inventor," and "designer," and their assigns. Nothing is better established by the courts than this principle: *If the author, inventor, or designer, or their assigns, publish and distribute, or cause to be published or distributed, the result of their labors without restrictions, then there is a dedication to the public, and the right to a copyright is lost. Printing alone is not publication, but in connection with unrestricted distribution, constitutes an abandonment.* Again, one holding a copyright upon matter which had been previously printed and distributed could not enforce the law for an alleged violation *prior to the date of the copyright;* and if it could be shown the subject copyrighted had been dedicated to the public, a suit would not lie.

Second — "Would the customer be permitted to use similar figures transposed under different numbers, and where letters are used place numbers, with cut of heads changed?" *Answer.* If the chart was protected by a valid copyright, and the transposition *merely colorable,* it would be an infringement. The subsequent compiler must not copy, but resort to independent sources or prior works which have not been copyrighted.

LAW OF PRIVACY.

There is now pending before the Appellate Division of the Supreme Court of New York a question involving the law of privacy, so called, which is of interest to the public. While strictly not within the copyright law, yet in some particulars it has a certain relation thereto.

A minor, through her guardian, brought suit against a lithographic concern and a milling company for damages for the unauthorized use of a profile likeness of the minor, by circulating and posting in stores and for advertising purposes many thousand copies thereof. Whether the likeness was made from a photograph, sketch or painting does not appear. Counsel for defendants claimed an inspection of the print would require "some stretch of the imagination to say that it is the picture of any woman's features, for it is nothing more than a study of a woman's neck and back hair." After a mas-



Photo by N. Brock, Asheville, N. C.

"The light of other days has faded
And all its glories past."
—*Moore.*

terly review of the authorities, counsel concludes as follows: "There is no power in the courts to remedy the wrong which is the foundation of this action, and that it remains for the Legislature to create a remedy. . . . It is not clear how she could have any other property (trade-mark rights) in her features. She might, indeed, have a property right in the reproduction of her features, by virtue of a contract with the artist or photographer who made the portrait or photograph, but, as we have seen, there is not the slightest intimation in the complaint of such a right. She might also have a property right in a reproduction of her features, by virtue of the copyright laws of the United States, which now provide that both the author and the proprietor of a photograph or negative thereof shall have the sole liberty of printing, reprinting, publishing and vending the same for twenty-eight years by complying with the conditions of the law. (Sec. 4952, U. S. Rev. Stat.) But no such right is claimed by the complaint. We can not conceive of any other manner in which the plaintiff could acquire a property right in her own features. This is not a question of philological nicety. Doubtless *property*, in the etymological sense, is 'that which is one's own,' and it is not to be denied that one's features are one's own. So, indeed, are one's thoughts and emotions, but until they are expressed in the form of story or poem, they are not what the law terms *property*."

NOTICE OF COPYRIGHT.

It frequently occurs that a question is raised between litigants as to whether or not the defendant had notice of the copyright at the time reproduction was attempted. This is clearly discussed by the Circuit Court, Southern District New York. A photographer copyrighted a photograph of a prominent actress. Defendant copied it, claiming plaintiff failed to inscribe thereon the statutory notice. This raised an issue of fact. The Court said: "The testimony relating to the first defense should be scrutinized with unusual care, for the reason that the value of copyrights will be greatly impaired if such defenses are encouraged. It will be observed that the photograph from which the defendant copied the infringing device, the solar print which was subsequently colored by its artist, and the negative of the solar print, have all been lost or destroyed. The assertion that the photograph in question was without the statutory notice came from two witnesses who testified from memory only, after the lapse of a year, during which time they had examined hundreds of similar photographs. Moreover, their testimony does not agree, and the principal witness for the defendant has given two conflicting versions of the manner in which the photograph came into his possession. In the absence of the photograph itself this testimony is too uncertain to overthrow the presumptions which follow from the established facts. . . . The difficulty with the defendant's testimony is that it may be true and still the complainant, in all respects, may have complied with the statute. *In other words, it is not enough to show that the photograph was without the statutory notice when it entered the defendant's possession.* It must appear that it was without the notice when it left the complainant's possession. . . . Should the Court once establish the doctrine that the oral testimony of an infringer that he copied from a photograph not inscribed with the statutory notice is sufficient to exculpate him, is it not entirely plain that the door will be opened wide for trickery and fraud, and that the value of copyrights will be destroyed? Should the Court so hold, it will only be necessary, in the future, for infringers to purchase photographs from which the notice has been cut or erased, or which have been transferred from a copyrighted mount to a plain one. The photograph, after having been copied, is conveniently lost or destroyed, and the owner of the copyright is left remediless when confronted with the statement of the wrongdoer that the notice was absent."

INFRINGEMENT.

To what lengths some will go in order to profit by the genius and industry of others appears in another case decided by the same court. The picture of a mother and child, with the child's finger in her mouth, was copyrighted by a certain photographer. The defendant copied the position, features and most of the photograph by reversing it, and changing some minor details, into advertising lithographs. The Court said: "Enough was done here by placing the persons in position and using the position assumed by the child at the proper time to produce this photograph, and the plaintiff thereby produced it. Other photographs may have been or may be taken of some other woman and child, or of this woman and her child in similar positions, or the same as near as may be, but none of them will be exactly like this. He is, and no one else can be, the author of this. The amount of labor or skill in the production does not seem to be material if the proper subject of a copyright is produced, and the producer copyrights it. The defendants have not merely copied the woman and child, as they might have done with their consent, but they have used the plaintiff's production as a guide for making others, and have thereby substantially copied it as he produced it, and infringed upon his exclusive right of copying it."

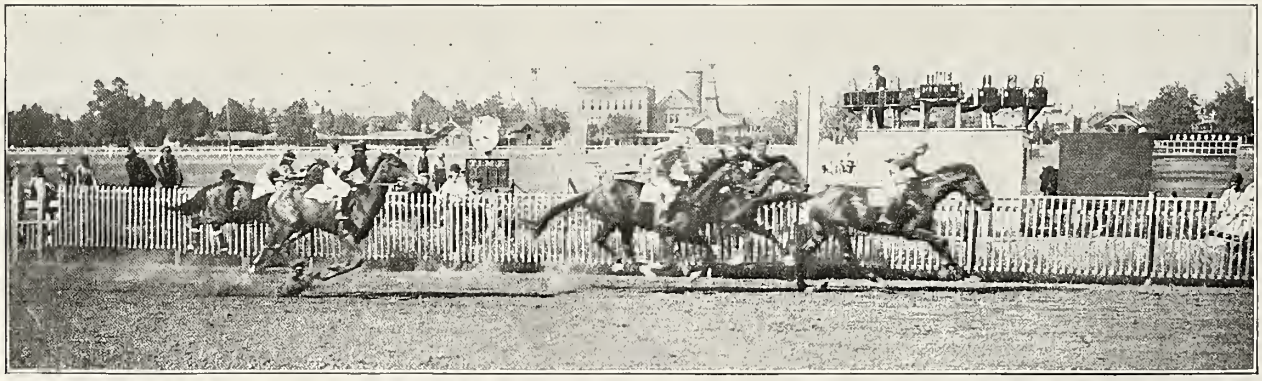


Photo by George Stark, St. Louis, Mo.

THE FINISH.

PHOTOGRAPH OF NATURAL SCENERY NOT THE SUBJECT OF COPYRIGHT.

There was decided in the Circuit Court of the District of Colorado an interesting case involving a construction of the law. The picture in question was a view of "The Palisades, Alpine Pass," with a railroad running over it and a high mountain upon the right with some snow upon it. Defendant published a copy of the same scene in a book called "Colorado in Color and Song." The original photograph was not copyrighted. Afterward plaintiff embellished it with colors, and the principal change was in the snow effect upon the mountain peak in the background and distribution of light and shade and coloring thereof in harmony with the tones affecting nature

itself. This "embellished" photo plaintiff attempted to protect under the statute. The Court said: "It is not stated how this was done otherwise than by the use of a new plate or film, and I suppose that means the use of the camera or some similar instrument. It appears to me to be only a mechanical operation, as the taking of a photograph always is." This was "*not the practice of an art.*"

Reference was made to *Lithograph Company v. Sarony,* 111 U. S. 53, by plaintiff, which decided that where a photographer "*had proceeded upon his own original mental conception, to which he gave visible form, by posing, selecting costumes, arranging draperies and disposing the light and shade,* this showed such originality and invention as entitled him to protection."

But the Court said that case had no application to a photograph of natural scenery. I presume the Court thought where nature arranges the subject, lights and shadows, a mechanical reproduction thereof does not constitute an *art or originality* within the purview of the law.

THE FATHER OF THE "ART PRESERVATIVE" IN CANADA.

THOMAS FOX DAVIES, of Barrie, Ontario, Canada, may well be called the father of the art preservative in that portion of King Edward's domains. Though more than eighty years old, Mr. Davies still actively follows the occupation to which he was first apprenticed in 1835, and which he has followed in all the intervening years.



THOMAS F. DAVIES,
Of Barrie, Ontario—The Father of Printing in Canada.

Mr. Davies was born in Manchester, England, in September, 1820. At the age of fifteen he started to learn the printing business in the office of the Manchester and Salford *Advertiser.* Young Davies, as was the custom in those days, was taught every branch of the trade. He learned to set type as well as to operate the presses, and when, in 1837, the *Advertiser* installed the first cylinder and power press then in existence outside of London, Davies was given charge of the machine.

Mr. Davies followed up his apprenticeship with a tour of Great Britain afoot, being engaged for some time in the Oxford University Press, where he worked alongside the sons of some of the English nobility, who were required as part of their college course to learn typesetting.

Davies left his native country in 1843 and has never been back since. Arriving in New York after a six weeks' voyage, he went immediately to Cincinnati, where he worked for some months. In the winter following he went to New Orleans, where, under the influence of a spirit of adventure, he joined a trading expedition into the country of the Choctaw Indians, and narrowly escaped losing his life in a wreck on the Red River. At another time, while engaged in alligator hunting on the Mississippi river, he was thrown into the water into the midst of a shoal of alligators, and only got out alive through the heroic efforts of his companions.

Returning to Cincinnati, he worked at the case until July, 1844, when his venturesome spirit led him to ask for an extended vacation, which he spent in a trip to Toronto, Ontario. The Toronto *Globe,* Toronto's oldest daily newspaper, was then in its first year. It was being printed on a hand press. Peter Brown, the owner and editor, had just closed a deal to install a secondhand cylinder Hoe press, the first of its kind in Canada. The press was then in the custom-house. Learning that Davies knew about power presses, Mr. Brown asked him to stay and superintend the erection of the machine.

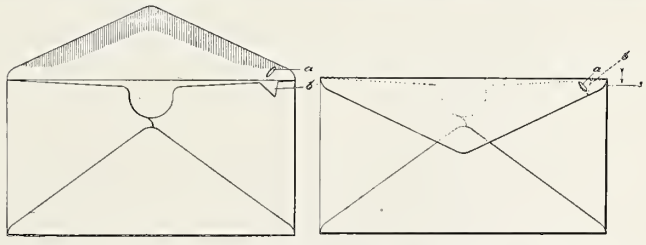
After working three years on the *Globe,* Davies received an overture to start a printing-office in Barrie. There was at that time no such institution north of Toronto. Davies consented. He bought his material, loaded it on an ox-cart and carted it to Barrie, taking two days to cover the sixty-four miles. As a result, the Barrie *Magnet* was established in August, 1847. In 1852 the name was changed to the *Northern Advance,* under which name it is still issued.

Seven years after its inception, Mr. Davies sold out his paper and joined in the publication of different journals which had greater or less success. Today he is setting type on the Barrie *Gazette,* and though his form is bent by many years of weary labor and his head is crowned with the snows of eighty winters, he still maintains a bright intellect, a retentive memory and a nimble hand to compose the types which has been his life-long vocation.

A NEW AND CONVENIENT ENVELOPE.

Mr. J. A. Ullman, secretary of the Sigmund Ullman Company, manufacturers of printing-inks, etc., New York, has invented and patented an envelope, an illustration of which appears herewith.

The purpose of the invention is to provide an envelope which may be opened very much more readily than those ordinarily constructed. To this end Mr. Ullman forms in the seal-



ing flap of the envelope an orifice through which may be inserted the blade of a knife or like instrument to cut open the envelope, and in order to make it more easy to insert the knife-blade he cuts a notch in the back of the envelope just under the opening, so that the knife-blade will have a clear passage into the interior of the envelope.

EVERYBODY LIKES IT.

We have read THE INLAND PRINTER for some time and think it the best thing going. No printer can afford to be without it. We have a number of friends outside of the craft, who are wide readers, and who consider your technical journal one of the most interesting magazines published, and who read it carefully every month.—*Jess H. Rodgers, Wilmerding Printing Company, Wilmerding, Pennsylvania.*

THAT OLD CLAY PIPE.

[There hangs in the office of the De Kalb (Ill.) *Review* an old clay pipe which was the property of Horace Greeley Hines (barring Hines is not his true name) and which he forgot to take with him when he left. Hines was an honorary member of the "tourist" guild, being withal a strange fellow. He could, with rare and equal facility, have a time with the boys at "Tim's place" or "Dinny's den," sympose with the theologians, or sit with the Bible class in Sunday-school. By reason of another unfortunate habit, Hines scarcely knew, at the case, whether he was "manipulating the silent gems of thought" or playing tag with the creatures of his fancy. Half awake, half a-doze, he "stuck type" and watched the smoke from his old clay pipe curl away upward, as if it had in it pictures not of the work-a-day world where he delved. When Hines left, he had a charming widow on the string. She lived in a town in the central part of this State, and the boys suspected that in his haste to reach her side his ancient friend and ally, the old clay pipe, was forgotten. Hence these tears. The boys of the *Review* office saved the pipe and "hung it up by the neck" in honor of his departure and in remembrance of lang syne.]

I.

Behold this pipe, thou man of sense,
Or careless thought, or cynic soul,
For know ye not that Horace Hines
Drew inspiration from its bowl?

Nor how, in dreamy mood he saw,
As upward curled its hazy smoke,
Rare visions of another world
Inhabited by angel folk?

II.

Nor how, a-weary, worn, distraught,
Reluctant-like his fingers went,
And 'ranged the "silent gems of thought"
Line after line, with good intent —
He'd turn with childish confidence
And simple faith, both rare and ripe,
To find sufficient recompense
In this, his faithful, sooty pipe?

III.

Then stay thy hand — defile it not
With impious touch, nor scowling face;
'Twere well it still remain the sign
Of him who puffed it at the case.
This stub-tailed pipe, so painted o'er
With ebon color, glowing bright,
Might well a thing of poet be
To conjure with in fancy's flight;

IV.

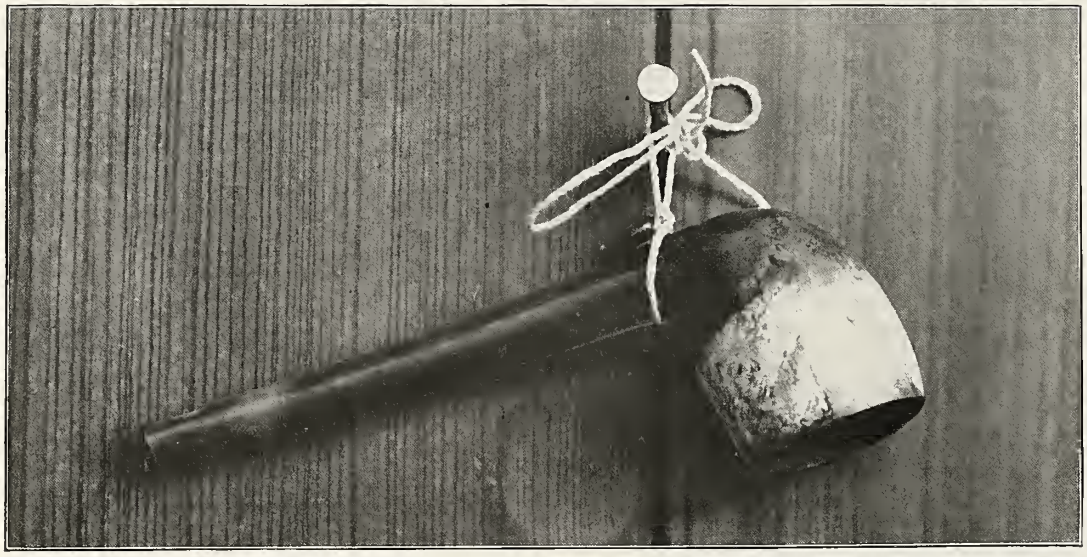
Or prophet listless, out of thought
For presages of weal or woe,
Might find its magic incense fraught
With power to make him "feel" and "know."
So, let it rest; though but a pipe —
A thing of clay — of simple earth,
It must remain a token still
Of where each mortal had his birth.

V.

Nay, deem it not unwise, my friend,
To scan the lesson here bespoke,—
Full oft man's most ambitious plans
Of brain or brawn go up in smoke.
And man himself, like this old pipe,
Blackened, bruis'd with crime or pelf,
Is hung up by the neck, or worse,
Courts ignominy "on the shelf."

VI.

Not always thus, my kindly friend,
Does this old pipe such lessons teach;
Sometimes it points to better things,
And valued sermons doth it preach.
It served its master, well content
In work or ease, ill time or good,—



From collection of H. W. Fay, De Kalb, Ill. Photo by A. F. Rowley.

THAT OLD CLAY PIPE.

Its "aroma" it freely lent —
Beguiled his woes in loving mood.

VII.

As in the "madding crowd" he mixed,
Or "chum'd it" with the lushful brood,
Or mingled in the Sunday-school,
And conned the lessons of the good;
No matter where, no matter when —
In wakeful day or starlight dim,
In Tim's saloon or Dinny's den,
His faithful pipe "went out" with him.

VIII.

Betimes it lingered on his lips
Unfired, but not without its sheen,
And thrilled him to the finger tips
With limpid draughts of nicotine;
Or, delving in the realm of thought,
The moment pained with misty doubt,
His languid eyes his ally sought,
With grateful ease to "smoke it out."

* * *

Thus may we find, in search of light,
To guide us in the better way,
A beacon e'en in this old pipe,
And kinship in its hardened clay.

—*D. W. Tyrrell.*

PRINTING TRADE ECONOMICS

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

DISSIPATION OR CONCENTRATION OF THE POWER OF THE TRADE.

It can not be denied that the printing and publishing trades are at present developing a good deal of energy by forming societies for the improvement of their economic condition. The belief is rapidly spreading that the attainment of a number of business purposes surpasses individual strength, and the wealthiest and most prudent employers admit that some of the vital conditions of the trade must be defended by common actions.

This activity of the inextinguishable American public spirit in the business sphere of life is indeed most encouraging, and shows that the heresies of Adam Smith and Darwin with their antagonizing tendencies are losing ground among our community. But although the spirit of association is better than that of competition, it should be remembered that particularism among the various members of a trade — that is, its splitting up into numerous unions following counter purposes — is often equal to accelerated self-destruction; and it is certainly no exaggeration to say that the particularism noticeable among the members of the printing and publishing trades is sorely dissipating the economic strength.

In the first place, there exists a destructive particularism of employes and employers, which causes constant friction and is wasting that moral strength of the whole printing community which is so essential for the defense of their just share in the national dividend. The figment of an irrepressible conflict between wageworkers and profitmakers has made an awful breach in the printing community, and has enabled those in need of its services to reduce the total income of the craft to a mere existence minimum. Class pride closes the eyes of masters and journeymen to the simple truth that profits and wages come from the price of their common product, and that the defense of the price of printed matter against unjust competition requires, above all things, the elimination of every trace of class particularism. The trade can not face society with a demand for better prices without that unity which is the fruit of fair dealing among its members.

The great bodies of employing and employed printers are at present separated by a number of economic heresies. The Typothetæ was founded for the purpose of wrestling with the Union for the power of determining wages and working rules. Too weak, however, to gain the victory in this particular endeavor, the Typothetæ involuntarily developed into something nobler than a mere club of fighters for selfish ends. It grew into an association for the promotion of friendship among master printers, and has fairly well succeeded in smoothing the animosities of competitive business life. While the Typothetæ thus fostered those indefinable trade interests which appeal to the all-embracing sympathies of the heart, rather than to the analyzing and separating functions of the brain, it virtually became the pathmaker of the defenders of trade unity.

However, there are many who sow today and expect to reap tomorrow. A number of master printers' associations sprang from the Typothetæ to begin what may be secured only at the end of long years of patient endeavor. Some propose to increase the income of the printing trades by playing a trick on estimate shoppers; others think of raising the market price of printed matter without removing the active causes which have reduced them to their present low level; and not a few endeavor to decrease the expenses of production by organizing non-union (that is, cheap) labor bureaus. Thank God, for the benefit of the victims of this existing particularism, a metropolitan trade journal fitly proposes the formation of a society to build a home for superannuated and bankrupt master printers. Let us subscribe, for in our time of everlasting feuds none is sure to keep what is his own.

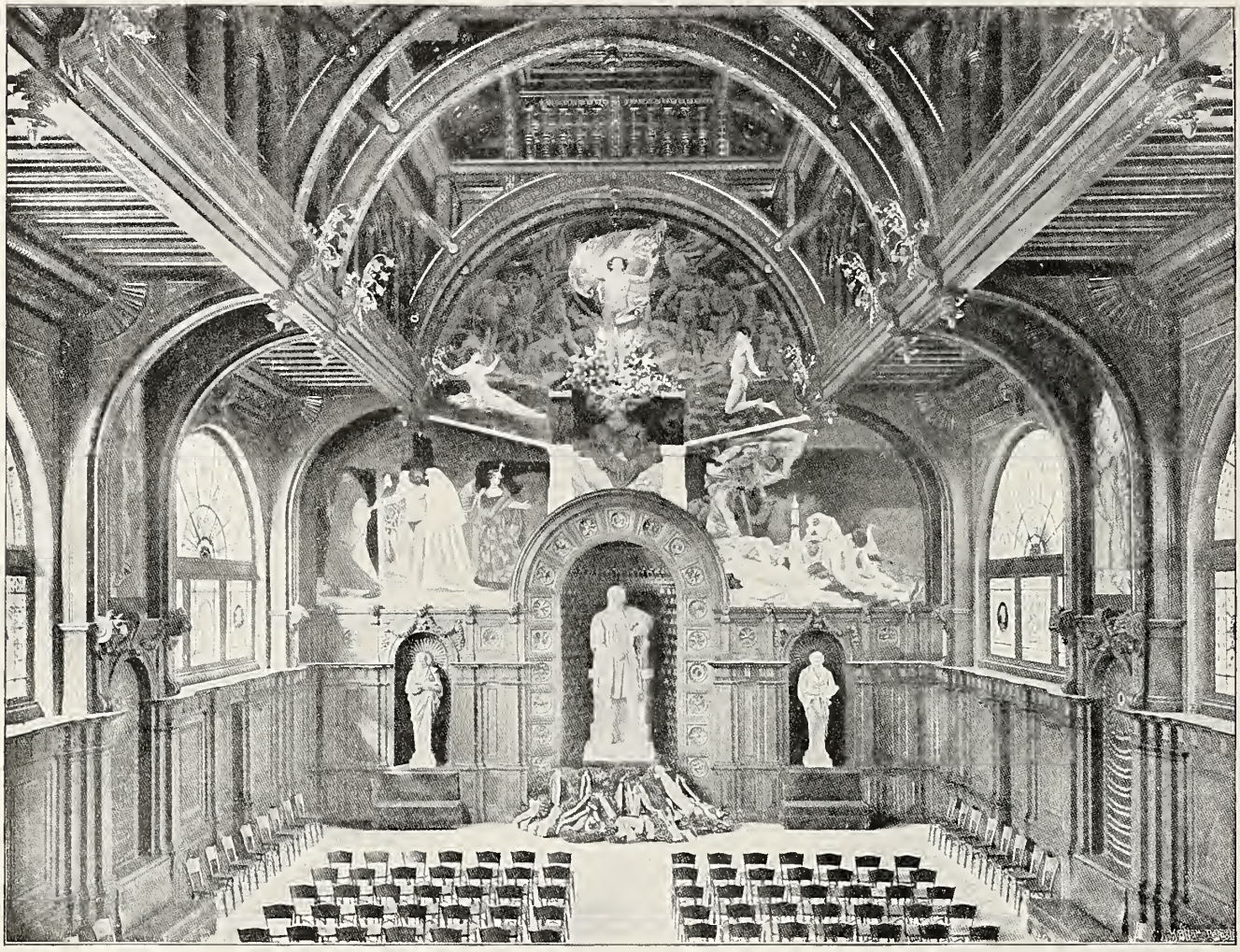
The book and newspaper publishers, who, like custom printers, derive their incomes from the production of printed matter, have also founded societies for the promotion of special interests. Their particularism is to some extent justifiable, although from a historic and economic point of view we must recognize the fact that printers and publishers have very far-reaching interests in common, and ought to unite to better defend them.

The central point of attraction for all who employ journeymen printers to establish unity of action is the defense of the pay-roll. Inconsiderate union leaders, who perpetuate antiquated and suicidal policies to keep up living wages, have made the pay-roll of all printers and publishers a working-point of low-minded agitators. Unity of action in defense of an equitable wage system would not only serve individual interests, but also generate that social power which is needed to defend the price of all typographical products.

However, the printers and publishers of the United States do not yet seem to fully understand the motto of their country: *E pluribus unum.* Laboring under peculiar economic heresies, each class of printing-plant owners goes its own way and either fights or negotiates with the union. This sore of particularism dissipates the power of the plant owners and greatly improves the strategic position of each little trade union. Our workingmen, in the meantime, intensify the evils of competition and ruin the price of printed matter through disagreement on the price of labor. Country unions counteract city unions, country printers underbid city printers, and the result is the destruction of the sources from which flow the incomes of capitalists and laborers.

Full of ostentation, and wrapped up in the illusion that empty forms of arbitration without agreement on a common scale can ever establish lasting peace in their workshops, the newspaper publishers have begun negotiations with the International Typographical Union without the slightest regard of the Typothetæ. This body of representative master printers, having from the nature of things more knowledge of the intricacies of print-shop life than publishers, ought to be of right consulted on all public questions concerning right and wrong in composing and press rooms. Yet the Typothetæ has been ignored in this the first attempt of leading employers to regulate their intercourse with the Union and to establish order and justice in their workshops.

This is most distressing; but really mortifying is the fact that none of the Eastern and Western trade papers, with the



THE GUTENBERG HALL IN THE GERMAN BOOK-TRADE HOUSE AT LEIPSIC.

[A description of the German Book-Trade House at Leipsic was given in this department for April, and four views of the building and interiors were shown. This view of Gutenberg Hall will be interesting when taken in connection with the others. Particular attention is called to the invitation from the German Book-Trade Association to the employing printers and the United Typothetæ of America, printed on the editorial page of this number of THE INLAND PRINTER.— ED.]

exception of THE INLAND PRINTER, had a word to say against this slight of the Typothetæ.

Unconscious of the progress of modern economic life, the editors of the craft do kindergarten work on the apprentice, scale and price questions, and once in a while magnify an after-dinner speech of a non-official of the Typothetæ.

"Let us run with patience the race that is set before us"— namely, toward the good of that trade unity which rests on justice to ourselves and our workingmen.

OPINION OF WORKINGMEN ON THE ARBITRATION AGREEMENT.— TYPOGRAPHICAL JOURNAL, MARCH, 1901.

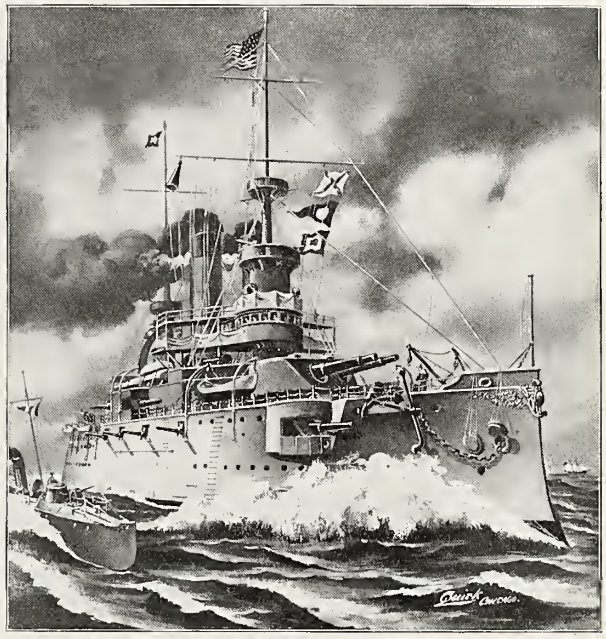
1.— UNIFORMITY OF LAWS.—Alexander Spencer, of Chicago, seems to entertain rather pessimistic views of the proposed agreement, and thinks the danger of friction would be lessened if it were stipulated that all agreements between local unions and employers should conform to the laws of the International Typographical Union. What a circumbendibus! Why not empower the main body to negotiate and agree with the publishers for and instead of the many subordinate bodies, and thus directly secure equality of legislation and of the forms of arbitration in the whole trade? No law can remove the danger of friction as long as the votes of local unions can be controlled by individual idiosyncrasies, bad temper, or ignorance of facts, and as long as local majorities can interfere with the agreement of the national body. Let us have a uniform minimal scale valid for the whole trade; provide for reasonable additions to meet the greater cost of living in larger cities; draw up common working rules which can be uniformly and systematically enforced in every workshop of the country. Then divest office chairmen and local executive committees of their judiciary functions, and establish in every locality printing-trade courts to decide all cases of conflict and questions of interpretation arising under agreement in a truly American style. The idea of the proposed agreement is to carry the recognized principles of justice right into our workshops, and we can not do so without adopting also the approved legal forms.

2.— UNION RULES AND SCALES ARE CONTRACTS.—The same writer puts the question: "What is a verbal or written agreement? If members of a union are allowed to work in an establishment, and are paid the union scale, can such action be said to constitute an agreement?" I believe that the toleration of an office chairman and the payment of union wages raise the union rules and scales to the rank of contracts to which the common law in the plenitude of its power would in cases of litigation undoubtedly annex the legal obligation. I have always recognized the union, and nevertheless passed through many a fierce struggle with office chairmen and the powers behind them. The great majority of my struggles arose from questions of interpretation of recognized scales, and from union attempts to extort rights over and above those granted by the rules. Each particular difficulty, however trifling in

itself, grew fierce because there was no common judge with whose decisions both parties would abide. On one occasion I thought of instituting a friendly suit against the union, in order to teach my employes the inviolability of their own rules. Four compositors of the German union had appeared at my desk applying for work upon an unauthorized call. I told them that I had no work for them, and five minutes after coming they left the place again. For this they charged $12, a full day's pay for each man. I protested and appealed to the International. The then president, Donnelly, confirmed the bill and No. 6 was requested to execute the judgment. I took the best legal advice in New York, and was informed that I could recover, because the union rules and scales would be considered a contract, but it would cost a good deal of time and money to get a judgment. Never minding this, I had prepared the documents needed to resist this scandalous act, when an ulterior power interceded — my wife paid the bill. Thus I learned that union rules and scales are contracts and that employes can sue their unions, if they be incorporated or not.

3.— Representative Trade Bodies.— Mr. Phillips, of Chicago, asks the question: "What and whom does the National Publishers' Association represent?" The answer is plain. As the union, being composed of the most intelligent and energetic workingmen, represents the whole class of employes, so does the Newspaper Publishers' Association represent the interests of all persons engaged in the newspaper business. Their treatment of the labor question will give the tone to the course of all others not directly affiliated with their unions. The same writer adds that "some material guarantee from the Publishers' Association and a thorough knowledge as to its membership and means of enforcing decisions should be obtained before ever thinking of signing an agreement." Where would the International Typographical Union be if it were asked to guarantee that the local unions should always live up to their agreements? This demand justifies the biblical question: "Why beholdest thou the mote that is in thy brother s eye, but considerest not the beam that is in thine own eye?" Matt. vii, 3.

4.— Doubts the Sincerity of the Publishers' Association.— Spencer and Phillips doubt the sincerity of several sections of the agreement, which "have the appearance of an effort to check the growth of unionism and to create antagonism between the allied printing-trade unions." It seems to me a great wrong to impute bad motives to the Publishers' Association. Its policy is not *divide et impera* (divide the union, and rule), but to remove every chance of a stoppage of its works through strikes. In its anxiety to accomplish this, it has overlooked the fundamental differences between strikes which result from contrary interpretations of existing agreements and such as arise from absurd demands for entirely new terms of labor. The first class of differences requires local trade courts, capable of immediate action; the second class necessitates the creation of a national executive committee vested with the power to negotiate for the different unions and to conclude collective bargains for them. All these differences can not very well be adjusted by the crude machinery of the proposed agreement. The publishers, as well as the unions, being both desirous of substituting collective for individual bargaining, and conciliation for alienations, find themselves without a suitable organization to accomplish their good ends. Yet they proceed on the idea that if labor and capital will only meet half ways, everything else will come all right later on. This attempt to lay the foundation of a new social order on the quicksand of loosely connected trade bodies, which every wind of passion can blow in every direction, is the cause of the inconsistencies of the proposed agreement, which leads thinking journeymen to suspect bad motives. "Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye." Matt. vii, 5. Instead of throwing doubts on the motives of the employers, let the intelligent writers on the workingmen's side of the house drop their idiosyncrasies and reorganize the printing trade. All journeymen who participate in the production of newspapers and books must present one invulnerable front. The sanctified tripartite humbug, the wretched Allied Printing Trades Council which wastes the energy of labor with keeping up the Label-Don Quixoterie, the helpless wooden idol of a national body which can not act on the Standard Rate and Normal Day, but can merely pull the string which opens the Referendum whistle through which the four hundred pygmy sovereignties merely screech, but never act in unison — all these time-honored but clownish institutions of primitive village trade-unionism must go. Before the united employers must appear one invulnerable body of employes, governed by one administration, composed of expert negotiators, backed by one common treasury. Then, indeed, employers' associations can find an authorized somebody with whom to negotiate directly and to conclude satisfactory agreements which have the quality



U. S. BATTLESHIP "ILLINOIS."
Now undergoing trial trips. (From wash drawing by Nicholas J. Quirk.)

of securing an honorable peace for the trade. As matters stand now, there is virtually no committee to speak for labor when business is meant. There is no machinery of collective bargaining or of equitable interpretations to set in motion when strikes are in view. To approach the International Typographical Union in its present distracted form requires that circumlocution and those doubtful intricacies that savor of *"divide et impera!"* which hinder the progress of the true peacemakers in the trade.

5.—Your Birthright for a Mess of Lentils.— President Lynch warmly pleads for the agreement, because it puts the unions on speaking terms with their employers. Arguing with the heart rather than with the head, the president virtually advises his followers to weaken their strategical positions for the sake of deliberative palavers. I would gladly join those who cry "peace at any price!" if I could only see how peace can come from a treaty which does not to the least degree touch the real cause of all dissensions — the rules and scales of local unions — but merely impairs their economic strength. The agreement is at best but a bridle on hot-headed strikers, which throws the reins into the hands of the employers. I fully agree to the bridling of the striking-energy of local unions, but never to the transfer of the reins to employers.

The association of the newspaper publishers means well enough, and intends to do what is right. But the association



FEDORA.

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Chicago.

can not direct the business policy of its members or their managers. As every workingmen's union has a large number of members who cover sinister motives with good union principles, so there are many publishers who will shut their eyes when their managers utilize the time given to arbitrative palavers to their own advantage. In fact, it is the duty of superintendents to make the best of every situation, and there is no wrong in saying: "We can much better arbitrate with a shackled enemy than with one who can kick!" This feature of the agreement will intensify the hatred of the workingmen and increase the bitterness of all dissensions. The compositors will impute bad motives to their employers and forget that the distracted conditions created by the agreement are apt to lead even just employers against the organization of labor. There is no peace through arbitration which unbalances the economic equality of the wageworkers and employers. Do not allow sentimental lassitude to impair the liberty and strength of the union.

6.—Are Employers Good Doctors to Cure the Strike Fever?—In a later paper on the agreement, President Lynch argues thus: "The number of strikes lost and the number of men displaced thereby are an emphatic argument for the adoption of the arbitration plan." The abuse of the striking power is the result of inconsiderateness of local unions. Follow the example of the great English trade unions, which corrected this evil of the antiquated local autonomy systems by forbidding local unions to strike "without first obtaining the sanction of the executive council—whether it be for a new privilege or against an encroachment on existing ones."* How would the sturdy Englishmen treat a national union president who would tell them: "Boys, you strike too much. If again you feel like striking, talk it over with your employers to cool off!"

7.—Confusion of the Ideas of "Collective Bargaining" and "Arbitration."—There is another argument by President Lynch: "If arbitration is a good thing after hostilities have been declared, why is it not doubly acceptable before?" Probably the president confounds the two ideas, "collective bargaining" and "arbitration." The former is good after a strike and better before the beginning of hostilities. The latter is advisable only when there is a common contract and the issue is merely a question of interpretation. Arbitration on issues relating to future rules and scales rests on two fictions: firstly, that employers and employes could ever have identical ideas on the proper basis of future wages and rules; and secondly, that a disinterested umpire could better than interested parties define what wages and rules would be in harmony with the common ideas of employers and employes on equity in the workshops. Nonsense!

PRESIDENT MATTHEWS ON ENGLISH TRADE UNIONS.

George E. Matthews, president of the Typothetæ, in a public letter addressed to the New York Typothetæ, reiterates the old story that trade-unionism superinduces laziness, in proof of which he states "that English employers are racking their brains with the problems of how to pay two lazy men and sell their product in competition with the product of one industrious worker." American anti-trade-unionists are generally inclined to believe statements of this character, because they do not take the trouble to study the development and present state of English labor organizations.

British trade unions, unlike most American, are not organized with the idea that every small village trade club can do what it pleases in regard to wages, rules and strikes. They have long ago cast overboard the remnants of primitive trade organizations to which Americans tenaciously cling, such as local autonomy, rotation in office, and the referendum. The affairs of the great national trade amalgamations are generally conducted by elective executive committees, with permanent cabinets of well-salaried experts. Thus the best men produced by organized labor are trained for their important positions, and being enabled to devote their lives to their cause, they learn as much about their industries as American trust presidents learn about theirs. Being untrammeled by the machinations of low-minded aspirants for office, English labor leaders can follow uniform trade policies and develop plans that take years to mature. As they constantly watch the interests of their industries from an elevated point of view, they never fail to take into consideration their relation to the markets of the world. Local unions can not strike without the consent of the general office, and the question of prices is thus entirely beyond the reach of common agitators.

The English industrial democracies have adopted this centralized form of government, not because they are indifferent to local self-government, but because they have learned by bitter experience that a national trade union must be governed like a national trust. The liberty-loving citizens of England have instituted permanent trade government, not because they favor the bureaucratic style of legislating their common affairs, but because they have found that their wages depend upon securing a uniform trade policy based on positive knowledge of the matter, which can never be acquired by officers reared in the free-and-easy, go-as-you-please, American style of trade-unionism. British common sense understands that the men at the head of important industries must come from the ranks of the working people and remain in constant touch with them, although they are required to know as much of political economy as bank presidents and statesmen. It borders on criminal levity to trust the weal and woe of thousands of workingmen's families to common agitators, as we Americans do. To a well-trained British trade-unionist it would simply be incomprehensible how a large organization like Big Six, of New York, could leave the fixing of the price of labor on the Lanston machine to an inconsiderate organizer who, quite oblivious of his responsibilities, causes the workingmen a loss of about $200,000 through a strike of long duration.

True enough, the average laborer has a natural drift to increase wages and shorten the hours of work as much as possible. But stronger than this is his desire for steady work. The main duty of the great labor centralization is to balance these two propensities through strong trade governments directed by experts.

Lord Brassey, a large employer of great experience, once answered similar charges to those reiterated by the president of the Typothetæ. They were made in the year 1877 by Sir Edmund Beckett. The accusation was, firstly, that trade unions are combinations to do less work for given wages; secondly, that they teach the fatal doctrine that it is the business of the workingmen to do no more than the least they can be paid for. Lord Brassey, after pointing out the real causes of the then depressed state of English industry, said: "If these grave charges be in a measure true, assuredly they are not the whole truth. With regard to the second charge, if it be true that bad workmanship is advocated by the trade union, it must at least be admitted that the national reputation is still high for the production of many important articles, of a quality far superior to that obtained abroad. (Here follow examples.) The existence of trade unions must be accepted as a necessary consequence of the new phases into which productive industry has entered. We shall do more practical good by seeking to divert this important and extensive organization into a useful channel than by denouncing the inevitable."—*Lord Brassey, in "Work and Wages."*

NOTES.

Somebody announced at a meeting of the trustees of the Brooklyn Labor Lyceum that Mr. Carnegie would give $1,000 toward their building fund. At once the following resolution was adopted: "*Resolved*, That no moneys be accepted from persons known to be enemies of the labor movement." There

* Note.—Words of the rules of the Amalgamated Society of Carpenters and Joiners.—See Webb's Indust. Democracy, 1899.

is something sublime in the consistency of economic hobby-horse riders. Stupidity enhanced to exalted absurdity is food for humorists and humbuggers.

THE State of New York is asked to abolish the use of small type for books, and this joke was sufficient to unite employes and employers in an attempt to frustrate this base attack on the favorite measurements of the printing craft. I wonder if they would also stand together if the legislator who presented the bill would amend it so as to forbid small type and small pony glasses at the same time.

THE officials of the One-hundred and Eleventh District of the German Printers' Guild found an employer who kept seven

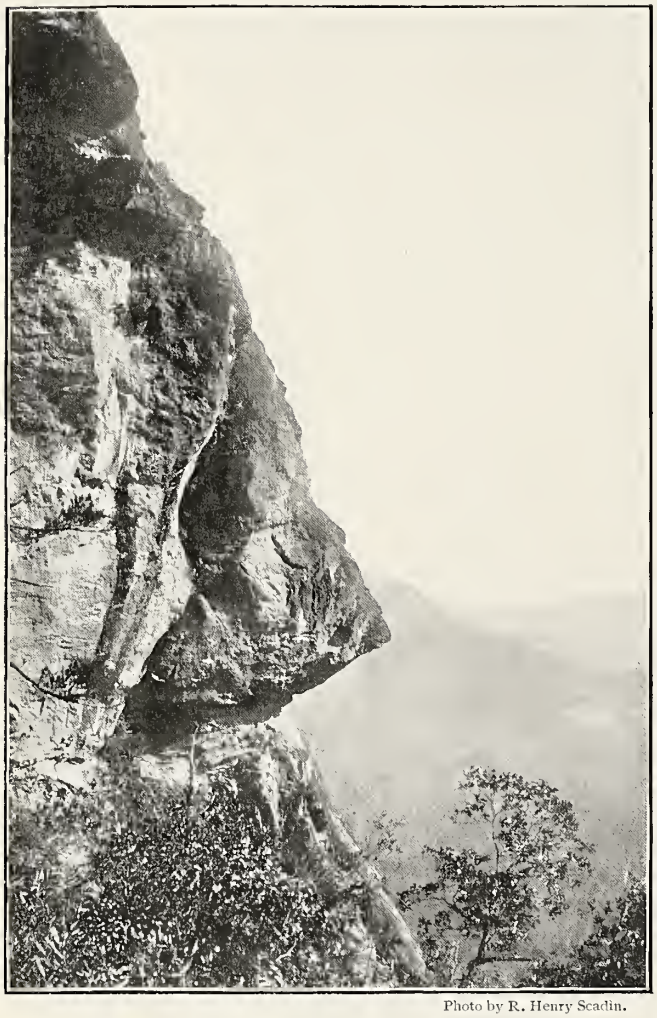


Photo by R. Henry Scadin.

NOSE END, WHITESIDE MOUNTAIN, THE SAPPHIRE COUNTRY, NORTH CAROLINA.

apprentices to two or three journeymen. After warning the man, the guild denounced him to the Government and proved that under these circumstances the training of the boys would be neglected. The Government ordered the discharge of the four apprentices who were installed during the past year, and laid a fine of 150 marks on any employing printer keeping more than one apprentice to two journeymen.

AT a general meeting of the Journeymen Printers' Union of the German empire, held January 27, 1901, it was resolved that their contract with the Employers' Union, expiring this year, should under all circumstances be renewed on account of the beneficial effect of their common scale on the printing trade in general. An attempt, however, will be made to increase the minimum of wages.

AN interesting strike occurred in Leipsic. The compositors of the *Volkszeitung*, the official paper of the Socialistic party, struck because the rule of discharging men according to seniority in office had been violated. The administration of the paper claimed the right of preferring journeymen who had been useful as party workers. The union stood upon its rules and refused all political consideration. Negotiations were useless and the office of the Socialistic labor party was duly "ratted."

FROM recent reports we note that workmen and employers of many trades are following the example set by the German Printing Guild, and unite on common rules and scales. The following trades were organized during the past year: The Berlin woodworkers, bookbinders, parquetry makers, the Frankfort bakers, Berlin turners, Dresden gold-beaters, the Staynean and Hamburg shoemakers. It is hoped that those new guild organizations will be strong enough to outlive the several business crises.

DIVIDENDS TO LABOR.—A contemporary states: "One of the bits of evidence going to show that 1900, now closing, was one of the 'fat years' was the unusually large distribution of gifts among employes. The manner of distribution and the character of the gifts have been various, but the number exceeds that of former years. In one instance the gift was a life insurance policy to each employe, the first premium being paid; in many others it was a percentage on the employes' earnings, and in yet others it was an equal sum for each worker in the employ of the donor." These are, indeed, evidences of good cheer "that ought to be strong factors in narrowing the gaps between capital and labor." But they are not. Experience teaches that Webb is correct in his statement: "An employer who desired permanently to benefit the workmen in his trade would seek in every way to promote the men's own organization, and would therefore make his own establishment a pattern to the rest in respect of the strictest possible maintenance of the standard rate of wages, hours of work, and other conditions of labor. . . . If he wished to do more for his own workmen, and could afford it, he would scrupulously avoid any departure from the standard methods of remuneration, and any form of benevolence which created any division between his workmen and their fellows. What he would do would be to offer a simple addition to the standard rate, or a simple reduction of the normal day, without any diminution of earnings."—*Industrial Democracy, 552.*

SEVERAL English publishing houses having branches in New York, and whose American returns last year exceeded their English returns by twenty per cent, have given the impulse to greater number of English publishers to invade America, not only with books for sale, but also with capital to establish book manufacturing plants.

THE President of the French republic has decreed that a council of labor shall be organized in the city of Marseilles, in which employers, workingmen and *"prud'hommes"* are represented. Their duty shall be the duty of the council to give advice upon all questions bearing upon labor; to prepare reports at the request of the Minister of Commerce and Industry; to publish the current and normal length of the workday; to seek means of preventing or terminating strikes or lockouts; to prepare reports upon the division of allowances made by the public to institutions of patrons and employes; to investigate and report upon the execution of laws, decrees and orders concerning labor, and modifications which might prove beneficial thereto.

The institution of *"prud'hommes"*—prudent men—requires an explanation to be understood by American readers, as no similar institution exists in the United States. The *"conseil des prud'hommes"* has had an uninterrupted existence in Marseilles since the period of the Roman occupation. It was undisturbed by the Revolution, and dispenses justice today in very much the same way as during the time of the Roman emperors. The *"conseil"* is an institution essentially municipal, and has for its object the conciliation of differences between labor and capital. It judges all complaints relative to

contracts with apprentices, and, in default of express stipulation, regulates the amount of indemnity due in case of rupture of such contracts. Complaints relative to the accounts of employers, trade-marks and patents are also considered by this court. The "*conseil*" is composed of employers and workingmen in equal numbers, with a president and vice-president, the members thereof being elected by their fellow employers and employes. The parties to complaints presented to the "*conseil des prud'hommes*" plead themselves, without the intervention of attorneys.—*R. P. Skinner, United States Consul at Marseilles.*

APHORISMS.

THE real object of the arbitration agreement is twofold: Firstly, to secure the standard rate of wages and, secondly, to prevent unnecessary stoppages of work. The first object requires an agreement between the two national bodies on standard rates and working rules, so that their joint boards have bottom under their feet when they come to arbitrate cases of varying interpretation of existing contracts. The second object requires limitations, and not paralyzations, of the striking power and the placing of it where it belongs, namely, with the executive of the International Typographical Union.

THE labors of the International Typographical Union are at present an endless struggle against the lethargy and weakness of local unions. Its Executive Committee should have power to adapt the national body to the exigencies of modern industrial life. Then it could begin to stop the incessant attempts of many customers of the printing craft to evade union regulations by getting their work done where workmen are not organized at all, or where they are organized on starvation rates to help their employers with the union label to the country printing.

LAUGH at the stupidity of wiseacres, but do not underestimate their performances in our employers' and workingmen's unions.

STUPIDITY is always convinced of its mental perfections. Sagacity doubts its own perceptions and distrusts its conclusions. The documents of the newspaper publishers on the arbitration agreement and the official commentaries thereon admit no doubt, but show sublime self-sufficiency. Every line proclaims: Eureka!

SMALL stupidities amuse us; great ones impel us to argue until the breath gives out; and for sublime absurdities we fight until death.

STILLNESS is not an evil. The worst of all communities to live in would be one in which the fools are deprived of the privilege to take the floor.

THE endeavor to benefit society through silly means is not the greatest fault of enthusiasts and economic reformers. The least pardonable sins are committed by those who act prudently in the pursuit of silly aims. Thank God! the sins of the Arbitration Committee are not unpardonable.

LUCKY for society, silliness is always as light as a feather, so that the infinitesimal small quantity of prudence usually appearing in the transactions of social bodies may still turn the scales. The grain of wisdom which is hidden in the arbitration agreement is the determination of the two strong national printing-trade bodies to put themselves on speaking terms. This will outweigh and outlast the idea of arbitration without a contract between the principals to arbitrate on.

A FACETIOUS writer says that choleric persons laugh in ha-ha; phlegmatic ones in he-he; melancholical in hi-hi; sanguinary in ho-ho; and hypochondriac hysterical persons laugh in hu-hu. I do not know if this proposition is true or not; but I am sure that the world will laugh in all vowels when they shall hear of two national trade unions who tried to make a contract evading agreement on the subject matter of all contracts — the consideration for certain forbearances and performances.

STRIKES are for the business community what wars are for states. Both are crimes, if not caused by absolute necessity.

THE present organization of English labor is the result of more than one hundred years' of incessant brainwork. Who dares say that their complete elimination of competition for wages which is the net result of this mental exertion of a civilized nation is an artificial or unnatural result. It is an outcome of the love of liberty which has since thousands of years distinguished nations of Indo-Germanic blood.

MOTTOES for arbitration committees: "Whatsoever thou takest in hand, remember the end, and thou shalt never do amiss." Eccles. vii, 36. Or, as enlightened reformers generally dislike the Old Book, let them take this: "*Quidquid agis, prudenter agas, et respico finem.*" (Whatsoever you do, do it prudently and think of the end.) What can be the end of an arbitration agreement which agrees on nothing but a *modus operandi* to paralyze the one party of the contract and to turn the questions at issue over to strangers, who can never sympathize with both parties?

NEED IT EVERY DAY.

We can not keep shop successfully without the monthly help of THE INLAND PRINTER.—*Anslow Brothers, The Union Advocate, Newcastle, New Brunswick.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

AGITATOR PIPES.— K. J. H. writes: "Will you kindly answer through your interesting column in THE INLAND PRINTER the following questions: (1) What size blower is generally used in cooling backing pans? (2) What is the best plan for laying air pipe in bottom of depositing vat, to be used for agitating solution? Which way is preferable, across the vat or in the direction of its length? And how many times would it be considered best to coil pipe across, or the length of a vat 5 by 2½? How far apart should the holes in pipe be? Am asking these questions so as to be sure and have things right the first time. I will be extremely obliged if you will answer these questions and will thank you sincerely for this and other past favors you have kindly shown to me.". *Answer.* A 14-inch blower is a suitable size for cooling backing pans. (2) A single length of ¾-inch lead pipe extending from end to end of your vat is sufficient. It should be located directly under the center of your anodes and molds and should be perforated every two inches of its length. The perforations should be about 1-32 of an inch in diameter. A pressure of one to two pounds per square inch should be maintained.

STEREOTYPE MOLDS.— K. S. G. writes: "Will you kindly give a novice some information in the columns of your valuable paper? I do not want to beat in the paper matrix (for stereotyping) with a brush, because I want to save my type. Could I not perhaps use a small hand press and put over the matrix paper either (a) heavy blankets, (b) ozokerite wax slab, (c) roller composition slab, and thus secure a mold?" *Answer.*—There are only two methods of making papier-maché molds for stereotyping. (1) The beating process by which the paper is beaten into the type with heavy brushes, and (2) the roller process, by which the impression is obtained by passing the form under a pressure roller, first covering the mat with a felt blanket. The second process is now quite generally employed by the city daily papers, not because it is less wearing on type, but because it is more rapid than the brush method. Many attempts have been made to produce stereo molds by direct pressure, as, for instance, by means of a hydraulic or toggle press, in the same manner that stereo molds in clay are made, but so far as the writer has knowledge, such attempts have always resulted in failure owing to the

nature of the material employed. To produce a mold successfully by such means, the material must be plastic, like clay, wax or ozokerite. It may be possible to obtain a mold in a wax or composition slab, faced with paper as you suggest, but it would not be possible to cast a stereotype from such a mold for the reason that the material composing the mold would be instantly reduced to liquid form by contact with the metal. Stereo molds may be made in clay or plaster with less injury to type than by the papier-maché process, but both of these methods are tedious and are seldom employed.

Embossing Plates.—W. J. D. writes as follows: "We are making experiments in our electrotype foundry with the view of producing a better class of embossing plates than we have heretofore used. We have recently been experimenting by using leather belting in which to make the first impression, and when dry locking up the leather on a block to make the reverse impression on the wax; this gives us a good, clean die, but the process of drying the leather shrinks it. We have also tried to make the reverse or lower die by coating the electrotype plate with shellac and blackleading the surface and building the shell directly on the original electrotype. The difficulty in securing an absolutely even surface renders this process a somewhat uncertain and very unsatisfactory one, inasmuch as we find it difficult in separating the shell from the electrotype in which it is built. If you have any works covering the point of making embossing plates, dies, etc., I should be glad to have it; also would like to know what material is used to take the female, or reverse impression." *Answer.*—If your male die is an electrotype, clean it carefully and then flow over it a solution made by dissolving a piece of wax the size of a hazelnut in half a pint of benzine. This will produce a film of wax on the electrotype sufficient to prevent adhesion, but will not stop deposition of copper. If your male is a wood engraving or other non-conducting material, make an electrotype first and then proceed as before. The shells should be made extra heavy. If the female becomes warped or distorted in "backing up," put the two plates together and subject them to a squeeze in the molding press.

Wants to Learn Zinc Etching.—A Glasgow inquirer writes as follows: "I may be doing something unusual when asking your attention to the following subjects, but I have the excuse of necessity for the first and your good nature may admit the second: (1) I am a newspaper stereotyper and likely to suffer in my situation if I fail to learn zincography, and there are no facilities here. Would you kindly give the name of the best book on subject that you know of; also names of publishers and price? My employers want their zincos done on the premises and we do both a daily and a weekly, so one that makes news work its object will be most suitable. (2) Some years since I invented what experience has proved very useful—gauges for casting type-high or block-high (with a little modification they cast both heights). The set I use casts from one to four columns and always exact to breadth, and, of course, at the bottom end without variation; also they are well balanced and handy for use. In your country such improvements seem to be recognized, whereas here there is great annoyance and some risk. So I would be pleased to send patterns to any manufacturers you might name." *Answer.*—To learn zinc etching without a teacher is not an easy proposition, even with the best of printed instructions to guide you. You can get a very good general idea of the subject and also much valuable information from the books which have been published, but it is safe to say that your employers would save money by securing the services of a practical, experienced etcher rather than to make a jack-of-all-trades of one man. Admitting that you have unusual ability and would be quick to grasp the principles involved, yet to be a successful etcher you must possess skill which comes only from practice or experience. To acquire it would mean the expenditure of much time and material, both of which are expensive. We would advise you to read Mr. H. Jenkins's book on photoengraving, which is sold by The Inland Printer. If you will send us drawings of your casting-box gauges, we will place them for you to the best of our ability.

Smutty Half-tones.—The following letter comes from a Maine correspondent: "Find enclosed under separate wrapper part of our Saturday paper with a few half-tones of which I wish you would please tell me wherein the fault lies in this particular case. Why do the half-tones look so smutty and ragged? They are etched sharp and deep, making fine impressions direct from the plates. But they have been stereotyped. They are raised about 2 points higher than the type matter when in the form. How should half-tones be treated in a daily paper on a fast press? Should they be oiled like balance of type? How high should they be?" *Answer.*—The appearance of your paper indicates that the trouble is due to poor paper, bad ink and indifferent presswork, rather than to any defects in the half-tones. The type surrounding the engravings is fully as smutty as the pictures. You can not expect to make half-tones print any better than your type. You are evidently using about a 65-line screen, which is all right for your class of work. Your etchings are no doubt sharp and clear, and probably are stereotyped well, but it is impossible to make a half-tone so deep that it will not fill up with the fuzz of cheap print paper combined with muddy ink. To work half-tones successfully requires care all along the line, not only in making the originals and the duplicates, but in presswork and in the selection of paper and ink. It is impossible to say without seeing them whether the stereotypes could be improved or not,



Photo by R. Henry Scadin.

CANON OF THE WHITEWATER RIVER, THE SAPPHIRE COUNTRY, NORTH CAROLINA.

but you can easily determine that point by trying the experiment of printing them on good paper, or you can insert a few of the originals in your stereotype plates and print them under the same conditions as at present. You would probably find that the originals will print no better than the stereotypes. B. & O. Myers, of New York, make a special grade of matrix paper for stereotyping half-tones, which is preferable to the usual quality, as it is a soft, short fiber which takes the shadings better than a harder paper. Half-tones do not require oiling; the mat will stick to them better if the oiling is dispensed with. That is to say, the mat will be less likely to puff up and double. They should be made exactly type-high. A recent number of THE INLAND PRINTER contained a half-tone printed from a stereotype made by the writer, which shows that stereotypes will print all right on good paper.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. X.— JAMES CONNER.

THE originator of the business variously known as Conner's Type Foundry and the United States Type Foundry, was James Conner. This gentleman was born in Duchess county, New York, near Hyde Park, April 22, 1798. At the age of thirteen, or in 1811, he went as an apprentice to the printing business, having been duly indentured to Samuel Bowman, publisher of the *Public Advertiser,* in New York city. Later his indentures were canceled and he worked in the offices of several printers of the period in that city, being so engaged for several years. While in the office of John Watts, an Englishman, and the first stereotyper in America, he learned the elements of the stereotyper's trade, and he soon became expert in that occupation. On the promise of a large salary he moved to Boston, where he took charge of a stereotype foundry, and here by strict economy and industry he accumulated the sum of $3,000. With that sum Mr. Conner returned to New York early in 1827, and soon after he opened a stereotype foundry. At first he gave his attention to stereotyping large type-faces for printers' use, which he mounted on wood, and this proving a success, he determined to open a typefoundry.

Mr. Conner's career as a stereotyper was a prosperous one, and many of the plates made for the American Bible Society were from his foundry. He made the plates for a large-type edition of the New Testament, said to be the first American edition. One of his early sets of plates of the Bible was a nonpareil 12mo, the sixtieth edition of which, bearing the date of 1829, is before the writer, bearing the imprint of D. Fanshaw, a noted printer of that time. The impression is an excellent one, though the hair-lines show feebly or not at all. This may be due to the cut or condition of the type, the method of the stereotyper, or to wear at the press. Besides working for printers and publishers, he did some publishing on his own account, and earned a reputation by his folio edition of the Bible. His publishing ventures were for the most part popular works for which he saw there would be a steady demand, and included Maunder's "Treasury of Knowledge" and one or more editions of Shakespeare.

When it was decided by Mr. Conner to open a typefoundry, he did not meet with encouragement from the other typefounders in New York, but he sought for a practical man to assist him, and he was fortunate in securing the services of Edwin Starr, one of the best in the country. The building up of the foundry, and the subsequent experiments made with a view to the improvement of the operations of typefounding, were sometimes at the suggestion of Mr. Starr. He was an excellent cutter, and among their first productions appeared the series of lightface romans, which at once brought the new foundry into prominence. The advantages of this series were judiciously set forth as being "easier to read, taking less ink, in stereotyping easier to mold, and requiring less labor from the pressman." While these points seem to a certain extent sustained, on the other hand the type was not durable. It was probably as durable as most of the type of that day, which was generally characterized by a hair-line of knife-like sharpness, though the body-marks of the letter were strong. Had the printer thrown out the older type when the hair-lines failed, as would have been done later, the work of that period would compare favorably with the printing of the present day.

Among the important improvements and experiments conducted during the active career of Mr. Conner, none was more valuable than his discovery of a method of making matrices by the electrotype process. Previous to his efforts in this direction, two chemists in New York had experimented to produce a facsimile of a copper plate to be used in a magazine. In the course of Mr. Conner's experimenting he took a long primer capital T and inserted it through a stereotype plate. This was attached to a copper wire by soldering, zinc was attached to the other end of the wire, a weak solution of sulphuric acid was placed in a vessel, and in a similar vessel a solution of sulphate of copper, or blue vitriol. Then the matrix was placed in one vessel and the piece of zinc in the other, when the process of extracting the copper from the sulphate began, and the copper was deposited on the intended matrix. This experiment was followed by others, various difficulties were overcome, until finally a complete alphabet of an ornamental type was successfully electrotyped. Before the death of Mr. Conner, which occurred May 30, 1861, there were several thousand of such matrices in successful use in his foundry.

Thus the rapid and inexpensive method of multiplying matrices acted as a stimulant to the typefounding business in America, and incidentally to the development of printing. After the death of James Conner, the foundry was conducted for years by his two sons, James Madison Conner and William Crawford Conner.

THE "PI" LINE.

By the courtesy of W. S. Warford, foreman of the Indianapolis *Sun,* THE INLAND PRINTER is favored with the following verses by Mr. Edward Singer, of the *Sun* staff. Many readers who have been aggravated by the recurrence of the "pi" line will consider that Mr. Singer sings to some purpose:

THE "PI" LINE.

When you start to read a story,
And your energies you bend
In a tense and rapt attention
To the interesting end,
Don't it jar you, don't it thrill you
With a rare ecstatic bliss,
When there's sandwiched in the story
A line
like
this:

Gilbert's knife glittered and described a semi-circle in the air, but as his arm shot down-radwhte vbgkq xzfiffffffi cmfwyp etaoinaoindlu

It's the "pi" line of the printer,
Which will happen to the best,
And no "make-up" man has ever
Yet been found to stand the test;
For in spite of all endeavors,
Sometimes they are bound to miss,
And an interesting story's
Spoiled
like
this:

WASHINGTON, March 22, 1901.— It is reported that the situation in the Philippines is eroiuse shrdlu cmfwyp vbgkqj etaoin etainoluu

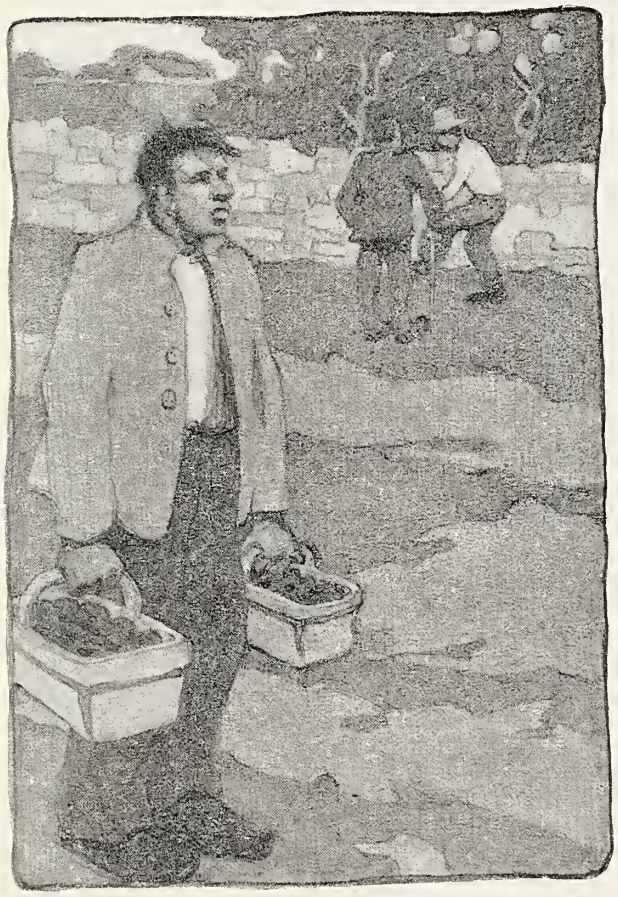
—*Edward Singer.*

A NECESSITY IN THE PRINTING BUSINESS.

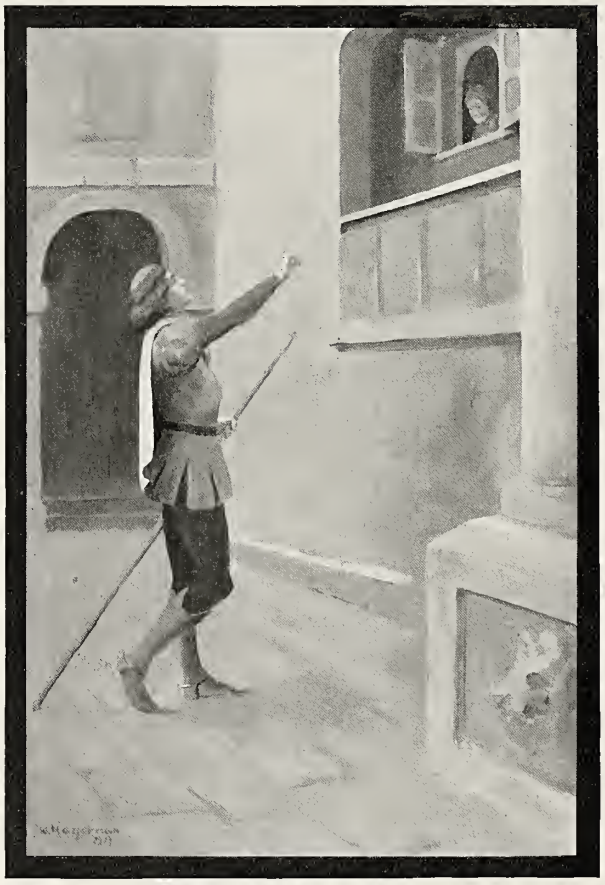
We could not think of doing business without THE INLAND PRINTER.—*Forbes & Reynolds, The Sun, Quarryville, Pennsylvania.*



Subject: "Hark, hark, the dogs do bark."
Drawn by Mrs. M. M. Chase.



Subject: "Harvesters."
Drawn by John W. Norton.



Subject: Keats' "Isabella."
Drawn by W. Hagerman.



Subject: "Hark, hark, the dogs do bark."
Drawn by Walter Rowe.

WORK OF THE COMPOSITION CLASSES, ART INSTITUTE, CHICAGO.

(See opposite page.)

CLASSES IN COMPOSITION AT THE ART INSTITUTE OF CHICAGO.

WHILE composition has always been a factor in all artistic production, not until quite recently has the subject been presented in the art schools as a study. Among our American schools none has given the matter more systematic attention than the Art Institute of Chicago. The composition classes in the Institute, working under the direction of Mr. Fred Richardson, have achieved in a very short time a highly creditable degree of success. Mr. Richardson as a worker needs little introduction. That he is equally successful as a teacher is evidenced by nothing better than the work of the students under his instruction. A few examples of recent work of the students are reproduced herewith. These drawings were only sketches and were made on paper poorly suited for reproduction, but nevertheless the cuts will show what the classes are doing.

The work has been taken up and treated from the fundamental standpoint. Balance of mass and color, proportion, line, feeling — all those features which give a work its artistic value — are carefully considered, and the principles applied to the practical working out of problems assigned to the class. It is due to this thorough and serious study of the problem that the work of the more advanced students shows such decided decorative tendencies, a quality which is beginning to be recognized in the field of illustration. Yet under all, without losing the artistic, their aim is to be practical. The class has just finished a series of illustrations interpreting Keats' "Isabella," and the results have been so satisfactory and the training of such value to the students that similar problems are to be taken up in the future.

In addition to this special work with the illustration class, Mr. Richardson also has charge of the classes in color composition. The classes are all enthusiastic, the work done is highly individual, and no small amount of credit is due Mr. Richardson for the interest he has aroused among the students.



BOOK-PLATE.
Drawn by Max Knowles, Art Institute of Chicago.

"CINCINNATI THE QUEEN CITY."

Under the above title a very handsome souvenir book has been issued by Mr. George W. Engelhardt. It is published by authority of the Chamber of Commerce and Merchants' Exchange and other public bodies of that city, and as stated in the introduction, bears the official sanction of these bodies. The purpose of the work is to show the salient features, commercial particularly, the advantages and attractions, the prosperity and promise of the Queen City of today. These are presented in excellent shape, with illustrations peculiarly applicable to the text. The first chapter opens with a historical review of the city, this being followed by chapters on the city government, the schools, institutions, commercial organizations, financial interests, transportation and business generally. Following this is a professional chapter in which the lawyers, accountants and architects are referred to. The book is remarkable not only from the interesting matter and illustrations it contains, but from the fact that it is a gem typograph-



Subject: "Soap-Bubbles."
Drawn by Harry M. Craig.



Subject: "Mary and Martha."
Drawn by Belle Silviera.



Subject: Keats' "Isabella."
Drawn by Isabelle Temple.

WORK OF THE COMPOSITION CLASSES, ART INSTITUTE OF CHICAGO.

ically. Printed upon an excellent quality of half-tone paper by the Ebbert & Richardson Company, one of the best-known printing firms in that city, it is indeed a pleasure to look over such a fine specimen of work. The citizens of Cincinnati have good reason to be proud of the book, and every one connected with the production of the souvenir is to be congratulated on the fine volume. The work contains some two hundred and fifty pages, is elegantly bound in cover of tasty design on which appears the seal of the city, is gilt-edged, and altogether is a volume worthy of a place upon the center-table of any home. Mr. Englehardt has produced books pertaining to other large cities along the same lines as the Cincinnati book, but judging from the kind reception the present work has received on the part of the citizens of Cincinnati, it is doubtful whether any of the others have surpassed it.

CONVENTIONALIZED DESIGNS.

Design is based on nature and natural forms. The stencil designs shown on the opposite page conventionalize the carnation. The students first made preliminary studies of the flower, then arranged to conform these to the design. It is interesting to note how different minds treat the same subject. The work was done at the Art Academy of Chicago, under the direction of Mr. Walt M. DeKalb, and with one or two exceptions is the first attempt of the students at design. The class includes the history, grammar and composition of ornament. There will be found suggestions for borders for typographic uses in just such work as this.



Photo by R. Henry Scadin.

WHITESIDE MOUNTAIN FROM GRIMSHAW'S CASCADE, THE SAPPHIRE COUNTRY, NORTH CAROLINA.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

For Counter-etching on Aluminum Plate.—Dissolve 6½ ounces crystal alum in 3 pints of water; add 3½ ounces chloride of magnesium; then add ¾ ounce con. ammonia and ⅓ ounce absolute alcohol. Cool the solution and add 1 ounce con. acetic acid by gradually heating. After cooling again, add 3½ pints of water.

Double Transfer.—Mr. P. H. L., New York.—The clipping you sent describing new patent (?) art of photolitho printing is nothing more than what was called years ago *retransferring* or *double transfer*. A transfer of a tint design is made to a stone. Upon this transfer is made another transfer, and on this can be made still another. The whole three transfers can be printed at once.

To Make the Sticking-up Sheet Hold Fast on Zinc Plate in Color or Register Work.—Various pastes are sold to make paper stick fast on metal. The agent employed in such pastes is usually borax or alum. If one of these substances is added to starch or flour-paste, the adhesive quality is advanced at least fifty per cent. It also prevents the same from becoming sour. The metal must be clean.

A New Rubbing-up Solution.—John J. Schepp, New York, has taken out letters patent for a new rubbing-up solution to be mixed with litho ink. The same consists of 10 parts beeswax, 60 parts lard, 20 parts tallow, 2 parts oil of lavender, 8 parts starch. The combination seems, if mixed with one-half of printing-ink, to produce a strong rubbing-up solution for the purpose of charging a transfer with an acid-resist of superior strength.

Suggestion for a New Invention on Litho Ruling Machines.—J. K. Apprentice, Baltimore, Maryland, writes: "I have noted the trouble of D., New York city, in stopping at the proper place on the ruling machine. Now, I have the same trouble. Sometimes the diamond jumps, as it slides too fast over the work, and I am apt to run it into some other work. I think it would be a good thing for some machinist to invent an attachment to act as a brake, so that it could be easily regulated by the hand moving the carriage."

Can Copying-ink Be Printed on the Litho Press.—A correspondent, J. L. K., from Syracuse, New York, sends specimen of prints executed with copying-ink. He wishes to know if this work is done on the litho or type press. *Answer.* The specimen was done on the type press. Either very old, greasy rollers are used, or rubber rollers take the place of the gum rollers. The litho method, on aecount of the water used, can not very well print the aniline dye which is mixed in glycerin, as the water causes the ink to flow. Although I have not had occasion to prove the question, it seems to me that it would be a useless task to try and print a regular copying-ink successfully from dampened litho plate or stone.

Imitation of Inlaid Woodwork by Lithography.—C. K., Troy, New York, writes: "I notice in your April issue that lithography can be used to decorate woodwork. How would it do to imitate the fine inlaid woodwork, representing flowers, animals, landscapes, etc., often executed by artistic carvers in different colored woods? Could you name a firm who would



Mrs. Ballenger.



Walter Ufer.



Francis L. Stobbs.



W. A. Engels.



Louise McDonald.



Mrs. Capen.



A. Lou. Matthews.



W. A. Engels.



J. M. Black.



M. B. Akass.



Edna A. Morehouse.

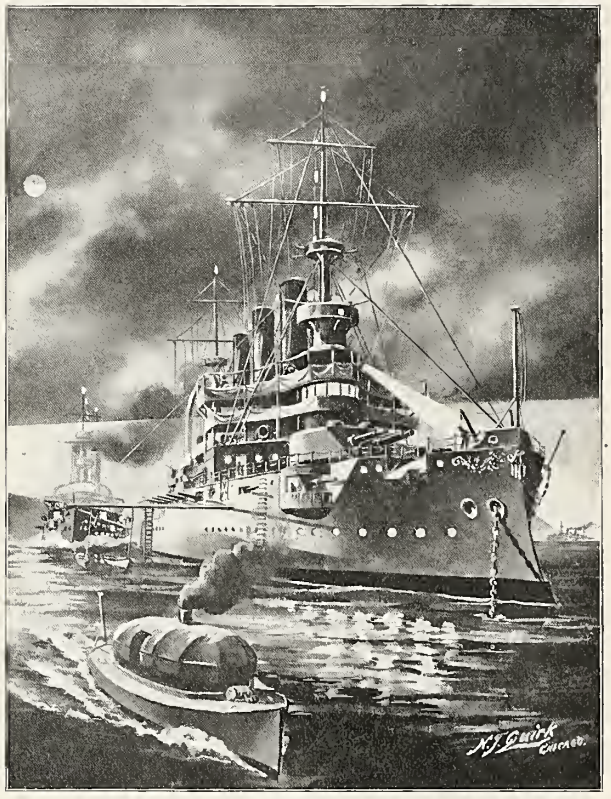
STENCIL DESIGNS.

Drawn by members of the class in design of the Art Academy of Chicago.

(See opposite page.)

do such work?" *Answer.*— Most any respectable litho house would do this work. Imitation inlaid work of this description has been done for many years past by lithography, and a good, durable product it is. The picture, after having been set or glued in a suitable depression upon the wood, is lacquered and treated so as to closely resemble inlaid work. The paper used is a sort of parchment.

Printing on Aluminum Sheets.— G. C., new subscriber, Victoria, British Columbia, writes: "Having obtained on aluminum sheets some very pretty specimens of lithographic



U. S. BATTLESHIP "OHIO."
To be launched May 18 at San Francisco. (From drawing by Nicholas J. Quirk.)

printing from Paris — work which, no doubt, is also done in America — I would like you to give formula for mixing colors so that I could also do such printing from stone." *Answer.*— The printing upon thin aluminum sheets for artistic or commercial purposes is coming in vogue, and with the cheapening of the plate will soon be general, we believe. It presents otherwise no difficulties. The same colors and methods are employed, but if printed upon the steam press the rubber cylinder is employed. Like the printing on tin, the work can be dried in an oven, or the ink affected through heat, by adding glazing salts, which will flow by melting and become more or less indestructible.

"Gumming-out" Upon Crayon Work in Drawing Upon Aluminum Plate.— S. S., Brooklyn, New York, asks: "I have tried to gum-out a design shape, after I made a flat tint, for a fashion plate. I did not want the ornaments to come up white, but I wanted to draw over the gum so as to have the ornament look out light gray on a deep gray background; but the gum all peeled off and took my crayon work along with it, which was under it, and now the plate is spoiled because the ornament is white instead of gray." *Answer.*—This could have happened only on zinc or aluminum plate; the crayon after once touching the lithographic stone *would not have peeled off*. But the effect you describe would occur if tried on metal plate for the reason that the metal would not be as susceptible in holding the grease of the crayon, so the gum takes a firmer hold upon the same and tears it away. When doing such "stopping-out" upon metal crayon work, use gamboge instead of gum arabic.

Modern Lithography.— By modern lithography we mean a combination of improved mechanical means applied to the rapid, artistic execution of drawings on stone, so as to render the plates for a certain piece of colorwork cheaper, not only in the lesser time spent in their individual execution, but also in the reduced number of color-plates, which produce a maximum variety of colors and combinations, costing less money to print. This procedure creates a vast difference between old and new methods, saves an abundant amount of work, and gives employment to many hands at fair wages. Were it not for these new methods, lithography would have no standing in the industries today. Some of the factors which constitute modern lithography, distinguishing it from old-time methods, are, in their proper order: Inkable films, air brush, photolitho, half-tone, lithographic, rotary and multicolor presses.

Relative Antiquity of Metal and Wood Engraving.— J. W. N., Syracuse, New York, writes: "In an article in some paper on metallurgy you mention the relative antiquity of wood engraving over metal engraving. You speak of the greater antiquity of wood engraving, etc. Now, I can speak on pretty good authority when I say that the first printing from wood block was not later than the middle of the fourteenth century. The first metal type was made about the year 1455, but seal and die engraving was practiced among the Assyrians and in ancient Rome." *Answer.*—We do not wish to apologize for any inaccuracy made in this cloudy matter. We have not even the time to read the article in question that has been attributed to the manager of this department, but we have pretty positive proof that, besides seal engraving, ancient Rome has produced some very fair, up-to-date half-tone work. This seems of greater importance to us. Let us invite controversies dealing with present-day subjects.

Imitating Litho Commercial Engraving on the Type Press.— C. B., Boston, Massachusetts, writes: "Would you be kind enough to tell me how the shading of letters, ruling of panels, clouding, etc., is done on type-press plates, so closely resembling litho commercial engraving?" *Answer.*—The lettering is drawn on a large scale, say one-third or double the size of the original, upon Reynolds best bristol board (thick), with waterproof india-ink. Then the white places are stopped out with a solution of white of egg, or some such easily soluble, gummy substance, colored enough to show where it is placed. Then an inked-up film, suitable to the intended reduction, is laid over it and rubbed down. After the drawing has been held under the tap to dissolve the albumen, the places where it was originally placed will appear perfectly white. Judicious touching up, etc., will cause a carefully prepared drawing (after photoengraving) to yield a fine piece of work for type-press printing. Another method, giving still finer results, but with greater expense, is the litho or copperplate engraving transferred lithographically for photoengraving. For script and other isolated, hair-line work, the cerotype process is the best.

Freak Printing Processes.— Phil H., Oneida, New York, writes, in the most confiding mood, about a printing process invented by himself, and makes several tempting offers of "pushing the matter" to a patent, etc. Would express my gratitude at his trust in myself, also thanks at the prospect of the riches, but must decline on the grounds of other pressing business and the lack of faith in speedy success. Although I wish it not to be understood that he may not succeed because I doubt; he may see farther than I. I only base my conclusions on the knowledge of the following few of such similar processes, which leads me to think his is not patentable: Take a machine for printing on matches, printing on cartridges, printing legends on cigars, and on stockings, corks and pencils; printing on cans and buckets, broom handles and cigar boxes, all telling an impressive tale. Collars and cuffs are printed

and gelatin capsules are impressed with their maker's name. The sidewalks are not even spared, for a recent invention prints from a bicycle as the rider flies along, the operator cleaning the road in front from dust by a blower. All these printing machines are special contrivances, but how rich the makers were made is not known. Still, write to the Patent Office for what has been tried so far. The knowledge obtained this way is often valuable. Do not be discouraged because of my shortcomings.

A Question on Size of Reduction or Enlargement.—Specifying the size for reducing or enlarging photoengraving, "Customer," New York, writes: "It has been mutually agreed between my engraver and myself to ask you to decide a question which causes us much trouble. The facts are these: I had written the directions upon a diagram, 'reduce one-half in size.' The original was 10 by 15 inches. The engraving was made 5 by 7½, just one-quarter of the original. The engraver claims that it is right. I claim he should have taken the number of square inches (150) contained in the diagram, and divide by 2, which would give the size I desired, namely, 7½ by 10." *Answer.*—Such questions as these are always decided by usage in the special trades to which they apply. A photoengraver does not deal with space as would a stone mason or thermo expert. To him the well-rounded drawing of a sphere is a flat disk, like your diagram; it is a geometrical projection, and he calculates by *one* dimension, either height or breadth. If the drawing of a sphere is 6 inches in diameter, the half would be 3 inches, as the camera reduces everything in proportion. If a simple line drawn with the pen 10 inches long is to be reduced one-half, it would be taken for granted that 5 inches would be the result at the photoengraver's hands, not 7½. If this applies to the drawing of a man or a lamp-post, it must also apply to a diagram, unless you direct the engraver to find out what area is contained in a given drawing, and that the reduction should consider not only one dimension, but two. The best way is to be specific and give the size in inches or by marking.

The American Salon.—Russell Sage, in the New York *Journal,* emphasizes, from his standpoint, the great commercial good which would occur from the establishment of an art center like the one proposed here at the metropolis. After citing numerous reasons, all conceived through the eye of the merchant and moneymaker, he concludes his able appeal thus: "The proposal to have such a show every year is exceedingly attractive. The only argument to be advanced against great expositions, such as the World's Fair, in Chicago, and the recent one in Paris, namely, that the 'business activity is followed by a period of depression,' is lacking here when it is proposed to hold the exhibition every year. It would become a regular *tonic* of the business system. Out-of-town people would make the time of the art exhibition their season for visiting the city. Those who had been planning, perhaps for a long time, to come, would be induced to make the trip by the extra attraction. Our merchants are liberal, enterprising, and they love New York. No long argument would be necessary to convince them of the merits of a large and truly worthy annual art exhibition. They would be quick to see the stimulus such an affair would give to their trade and they would realize the benefit it would be to the city at large. These things make me feel quite sure that no great trouble would be experienced in raising the funds necessary to make the proposed exhibition a complete and gratifying success." Walter MacEwen, speaking on the same subject, says: "Great epochs in history and art, like the Renaissance period, have been brought about *by a demand for art,* and when the American people demand it, their artists will not be found wanting. If our Government, national, State and municipal, can not be induced to patronize art, at least the people can be awakened by means of a great salon." Walter MacEwen is the secretary of the Paris Society American Artists.

POSTAL INFORMATION FOR PRINTERS AND THE PUBLIC



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

Postage to Cuba.—The United States domestic rates of postage and classification now apply to all mail matter passing between the United States and Cuba. The new rule went into effect April 1.

Cashing Money Orders.—In order to protect itself from the growing tendency to send money orders away from the place of payment for collection, the Department will not hereafter issue duplicates to replace such orders should they be lost in transit. While the Department has authorized large offices to accept orders which are apparently regular, regardless of the offices on which they are drawn, it has expressly provided that such orders must not be transferred from the place at which they are payable to some other place for collection.

Subscription Blanks for Carrying Coin.—W. R. N. asks: "Will it be possible for me to enclose a subscription blank, perforated for carrying coin, with my paper, which is mailed as second-class matter?" *Answer.*—The Department has recently ruled as follows: "That a single subscription blank, although printed upon cardboard and arranged with a perforation for carrying coin, but conforming to the statutory requirements, may be mailed with a second-class publication by the publisher, notwithstanding such, when mailed separately, would be chargeable with the fourth-class rate of postage."

Keeping Track of Second-class Matter.—The following circular letter, giving the requirements in postmasters' quarterly statements of newspaper and periodical postage collected, will be of interest to publishers:

Postoffice Department,
Washington, D. C., February 26, 1901.

The attention of postmasters is directed to the requirement of the Department rules that quarterly statements of newspaper and periodical postage collected must show the mailings of each publication separately, as follows:

First, The amount mailed free of postage to subscribers residing within the county of publication, as provided by law. (See section 374, P. L. and R., and paragraphs 233 and 339 of the January, 1901, Postal Guide.)

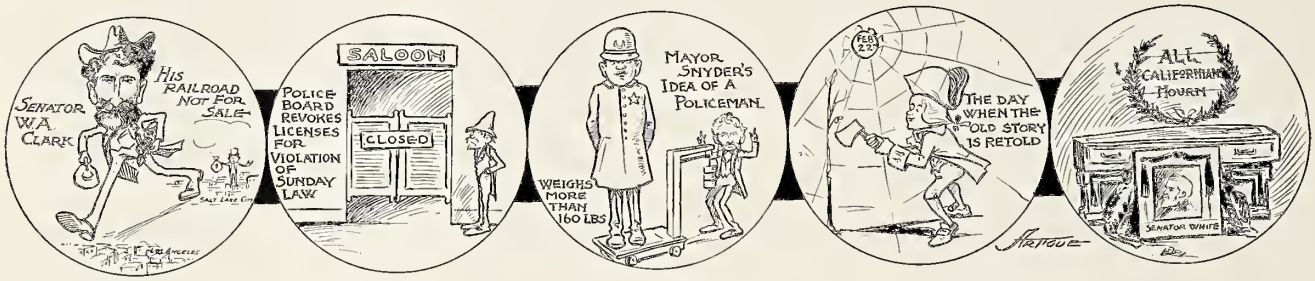
Second. Sample copies.

Third. All copies to subscribers outside of the county, but including those within the county, when the same are addressed to a free delivery office.

The weight of copies mailed at free delivery offices to subscribers, or as sample copies, and prepaid by stamps affixed, as required by law (see section 304, P. L. and R., and paragraph 336 of the January, 1901, Postal Guide), is not to be entered in postmasters' quarterly statements, but such copies should be taken into account in determining the number of legitimate subscribers to a publication, and the number of sample copies which a publisher is entitled to mail at the pound rate of postage. It is found that postmasters at some of the larger offices are in the habit of permitting publishers to wrap several different publications in one package, thus defeating the rule mentioned above and preventing the rendering of an accurate and separate statement of each publication. The attention of all postmasters, and particularly at the larger offices, is especially called to this. It is required that each publication be presented separate from all others for mailing; that is, each must be wrapped separately and must be presented for mailing in separate sacks or bundles, so that a record in detail of each may be kept in the postoffice, and the exact facts as to the circulation of each shown in the postmasters' quarterly statement.

Edwin C. Madden,
Third Assistant Postmaster-General.





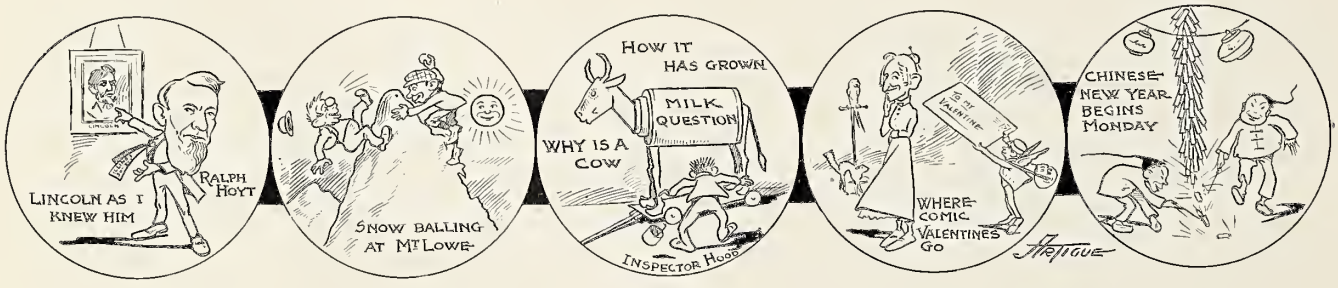
EVENTS OF THE WEEK.

Drawn by
PIERRE ARTIGUE,
Los Angeles, Cal.



Yours truly
PIERRE ARTIGUE

By courtesy of
Evening Express,
Los Angeles,
Cal.





THE ORIGINAL CASLON OLDSTYLE



HIS is the only ORIGINAL Caslon. First cast in this country, by MacKellar, Smiths & Jordan over *forty years ago;* original matrices from punches cut by William Caslon, in 1722. *This* Caslon Series has never been duplicated—nor imitated.... Every large publishing house remembers this fact, and uses these exquisitely cut letters by Caslon

AMERICAN TYPE FOUNDERS COMPANY

CASLON OLDSTYLE No. 471

This face was cut in 1722, and first cast in this country by MacKellar, Smiths & Jordan, over forty years ago. It is the oldest Roman face now in general use. It has survived because of its exceptional grace and beauty, and it is more popular to-day than ever

6 Point 22 A 65 a $2.00

WILLIAM CASLON WAS BORN IN HALES OWEN, SHROPSHIRE, 1692
He served his apprenticeship in London to an engraver of gun-locks and barrels, and at the expiration of his term went to Vine Street, near the Minories, and followed his trade. The ability he displayed in his art was conspicuous, and by no means was it confined to the mere

72 Point 3 A 3 a $12.50

In Caslon

8 Point 20 A 60 a $2.25

ORNAMENTATION OF GOODS, THE CHASING OF SILVER AND
The designing of tools for bookbinders frequently occupying his attention, and while thus engaged some of his punches were noticed for their extreme neatness

60 Point 3 A 4 a $9.25

FASHION

9 Point 20 A 60 a $2.50

AND ACCURACY BY WATTS
The eminent printer, who, fully alive to the present degenerate state of the typographical art in his country, was

48 Point 4 A 6 a $6.50

Latest Printing

10 Point 18 A 55 a $2.50

QUICK TO RECOGNISE SOME
Possibility of raising it once more to its proper position. He requested Caslon

42 Point 4 A 6 a $5.25

PROFITABLE

11 Point 18 A 52 a $2.75

TO PERSEVERE IN LETTER
Cutting, promising personal support, which was of the utmost advantage,

36 Point 5 A 7 a $4.50

Handsome Letters

12 Point 15 A 45 a $2.75

AND INTRODUCING HIM
To the leading printers of the day his unusual abilities attracted many

30 Point 6 A 10 a $4.00

CASLON'S DESIGN

14 Point 14 A 40 a $3.00

CASLON OLDSTYLE MADE
In this country over 40 years ago by MacKellar, Smiths & Jordan

24 Point 7 A 14 a $3.50

OLDSTYLE PRINTS
Good Legible Characters

18 Point 10 A 25 a $3.25

VERY USEFUL LETTER
Commercial and Book Work

22 Point 8 A 16 a $3.25

ORIGINAL MATRICE
Sharp, Defined Impression

MANUFACTURED EXCLUSIVELY BY

AMERICAN TYPE FOUNDERS COMPANY

FOR SALE AT ALL ITS SALESROOMS, AND BY ITS GENERAL DEALERS

Caslon Oldstyle Italic Number 471

It is the oldest Italic face now in general use, being cut in 1722, and first cast in this country by MacKellar, Smiths & Jordan, over forty years ago. Like the Roman, it has survived because of exceptional grace and beauty, and the increasing demand for it attests its popularity

6 Point 18 A 55 a $2.00

CONSCIOUS OF THE DILIGENCE
HE POSSESSED, HE DISCLOSES
An error which might have had a most serious effect on his future career. The foundry of the Grovers being then in the market, he contracted for the purchase of

48 Point 3 A 5 a $5.50

MUCH NICER

8 Point 18 A 55 a $2.25

IT, BUT, TO THE BENEFIT OF
Typography, the business fell through, so that Caslon was still left a free man, and thus pursue his own method, freed from

42 Point 4 A 6 a $5.00

Caslon for Printing

9 Point 18 A 55 a $2.50

USELESS MINGLED JUNK PILES
And useless stock of matrices, which, had they been suffered to mingle with

36 Point 4 A 6 a $4.50

FIRST DESIGN

10 Point 16 A 48 a $2.50

HIS BETTER PRODUCTIONS,
Would have degraded his fine foundry

30 Point 5 A 10 a $4.00

Programmes and Circulars

11 Point 16 A 48 a $2.75

TO LITTLE, OR INDEED, NO
Better than that of his competitors at

24 Point 6 A 14 a $3.50

ELIGIBLE DEFENDER

12 Point 14 A 42 a $2.75

HOME, OR OTHER CLIMES,
As it was, he had the advantage of

22 Point 7 A 16 a $3.25

Always Procure Original Caslon

14 Point 12 A 36 a $3.00

COMPLETING SPECIMENS
According to his own superb method

18 Point 9 A 25 a $3.25

THIS LETTER COULD NOT
Fail to please even fastidious people

The Original Caslon

Is sold in book fonts, 6 Point to 24 Point, at regular body type prices. Also in job fonts at prices in specimen. SMALL CAPS for Job fonts (put up separately, 6 Point to 36 Point) only furnished when specially ordered

American Type Founders Co.

American Type Founders Company's

Caslon

The one and only Original

Caslon

The one and only Graceful

Caslon Caslon Caslon

Caslon

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Caslon

Caslon

The Caslon that all big publishers recognize as being the best by using it exclusively: the

The Caslon cast here for 40 years; original matrices from punches by Wm. Caslon: the

American Type Founders Company's



HUNGRY FRIENDS.

Photo by
TONNESEN SISTERS,
1301 Michigan ave.,
Chicago.

PATENT PENDING

Priscilla Series

STANDARD LINE - - -

SIX POINT

Seated beside her wheel, and the carded wool like a snow-drift
Piled at her knee, and her white hands feeding the ravenous spindle,
While with her foot on the treadle, she guided the wheel in its motion.

EIGHT POINT

"Puritan flowers and the type of Puritan Maidens
Modeft and simple and sweet, the very type of PRISCILLA."
"The May-flower of Plymouth."

TWENTY-FOUR POINT

Verge of the OCEAN

TEN POINT

Nothing is wanting now, but the distaff;
Then you would be in truth my queen.

TWELVE POINT

Keep forever loyal to truth,
And sacred
of fri

FORTY-EIGHT POINT

Day-bre

FOURTEEN POINT

RECEDING
Sails of the Vessel

EIGHTE

ARR
Of Me

THIRTY POINT

Days of Prifcil
SPINNE

THIRTY-SIX POINT

Puritan Pil

Pages From the Specimen Book Addendum of the

KEYSTONE Type Foundry

734 to 742 Sansom Street
Philadelphia, Pa., U. S. A.

Showing Two New Faces

PATENT PENDING

John Alden Series

STANDARD LINE - - -

SIX POINT

So through the woods John Alden went on his errand;
Crossing the brook, where it brawled over pebble and shallow,
Gathering still, as he went, the May-flowers around him.

EIGHT POINT

Came to an open space, and saw the disk of the ocean,
Sailless and cold with the chilly breath of the eaft-wind;
Saw people at work in a meadow.

TWENTY-FOUR POINT

IN OLD Colony Days

TEN POINT

Yet nearer the boat stood John Alden,
With one foot placed on the gunwale.

TWELVE POINT

Talking at times with the sailors,
Who were ready and eager to start.

FORTY-EIGHT POINT

New Faces

FOURTEEN POINT

PILGRIMS
Hunting in Foreft

EIGHTEEN POINT

STRONG
Will Prevailed

THIRTY POINT

May Flower Riding At ANCHOR

THIRTY-SIX POINT

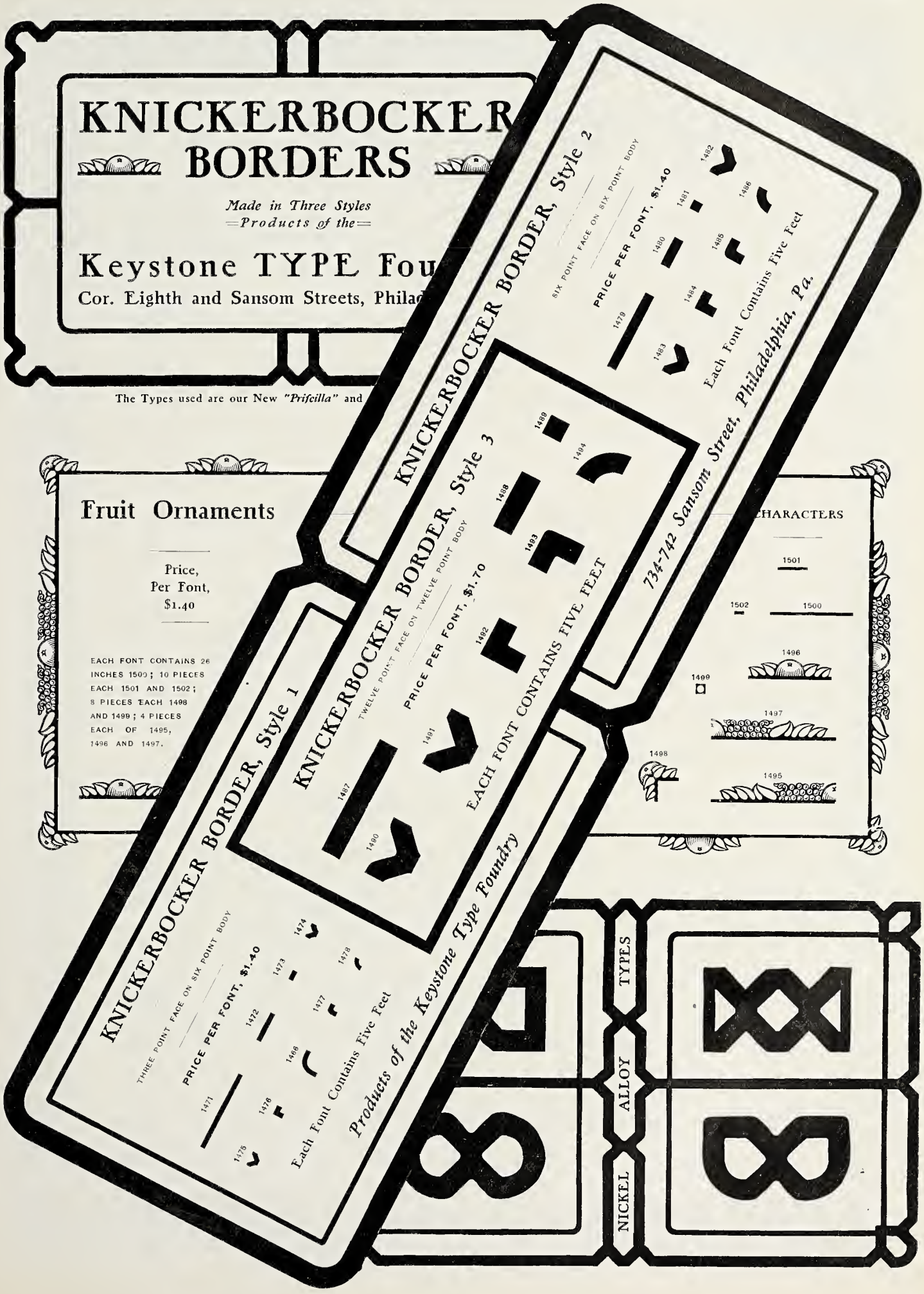
By the Sea-side

Ye TYPES OF COLONIAL DAYS

Priscilla Series			
6-PT.	22 A	52 a	$2.00
8-PT.	16 A	45 a	2.25
10-PT.	14 A	34 a	2.50
12-PT.	12 A	32 a	2.80
14-PT.	9 A	22 a	3.00
18-PT.	7 A	16 a	3.20
24-PT.	5 A	10 a	3.50
30-PT.	4 A	9 a	4.30
38-PT.	3 A	7 a	5.50
48-PT.	3 A	5 a	8.60

John Alden Series			
6-PT.	25 A	45 a	$2.00
8-PT.	22 A	40 a	2.25
10-PT.	18 A	32 a	2.50
12-PT.	16 A	30 a	2.80
14-PT.	12 A	24 a	3.00
18-PT.	9 A	16 a	3.20
24-PT.	6 A	10 a	3.50
30-PT.	5 A	8 a	4.30
36-PT.	4 A	7 a	5.50
48-PT.	4 A	6 a	8.50

THE BORDER SHOWN AROUND THE ABOVE TWO PAGES IS OUR KNICKERBOCKER BORDER, STYLE 2; WE ALSO MAKE TWO OTHER SIZES OF THIS KNICKERBOCKER BORDER, STYLE 1 AND STYLE 3. THE OTHER BORDER SHOWN ABOVE IS OUR FRUIT ORNAMENTS.


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BORDERS
Made in Three Styles
=Products of the=
Keystone TYPE Fou
Cor. Eighth and Sansom Streets, Philad
The Types used are our New "Prifcilla" and
Fruit Ornaments
Price,
Per Font,
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EACH FONT CONTAINS 26 INCHES 1500; 10 PIECES EACH 1501 AND 1502; 8 PIECES EACH 1498 AND 1499; 4 PIECES EACH OF 1495, 1496 AND 1497.
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THREE POINT FACE ON SIX POINT BODY
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Products of the Keystone Type Foundry
NICKEL ALLOY TYPES

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ELEGANT AND ARTISTIC TYPES

The adaptability of Primitive No. 2 to first-class work of every description is apparent to *the* most casual observer. This letter was cut with the intention *of* filling a want as yet unfilled by any other letter. It has none of the grotesque features which make some letters so objectionable *and* is strong and effective The figures of all the sizes maintain a strong individuality, a feature so much desired by large advertisers

If you would do a noble work,
In this sin-burdened earth,
Remember, the smallest deeds
Of kindness are of worth.

8 Point 20 A 30 a $2.50
NEW VOLUME OF POEMS

Primitive No. 2 has received *the* same thoughtful attention that has marked our type products during the past hundred years *and* fully measures up to the demands for a letter suitable alike to any class *of* work. All sizes being cast on point bodies, any spaces and quads may be used. Spaces *and* quads are always sold at regular roman rates and are lower than job letter prices

10 Point 15 A 20 a $2.30
LOGOTYPES IN ALL

Sizes are made *and* their use is a feature not to be overlooked if harmony in composition is desirable *The* fonts contain two *of* each character and are preferable to italic being in one piece enabling the compositor to save time in composition which is

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JOB OR NEWSPAPER WORK

This is a face for modern *and* antique typography and is complete in nine sizes. Figures for all the sizes are clear and bold and furnished in ample quantities with each font. *The* letter is *of* equal use for job or newspaper work, all *the* sizes lining

Figures 1 2 3 4 5 6 7 8 9 0 cast on uniform bodies

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Like all letters produced by us Primitive No. 2 is in great demand for both job *and* newspaper work Fonts contain logotypes

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Primitive No. 2 is an ideal letter for *the* style *of* printing so popular to day *and* large sales mark its

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STRONG AND BOLD

The figures for all fonts

Cast on Uniform Bodies

Fonts contain two each Italic Logotypes *The the and of*

48 Point 4 A 5 a $8.40

TIME PIECES

Excellent Styles

Two Hours Late

All sizes sold in Weight Fonts at Regular Second Class Prices

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MEADOWS

See Sunshine

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163 & 165 Fifth Avenue, CHICAGO

63 & 65 Beekman St., NEW YORK

SERIES No. 657, Class O.—All other sizes of this face furnished under Class O, as listed in our catalogues. All prices given below are subject to usual discount of 50 per cent, with 5 per cent extra for cash.

4 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

GOVERNMENTS 6

5 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

OUR Students

6 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

HOES Clock

8 Line — 8 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $13.28

HE Read

10 Line — 10 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $16.60

Bunch 1

12 Line — 12 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $19.92

Mend

Specimens of New Faces of WOOD TYPE manufactured by

The HAMILTON MANUFACTURING CO., Two Rivers, Wis., and Middletown, N.Y.

FOR SALE BY ALL DEALERS.

SERIES No. 658, Class N.—All other sizes of this face furnished under Class N, as listed in our catalogues. All prices given below are subject to usual discount of 50 per cent, with 5 per cent extra for cash.

4 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

Enchanted Amusements

5 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

SINGERS Advent 6

6 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

SECT Described

8 Line — 8 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $13.28

MOS Resort

10 Line — 10 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $16.60

SUE Bank

12 Line — 12 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $19.92

BIG Cast

Specimens of New Faces of WOOD TYPE manufactured by

The HAMILTON MANUFACTURING CO., Two Rivers, Wis., and Middletown, N.Y.

FOR SALE BY ALL DEALERS.

SERIES No. 659, Class N.—All other sizes of this face furnished under Class N, as listed in our catalogues. All prices given below are subject to usual discount of 50 per cent, with 5 per cent extra for cash.

4 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

DOCTORS HOME JOURNALS 8

5 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

SURGICAL Questions 15

6 Line — 6 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $9.96

ENGINES For Cost 2

8 Line — 8 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $13.28

HOS Denounced

10 Line — 10 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $16.60

BON Natural

12 Line — 12 Cents per Letter. 3 A 3 a and Figures — 166 Characters. $19.92

DOG Bound

Specimens of New Faces of WOOD TYPE manufactured by

The HAMILTON MANUFACTURING CO., Two Rivers, Wis., and Middletown, N.Y.

FOR SALE BY ALL DEALERS.

SERIES No. 660, Class N.—All other sizes of this face furnished under Class N, as listed in our catalogues. All prices given below are subject to usual discount of 50 per cent, with 5 per cent extra for cash.

4 Line — 6 Cents per Letter. 3 A 3a and Figures — 166 Characters. $9.96

Conventional Inducement of the Banks

5 Line — 6 Cents per Letter. 3 A 3a and Figures — 166 Characters. $9.96

FROLICSOME Aeronauts Descend

6 Line — 6 Cents per Letter. 3 A 3a and Figures — 166 Characters. $9.96

RUSH Reasonable Estimates

8 Line — 8 Cents per Letter. 3 A 3a and Figures — 166 Characters. $13.28

GENEROUS Rewards 1

10 Line — 10 Cents per Letter. 3 A 3a and Figures — 166 Characters. $16.60

HONEST Merchant

12 Line — 12 Cents per Letter. 3 A 3a and Figures — 166 Characters. $19.92

GIPS Returned

Specimens of New Faces of WOOD TYPE manufactured by

The HAMILTON MANUFACTURING CO., Two Rivers, Wis., and Middletown, N.Y.

FOR SALE BY ALL DEALERS.

NOTES ON JOB COMPOSITION

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

ENVELOPE CONTEST.—Although less than fifteen days were allowed participants in the envelope contest, 211 specimens were received in competition. We congratulate the contestants on the general and uniform excellence of their specimens. The awards will be made in the June INLAND PRINTER. We regret that this delay is necessary. Owing to the fact that copy for this department must be in the editor's hands the first of the month preceding date of issue, we were unable to secure the photographs of the successful contestants in time for the May issue.

SHIPPING-TAG CONTEST.—We have decided to have a shipping-tag contest. Specimens entered in this contest must be clearly printed in black ink on white paper, size 5¼ by 2½ inches, allowing ⅝ of an inch at left-hand end for the eyelet. Competitors must have their specimens in the hands of the editor of this department not later than the 15th of May. No more than two specimens will be received from any one competitor. Six proofs of each different design must be sent. Packages, marked on outside with name and address of sender and addressed to Ed S. Ralph, Springfield, Ohio, must also be plainly marked "Shipping-tag Contest." Specimens for criticism must not be sent in these parcels. Following is the copy: "For ———— (Two blank lines in addition to blank after word 'For.') From The E. W. Ross Company, Springfield, Ohio, U. S. A., manufacturers of Ross Ensilage and Fodder Cutters, Corn Shellers and Grinding Mills. To Express Agent: If this package can not be delivered, please notify us promptly and we will advise what disposition to make of it." Competitors may use their own judgment as to arrangement, but no alterations can be made in copy. The names of judges will be announced later.

E. B. WOOLSEY, Corning, Iowa.— Blotter neat and attractive.

F. JONES, Terrell, Texas.— Envelope corner entirely too fancy.

EDWARD W. STUTES, Spokane, Washington.— Card neat and artistic.

Democrat, Fresno, California.— Blotter artistic and very attractive.

GEORGE SISNEY, Cairo, Illinois.— Booklet attractive and well displayed.

E. W. JOHNSTON, Bridgeburg, Ontario.— Folder artistic and well designed.

R. LEE SHARPE, Carrollton, Georgia.— Specimens neat and well displayed.

T. E. LUCEY, Paragould, Arkansas.— Specimens neat and well displayed.

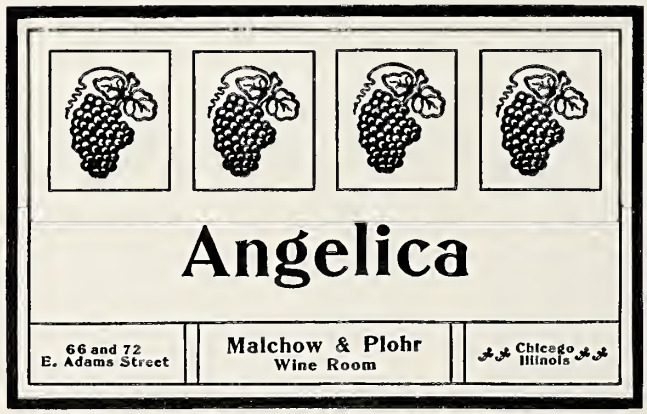
R. O. BACON, Emmetsburg, Iowa.— Note-head excellent in every particular.

Record, Buchanan, Michigan.— Specimens first-class in every particular.

CASEY JOB PRINT, Brockton, Massachusetts.— Folder artistic and attractive.

THE Clover Press, Bay Shore, New York.— Brochure very neat and attractive.

WILLIAM KNUTZEN, Chicago, Illinois.—We reproduce one of your wine labels, specimen No. 1. The rules were in bronze, balance blue-black. It is an effective label.



No. 1.

ED STONE, Barnesville, Ohio.— Specimens quite neat and good as to design.

GEORGE H. BLUE, New Brunswick, New Jersey.— Menu unique and artistic.

A. C. BRIGGS, Owensboro, Kentucky.— Specimens very neat and well designed.

MOHR & CARTER, Bellefontaine, Ohio.— Folder artistic and forceful as to display.

D. B. LANDIS, Lancaster, Pennsylvania.— Folder neat and artistic. Blotter good.

EARLE N. LOW, Evanston, Illinois.—Your specimens show that you are improving.

F. H. CHASE, Oil City, Pennsylvania.— Specimens creditably displayed and neat.

H. S. STEVENS, Faribault, Minnesota.— Specimens creditably displayed and neat.

M. J. WILLIAMS, San Antonio, Texas.—Your specimens are all very neat, well displayed and have correct treatment. It is

impossible for us to review such large parcels other than in a general way.

RAY L. HUBBARD, Libertyville, Illinois.—Ads. forcefully displayed and attractive.

BERT D. BELYEA, Buffalo, New York.— Card artistic as to design and general effect.

THADDEUS S. WALLING, Freehold, New Jersey.— Specimens neat and good as to design.

CHAMPLIN PRESS, Columbus, Ohio.—Your mailing card is very attractive and artistic.

careful of your curved lines. Do not employ them unless customer insists on them.

RAYMOND A. VOSBURGH, Rochester, New York.—We see nothing wrong with your folder. Quite creditable.

J. A. RUGABER, Chicago, Illinois.— Invitation specimen well designed, good as to display and quite artistic.

CHARLES J. SCHULTZ, Newark, New Jersey.—Viewed collectively, your specimens are neat and well displayed.

OSCAR F. WILSON, Holyoke, Massachusetts.—Your specimens are certainly very artistic. We reproduce two of your

Goddard Machine Co.

Machinists

MANUFACTURERS OF
ENGINE LATHES

BIGELOW STREET

WESTERN UNION AND
LIEBER'S CODES USED

CABLE ADDRESS:
GODDARD, HOLYOKE, MASS.

HOLYOKE, MASS., U. S. A.,_____190__

No. 2.

W. P. GAULT, Sparta, Illinois.— Note-head good as to design, display and balance.

A. H. NICKERSON, Norwood, New York.— Note-heads and card neat and well displayed.

MEL B. HOLTON, Grass Valley, California.— Specimens neat, artistic and good as to display.

NEWS-DEMOCRAT PRINTING COMPANY, Crestline, Ohio.— Blotter neat and well displayed.

WILL O. UPTON, Placerville, California.—Ads. and commercial work creditable and neat.

JAMES NEWMAN, New Orleans, Louisiana.— Specimens creditable and forcefully displayed.

WOODS PRINTERY, Logansport, Indiana.—Your specimens forcefully displayed and creditable.

H. E. LUMKIN, Lee's Summit, Missouri.—Your specimens are well displayed, neat and attractive.

ROLLIN E. ERNST, Sandusky, Ohio.— Specimens show that you have artistic ability as a compositor.

E. F. ROWE, Rochester, New York.— Specimens all well displayed and neat. Catalogue excellent.

H. A. BRIGHAM, Carthage, North Carolina.— Specimens creditable as to design, plan and display.

P. E. KRIEBLE, Orrville, Ohio.— Specimens first-class. They show correct treatment and are very neat.

WALTER A. KINNEY, Hartford, Connecticut.— Cover specimen good as to design and well displayed.

E. G. BATES, Albert Lea, Minnesota.— Specimens artistic, good as to design and forcefully displayed.

ROSCOE THOMPSON, Ransom, Michigan.— Blotter unique and attractive. Other specimens creditable.

RUSSELL THOMPSON, Boulder, Colorado.—Window cards effectively displayed, attractive and artistic.

T. H. FINUCANE, San Antonio, Texas.— Specimens excellent as to design, well displayed and artistic.

A. K. NESS, Cheboygan, Michigan.— Specimens very neat, properly displayed and up to date as to design.

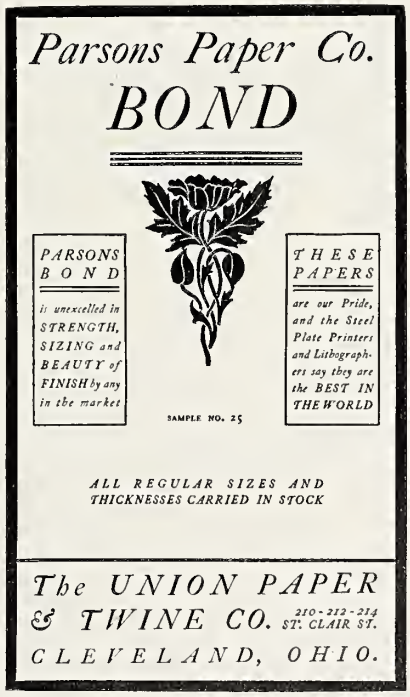
E. J. MOODY, Milwaukee, Wisconsin.— Specimens artistic and up to date as to design and general treatment.

G. A. GRIFFES, Pond Creek, Oklahoma.— Card quite effective, but the green ink employed is a trifle too strong. Be

specimens, examples Nos. 2 and 3. The letter-head is excellent for its simplicity, correct display and whiting out. The circular is commendable for its forceful display and attractiveness.

CHARLES C. KOPS, Lincoln, Nebraska.— Specimens show artistic treatment. They are excellent in every respect.

C. F. SPENCER, Willmar, Minnesota.—We have no criticisms to make on your specimens. They are neat and artistic.



No. 3.

HARRY MCSHEEHY, Logansport, Indiana.—Your statement heading is a decided improvement over the reprint copy.

FRED HORTON, Greenville, Texas.— Both of your letterheads are neat. We prefer the choice of your customer.

E. D. GREATHEAD, Johnstown, Pennsylvania.— Card specimens very neat both as regards display and embossing. We

doubt if we could explain your process in such a manner that it would be of value and readily understood.

W. F. Duncan, Jackson, Michigan.— Probably you are right about the color scheme. The circular is quite good.

H. E. Miles, Beloit, Wisconsin.— Letter-head and envelope corner up to date as to design, well displayed and artistic.

O. V. LaBoyteaux, Reading, Michigan.— Note-heads neat. We object to the fancy corners on the rule border on card.

James G. Brazell, Milwaukee, Wisconsin.—Your bank check, while out of the ordinary, is in good form and neat.

I. Prahs, Philadelphia, Pennsylvania.—We consider your folder a very artistic one. It is classic and very attractive.

Julius Haavind, Chicago, Illinois.— Good designs, neatness and forceful display are evidenced by your specimens.

J. Herbert Hinds, Eufaula, Indian Territory.—Your customer was right about his bill-head. His choice is the best.

Bald Mountain News, Terry, South Dakota.— Blotters artistic and attractive. Same is true of your other specimens.

Myron D. Witter, Atlanta, Georgia.— Specimens show improvement over those previously sent. They are quite creditable.

S. H. Hill, Sisson, California.—While your letter-head is well designed and good as to display, we think it a little too fancy.

Horace Carr, Cleveland, Ohio.—All your specimens are artistic and very attractive. Stock and color combinations excellent.

Ellsworth E. Stone, Auburn, California.—The wording on letter-head is too scattering and the litho tint is not good. Card good.

T. B. Brown, Topeka, Kansas.— Certainly the designing of Mr. Coburn, secretary of the Kansas State Board of Agriculture, is unique and artistic. We reproduce one of his designs, a letter-head, specimen No. 4. The practical nature of his designs speaks well for his ability.



No. 4.

Cayce & Turner, Martin, Tennessee.— Specimens neat and quite attractive. The specimens of amateur printing are certainly bad.

H. C. Pressler, Jr., Albion, Indiana.— Specimens are neat, artistic, well designed and good as to display, balance and whiting out.

Claflin Printing Company, Chicago, Illinois.—The attractiveness of your specimens shows that you know how to do good work.

B. Bertram Eldredge, Brockton, Massachusetts.—Your artistic specimens show that you have considerable ability as a job compositor.

Fred Melton, Cassville, Missouri.—The only criticism we have to make on your cover-page is the location of the initial "W" in Mr. Hodge's name. It will be found misleading, and the proprietor will find that a considerable portion of his mail will be directed to "J. Hodge" instead of "W. J. Hodge."

Cunningham & Co., Williamsport, Pennsylvania.—Your blotter is certainly unique and one of the best we have seen. Circular artistic.

Anchor Printing Company, Seattle, Washington.— Envelope and letter-head neat, artistic and harmonious as to color scheme and stock.

Charles H. Odell, Chicago, Illinois.—Your specimens are certainly artistic. We reproduce your blotter, specimen No. 5. It is certainly unique and also attractive, although the appropriateness of some of the illustrations in initials may be questionable.



No 5.

John H. Matthews, Philadelphia, Pennsylvania.— Headings artistic in every respect. Cover-page good as to design and forcefully displayed.

Edward Aller, Trenton, New Jersey.— Note-head well designed, but you have employed too much red in the color scheme. Bill-head excellent.

H. H. McIlroy, Huntingdon, Pennsylvania.—The cover-page specimen printed by the boys under your care is very good as to design and shows that they take an interest in their work. Specimens like yours are not suitable for reproduction. Specimens for this purpose should be clearly printed in black ink on white paper.

L. Hoover, Franklin, Tennessee.— Specimens neat and creditable. You made a decided improvement over reprint copy on the envelope corner.

Mike J. Huber, Marysville, Ohio.— Considering your experience, your work is creditable. Be careful of your ornamentation. This is your weak point.

Dave Patterson, Jr., Salisbury, Missouri.—The only fault in your envelope corner is that not enough prominence was accorded the name of town and State.

Charles M. Berkheimer, Connellsville, Pennsylvania.— Your card designs are good. The stock and color combinations would largely determine their value.

H. B. Funches, Beaumont, Texas.—The Kelley letter-head is entirely too fancy. There is too much work on it and it

does not present a good appearance. Be more dignified in your own office stationery. Your other specimens are quite good.

M. O. Julien, Newcomerstown, Ohio.—There are too many ornaments employed in both specimens submitted by you. The bill-head is rather better than the note-head.

Harry E. Belt, Cincinnati, Ohio.—Your specimens are fine. You deserve credit for the artistic excellence of the "Belt" pillars. They should have an extensive sale.

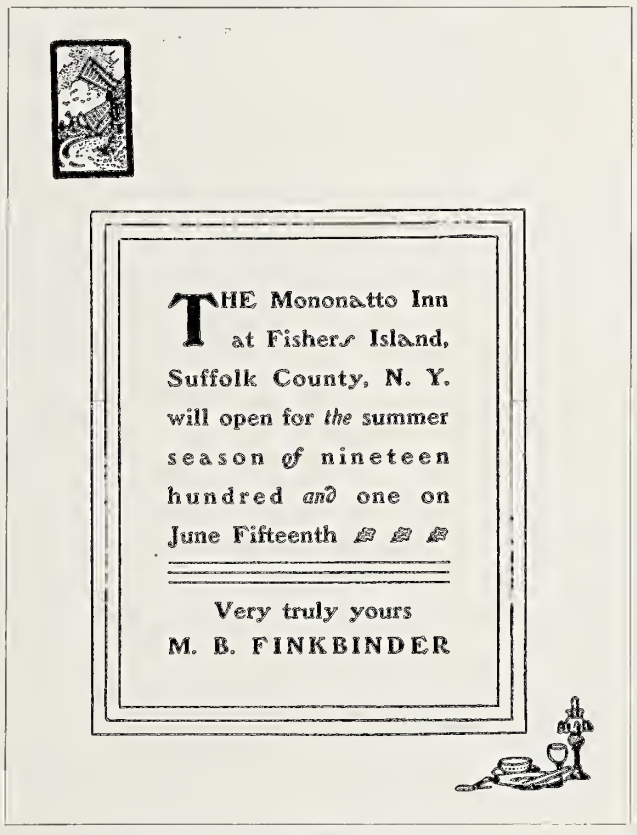
Albert Roberson, Lake City, Minnesota.—You have no reason to be ashamed of the progress made by you in three and one-half years. Your specimens are creditable.

H. G. Meyer, Litchfield, Minnesota.—Considering everything, we think your specimens creditably displayed and good as to design. Your cover-pages are very nice.

The Pirsch Press, Dayton, Ohio.—The artistic excellence of your specimens is deserving of commendation. They are very attractive. The color schemes are faultless.

Henry S. McIntosh, Auburn, Indiana.—Your specimens are all excellent and artistic. They are rather better than the ones set by the other man, although his are not bad.

O. L. Lilliston, Philadelphia, Pennsylvania.—We reproduce the title-page to one of your folders, specimen No. 6. This is a very tasty and attractive design. It was printed on buff stock, deckle-edge, in two printings, red and brown. Center rule of border and initial in red, balance in brown. Your other specimens are worthy of commendation for their general artistic merit.



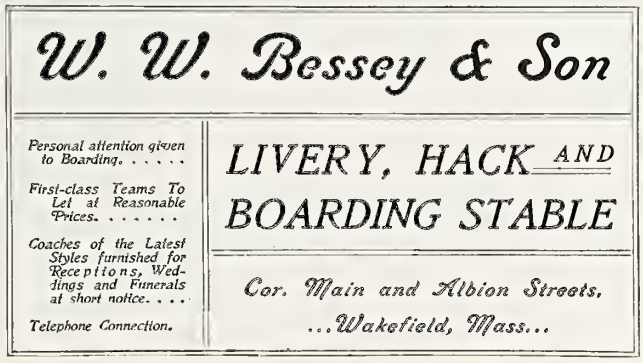
No. 6.

R. W. Sheegog, Shreveport, Louisiana.—We have one small criticism to make on your letter-head. Omit the two "torch" ornaments. Your specimens are very artistic and attractive.

Patrons sending specimens for criticism to this department should be particular to mark their parcels with name of sender. We have received several parcels lately that we were unable to criticize, owing to the fact that we did not know who sent them. This month we received a package from Fond du Lac, Wisconsin. They were neat and well displayed, but name of sender was omitted.

A. L. Chipman, Poland, Maine.—The Groo letter-head is not up to your usual standard. There is really not much choice between the two specimens. Other work very good.

Ed F. Collins, Wakefield, Massachusetts.—Your reset specimens show considerable improvement over the reprint copies. We reproduce one of them, specimen No. 7. It is neat and well displayed. We do not approve the rule lines on the Wakefield Fire Department dance program. The effect is not good and certainly does not justify the expenditure of the time necessary to do the work.



No 7.

A. W. Van Cleave, Jefferson, Iowa.—Your chalk-plate engraving is very creditable. We think the cut a trifle too large for the card, and interferes somewhat with proper display.

C. D. Schoonmaker, McHenry, Illinois.—You are right about the use of ornaments in conjunction with the Engravers' Roman. They should be omitted. Your work is quite creditable.

W. P. Delaney, Baldwinsville, New York.—Your specimens show decided improvement over those previously received from you. We congratulate you on the excellence of your work.

Will B. Shaw, Brookland, D. C.—Your suggestion for a cover-page is appreciated, but as we had made other arrangements, find it impossible to employ it. It is unique and artistic.

J. C. Newsom, North Bend, Nebraska.—As to design, your letter-head is all right. The display is also good. The heavy rule border should have been printed in red instead of the light one.

Victor W. Keith, Vinton, Iowa.—Your present letter-head specimens are excellent. The only suggestion we have to make is to omit the ornaments after the names on the *Review* letter-head.

C. A. Neal, Williams, Arizona.—It is not absolutely necessary that letter-heads have the town or city name in a date-line, but we think it is preferable to precede the blank line with the address.

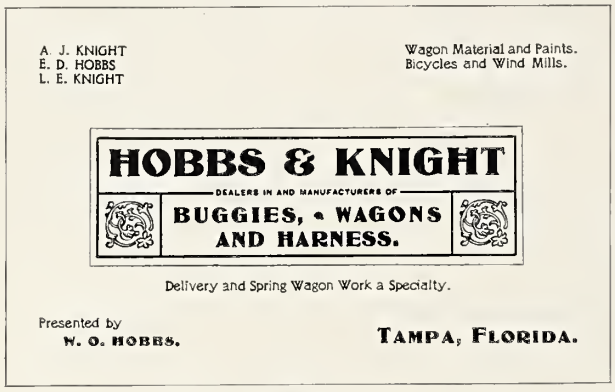
Acme Manifolding Company, New York City.—The only trouble we see with your envelope corner is that it is too enigmatical. The aim of the wording is good, but the average reader is liable to become confused.

D. C. Campbell, Chicago, Illinois.—The invitation you submit for criticism is faulty, and we do not think it at all suitable for the purpose intended. A plain dignified announcement would have been much better.

Jillson Brothers, Emporia, Kansas.—Letter-head neat and quite good as to display and plan. The design looks better in colors than in plain black. Card and blotter neat. We do

not approve the plan of filling in around a cut with small ornaments as you did on your card specimen. When ornaments are employed for this purpose they should be set so as to run with the cut, and not the way placed by you.

E. L. Cushman, Gainesville, Florida.—We see no good reason why a customer should refuse a job of printing like the card you enclose, and which we reproduce, specimen No. 8. The customer classed the work as "old-time country display." We consider this an artistic piece of work. The trouble is that your customer is not educated up to the present prevailing



No. 8.

style. We always believe, however, that it is best to give one's customers what they want. Always try to get an expression from your customers as to what style they prefer. It will save time, stock and altercations.

W. G. Bradshaw, Saratoga Springs, New York.— Panels lose their effectiveness when too much cut up by joining rules. We refer to the Bull bill-head. Taken as a whole, your specimens are very neat and well displayed.

Ben D. Bradley, Cassopolis, Michigan.— Folder and letter-head well designed and very neat. When you employ a double rule around a paneled heading it is always best to have the margins equal at top, bottom and sides.

C. L. Powers, Westfield, Massachusetts.—All things considered, we think your specimens quite good. The plan of Masonic invitation is not good. It is "broken up" too much and does not read as clearly as it should.

M. L. Vincent, Newport, Rhode Island.—Your envelope specimen is fine, but the same can not be said of the letter-head. We see no excuse for the second panel. The ornament should have been omitted, as it is not pertinent.

J. G. Miller, Kansas City, Kansas.— Our records show that we received the specimens you mention and that they were criticized. Your present specimens are first-class. Their general artistic merit and attractiveness deserve praise.

Fred H. Drinkwater, Portland, Maine.— It is always best to please one's customers rather than please one's self. Personally, we do not like the choice made by your customer. The rejected heading is not as bold as the accepted heading.

W. J. Scherck, Monroe, Louisiana.—With the exception of your blotter, printed in rhyme, your specimens are well displayed and neat. We do not think the reading matter on your blotter dignified or calculated to produce business results.

George C. Boynton, Washington, D. C.—We realize the difficulties under which "rush" souvenir programs are generally gotten out and the instructions accompanying the advertisers' copy. Your program compares favorably with work of that class.

C. L. Tanner, Rockdale, Texas.— In regard to the placing of date-line inside the panel rules, we see no serious objection to it, although it is more frequently placed on the outside. The "shot" ornaments should have been omitted. The matter on your specimen affords a poor opportunity for panelwork, consequently the heading does not show up well. It would have been better had you followed some other plan.

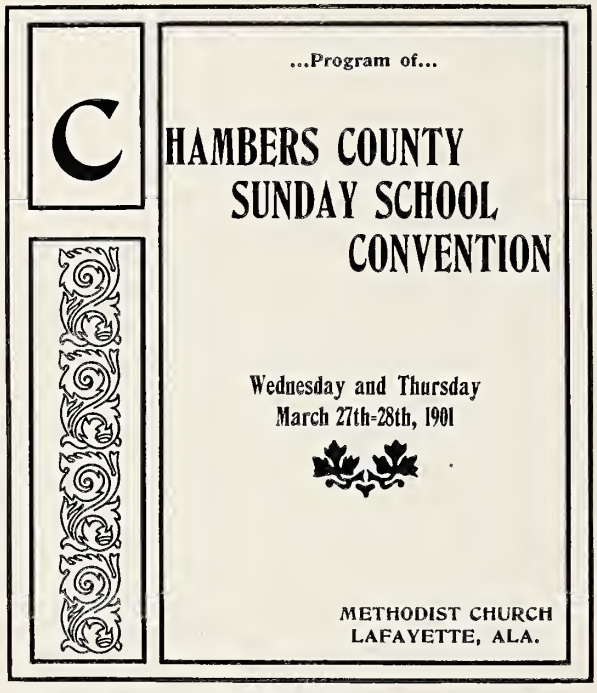
L. W. Hunter, Irvington, New Jersey.—Your specimens are good as to display, balance and whiting out. They are attractive. We would not advocate panel rulework on "professional" stationery. Your reset specimens show improvement over reprint copies.

Henry H. Harris, Norman, Oklahoma.—You should have omitted the ornaments at ends of lower panels on letter-head and made lower panel same length as top panel. Otherwise the heading is good. Envelope corner takes up too much space and is not good as to design.

H. Lawrence Davis, Roswell, New Mexico.—As a whole, your specimens are neat and very good as to display and plan. You work your background tints too strong. The best way is not to send us so many specimens at a time, as they can only be reviewed in a general way.

L. S. Brainard, Kearney, Nebraska.— It is a mistake to send such large parcels of specimens for review. To get benefit from this department, not to exceed six specimens should be sent. Taken as a whole, your specimens are neat and creditable. Ads. forcefully displayed.

F. M. Kennedy, Lafayette, Alabama.—We reproduce your title-page to folder, specimen No. 9. While this specimen is well designed, it is not well balanced. In order to successfully balance this title-page in its present form, employing the same type as shown, it would be necessary to narrow the width of the panel containing the main display about 36 points, placing



No. 9.

"Sunday School" and "Convention" in the center of the measure, one line immediately below the other. This would naturally throw every other line to the center of measure. The heavy ornament under the date should have either been left out or a light ornament substituted therefor. Not enough prominence is accorded the word "Program." You should pay more attention to the proper joining of your rules.

James M. Knapp, Kittanning, Pennsylvania.—Taken as a whole, your specimens are well displayed, good as to plan, and correctly whited out. The inverted rules in panel on Gilpin envelope corner are too heavy. Had you omitted these rules, moved the reading matter up within six points of the rule and

placed a simple ornament underneath the reading matter, the job would have been better. The tint on bank check is too strong.

J. F. Stevens, Sidney, Illinois.—Taken as a whole, your specimens are neat and well displayed. Your main fault lies in your ornamentation. It is a bad plan to employ heavy ornaments in conjunction with light-face type. We can not make criticisms by mail unless the fee of $1 accompanies the request.

H. J. Higgins, Millbrook, New York.—While you made a very decided improvement over the reprint copy for the Nonpareil Skirt Company, yet there is an existing defect to which

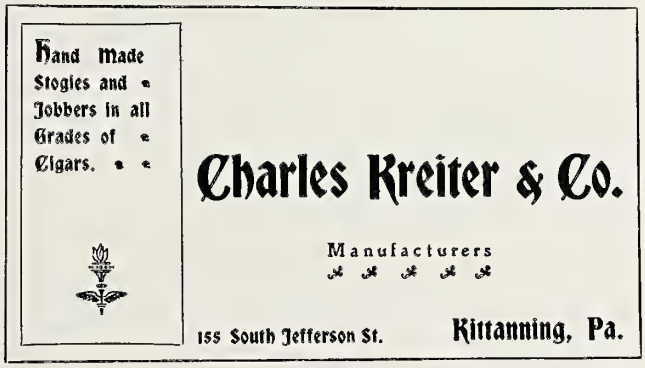


No. 10.

we desire to call attention, and for that purpose reproduce your specimen, example No. 10. This is the card of the *Nonpareil* Skirt Company. The italicized portion of the name should have been accorded as much prominence as the balance of the name. Never accord one portion of a firm name less prominence than another.

A pretty good "fish" story comes from a concern in Georgia. It is to the effect that a firm of printers had used a lot of print paper for slip-sheeting a coffin job. A patent medicine concern ordered a large number of circulars printed on "news." On the back of the slip-sheets was printed an engraving of a coffin-plate with the words "At Rest" thereon. The entire edition for the patent medicine company was printed on these slip sheets and were, so the story goes, returned to the printer with some very strong, but not select, language.

Marshall & Karns, Kittanning, Pennsylvania.—We reproduce the Kreiter card, specimen No. 11. This is a case where the panel scheme is a failure. The matter in the panel should



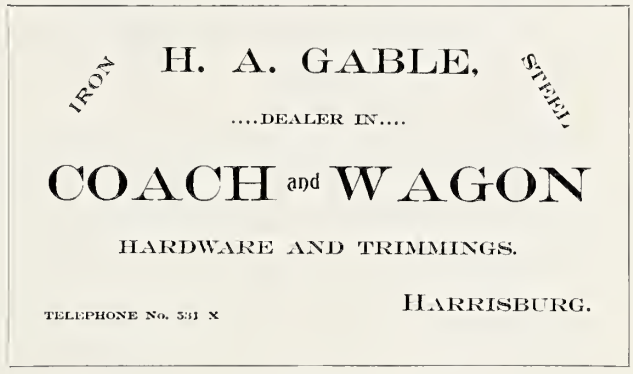
No. 11.

have been grouped together with the firm name and the word "Manufacturers." We reproduce this specimen to illustrate the folly of employing panels where it so seriously affects the clear reading and sense of the announcement made. You are right in regard to the propriety of omitting the "of" employed by compositor after the word "Manufacturers." In a case of this kind, never separate the wording which should properly be grouped together simply for the sake of employing a panel. Had the words "Hand-made Stogies" been placed underneath the name, the balance of the matter could have been placed in the panel without laying the card open to adverse criticism.

Arthur Wright, Alexandria, Louisiana.—We do not blame your customer for refusing the Ferguson note-head There is no contrast and the type employed is too uniform as to strength. The clause referring to the renovation of the hotel should have been set in small light-face type. It could have been placed in a panel to advantage. Your other specimens being so neat and good as to display, we are at a loss to understand why you failed on the job in question. Do not try to educate your patrons to modern display too fast; take it slow and try to please them.

Frank H. Shea, Ware, Massachusetts.—There are several defects in your invitation specimen. In the first place there are too many type-faces employed in its construction. It is also a bad plan to employ two different faces of type for the name of a firm or lodge, as you did in the name Royal Arcanum. The same type should have been used for both words. There are two wrong font capitals used in the last line. The De Vinne caps. do not look well in conjunction with Jenson, and they do not line up with the lower-case. The ornaments should have been omitted.

C. W. Luse Printing House, West Fairview, Pennsylvania. Viewed collectively, your specimens are creditably displayed and neat. The Gable card is an exception, however, as it is not properly displayed. We reproduce this specimen, example No. 12. When we first looked at this card we got the impression that Mr. Gable was a coach and wagon builder, but on



No. 12.

more careful inspection we learned that he dealt in coach and wagon hardware and trimmings. The words "Hardware and Trimmings" should have been accorded more prominence. It is an error to subordinate portions of reading matter or display lines by giving undue prominence to a certain portion, because it is misleading to the recipient of the card. Mr. Gable is a dealer in "Coach and Wagon Hardware and Trimmings." Therefore this sentence should have been more closely connected and accorded more uniform treatment as to display. We also object to the words "Iron" and "Steel" set diagonally in the upper corners. We presume the two words quoted above are really a part of the main display, and that Mr. Gable really deals in "Iron and Steel Coach and Wagon Hardware and Trimmings." If this is so, our readers will readily see why they should have been more closely coupled together.

Ralph P. White, Seattle, Washington.—We know the rules of this department call for specimens printed on white paper and in black ink, but patrons send in specimens in colors just the same, because they are unable to comply with the rules. This explains why we sometimes tell what color schemes were employed. For an apprentice, your specimens are very good. In stationery work always remember that the firm name is the most important item to be displayed. Get

"Modern Type Display," published by The Inland Printer Company. It will tell you many things you should know.

JOHN M. DRIVER, Philadelphia, Pennsylvania.—The trouble with the Waas card is that it is too radical a change for your customer. While you may have carried out his instructions implicitly, yet he was not prepared for such a sweeping change. We do not consider the card exactly suitable for the business engaged in, but it is more modern as to design than the copy. It is always best to submit proof to a new customer. Had you done this, the difficulty would have been obviated.

C. Z. NELSON, Minneapolis, Minnesota.—The common-sense way to run cuts in a book, where the cuts run the opposite way from the reading matter, is to run the cuts on left-hand pages, so that reading matter will come to the back or bone of the book, and those appearing on the right-hand pages to the trim edge. Nearly every person holds a book in the left hand and naturally turns it to the right, toward his body, when coming in contact with a cut running the opposite direction from the reading matter. In this way, when cuts are encountered running opposite from the reading, especially where the cuts appear on opposite pages, one turn of the book suffices for the two cuts and causes the least inconvenience to the reader.

ADVERTISING FOR PRINTERS



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

FOLLOWING is a directory of "little papers" used by printers for their advertising. If taken as an exchange list, I am sure each of the publishers will profit, for there are ideas in all the periodicals. This list ought to be longer.

The Imp, W. S. McMath, 204 Main street, Dallas, Texas.

The Progressive Printer, Calvert Brothers, Rockford, Illinois.

The Proof Sheet, Woody Printing Company, Kansas City, Missouri.

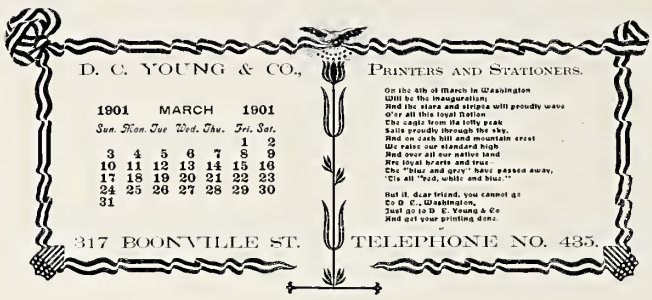
Art Ad Age, W. H. Wright, Jr., 70 Ellicott street, Buffalo, New York.

Perry's Push, Perry's Printery, 14 Second street, Great Falls, Montana.

A MONTHLY advertisement used by the Times-Journal Press, Malvern, Arkansas, consists simply of a note-sheet of supercalendered paper, printed with an undisplayed paragraph of good advertising matter between a red heading and a red signature. "We are compelled to advertise in an humble way down in this country," says Mr. Claude Mann, the editor, "as enough business is not obtainable to justify any great expenditure." But this specimen, though inexpensive, is clearly of the kind that runs a good chance of being read.

"A WORD TO THE WISE" is the title of a booklet from the Electric Printing-office, of Hagerstown, Maryland. It is nicely gotten up with deckle-edge paper — rough green stock for a cover and white inside — printed in red and black, with rulework, initials and marginal designs. The writing of it is very good, taking up mainly the subject of stationery, and this is perhaps the best part of it:

Look up your stationery bills for a year and you will be surprised to find how little they really amount to. You will readily come to the conclusion that you can well afford to invest a few dollars more for



A BLOTTER.

Printed in red and blue on white stock; with original verse

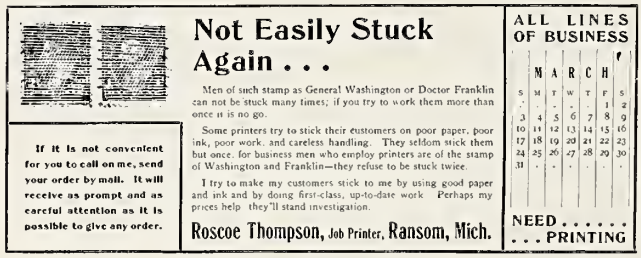
your year's supply, when by so doing you can get stationery that will be attractive to look upon, a pleasure to write upon, and last, but not least, *an advertisement for your business.*

We have been talking about your business; now let's talk a little while about our business: Making neat and attractive office stationery is our business.

There are three things to be considered in the making of "fine stationery," namely: Good paper, good printing, and prices. The first two items we can supply; the third must be furnished by you.

There is one thing to be considered, however, before we pass the booklet as really first-class, and that is whether the length of the matter, which is nearly five times the amount here quoted, will appear too much for busy men to wade into. Some advertisers print good, bright, convincing matter, which has no effect because it does not *look* interesting. It serves only to show the printer's style of work. Why not print less matter in as many pages and use large type that will throw the sense of it at the most casual examiner of the printing?

"A TWENTIETH-CENTURY GREETING" from A. V. Haight, Poughkeepsie, New York, printed upon dark gray paper in an effective combination of white, red and black inks, makes an



A BLOTTER.



A BLOTTER.

Some good adaptations of INLAND PRINTER suggestions. (See August, 1900.)

advertisement that should influence business by its example of what the house can do. The printed matter is simply a polite solicitation of orders, without argument aside from the style of display.

FROM the Keyes Press, South Wareham, Massachusetts, we have a few pieces of advertising that represent quite a diversity of well-directed, economical effort. In the first place,

there is a blotter with its "story" written around the Umpire cut from the typefoundry series of ballplayers; next, a self-addressed mailing card, printed in form, for the use of patrons



A BLOTTER.
Printed on gray stock, in black ink, with red border.

wishing the printer to call; then a couple of ruled note-sheets with bargain offers on note-heads. All these are of value.

"EVERYTHING IS RED" in a certain blotter of the Middletown (Ind.) *News,* both ink and paper being of that color, with a brief display text likely to be read also.

IN "March Suggestions" the *Hoosick Valley Democrat's* calendar-blotter pictures the working of a "patent snow-melting and hot drink machine." The illustration is quite up to



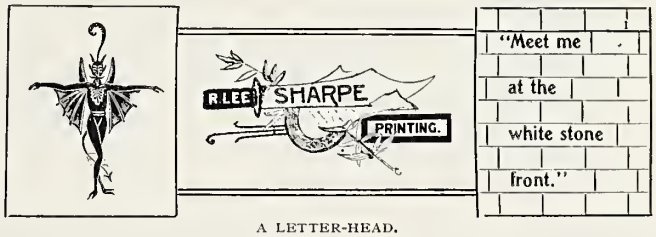
A BLOTTER.

right angles, at the junction of which is a small wire nail and the first word of the legend:

NAIL
This Statement where you can not lose it.
Good Printing is the only kind you can afford to use; and we do nothing but Good Printing — the down-to-date kind — at right prices.

The calendar is in red and most of the text is black. The nail being blunt is not really objectionable, though this illustrating by accessory articles is usually better done on card calendars.

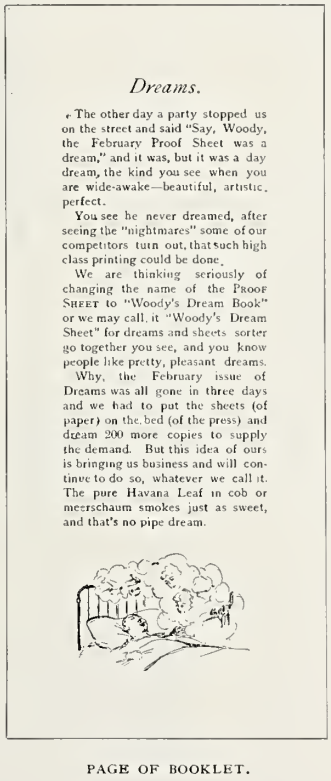
"THE *Proof Sheet,* published every once in a while at Seventh and Wall streets, Kansas City, in the interests of good



A LETTER-HEAD.

printing and for the benefit of the Woody Printing Company," consists of eight pages, all of deckle azure cover-stock, with floral page decorations in tint and some good things in plain type.

R. LEE SHARPE, of Carrollton, Georgia, certainly deserves honorable mention as an advertiser. He sends some excellent specimens about which he says: "I enclose a few of my



PAGE OF BOOKLET.



"Don't look this way---

LEARN to laugh. A good laugh is better than medicine. Learn to tell a story. A well told story is as welcome as a sunbeam in a sick room. Learn to keep your own troubles to yourself. The world is too busy to care for your ills and sorrows. Learn to do something for others. Even if you are a bed-ridden invalid there is always something that you can do to make others happier, and that is the surest way to attain happiness for yourself.

FIRST PAGE OF FOLDER.

those of preceding months which were illustrated in our April number. This series is one of the most original I have had the pleasure of seeing.

NAFTZGER & KRIEBLE, of the Orville *Crescent,* made a hit in Orville, Ohio, with pads of waste stock, the top of each leaf having a five or six line advertisement about printing.

YE CHIPMAN PRINTERY, Poland, Maine, offers a neat calendar-blotter with two broad rule stripes in blue, crossing at

modes of advertising. The stickers I use on every package that goes out of the office. The small ones (¾ by 1½ inches) I put on every rubber stamp I sell. The folder I mail to my customers in the envelope I enclose this in. ('You shall not forget us.') My best advertising is done on a board in front of the postoffice and one in front of my office, about 4 by 6 feet. I change the matter on them every day, which is but little trouble, as I have got to be an adept at fast writing, and

does not cost much, as I use highly colored, cheap cardboard and several colors of Diamond Dye inks. People look for this ad. and its story every day, which runs something like this: "Maudeville Cotton Mills use Sharpe printing. They know what good printing is." The day a hypnotist was to play, the following was used: "Get hypnotized with good printing by

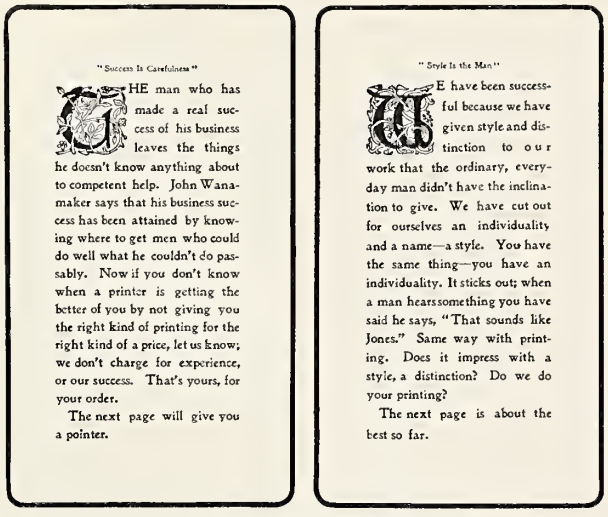


AN ENVELOPE.

Sharpe." If I ever make a mistake on the boards, my attention is called to it by people all over town. I occasionally use the sidewalk, using white enamel paint and chalk."

The circular, "Don't look this way" was also printed in gold bronze on dark green cover-stock under the heading "Cheerfulness," with a tiny half-tone reproduction of children playing and dancing, the half-tone being on white paper, pasted on. The envelope labeled, "You shall not forget us" is decidedly hypnotic. Notice the ideas Mr. Sharpe has put into his letter-head.

THERE is some matter and a cut going about the country, appearing here and there in a booklet under the title of "Suc-


"Success Is Carefulness"

THE man who has made a real success of his business leaves the things he doesn't know anything about to competent help. John Wanamaker says that his business success has been attained by knowing where to get men who could do well what he couldn't do passably. Now if you don't know when a printer is getting the better of you by not giving you the right kind of printing for the right kind of a price, let us know; we don't charge for experience, or our success. That's yours, for your order.

The next page will give you a pointer.

"Style Is the Man"

WE have been successful because we have given style and distinction to our work that the ordinary, every-day man didn't have the inclination to give. We have cut out for ourselves an individuality and a name—a style. You have the same thing—you have an individuality. It sticks out; when a man hears something you have said he says, "That sounds like Jones." Same way with printing. Does it impress with a style, a distinction? Do we do your printing?

The next page is about the best so far.

FROM A BROCHURE ON "SUCCESS."

cess." It is good and I give a couple of pages as the Clover Press, of Bay Shore, Long Island, has printed it.

One of the best things about it is that little invention for carrying the attention over the page.

MOHR & CARTER, Bellefontaine, Ohio, have good ideas in blotter advertising, and some of their specimens we reproduce. Says Mr. Mohr: "I send you herewith a few of the blotters we have used to advertise our business, and they have proved to be 'trade-getters' for us. We issue one — different one entirely, as you can see by the variety — on the morning of the first day of every month, and the people look for it as regularly as 'tax time.' We also use shaving papers in the barber-shops. We made a lot of neat little racks to hold them and placed one at each chair in town, and the barber keeps them where they stare the customer in the face. We print four forms, different



A BLOTTER.

Seal in red, embossed; ribbon in light blue; title phrase in gold.

designs, and gather them so each customer reads at least two of them every time he is in the chair. We also sell these to merchants, so they pay for themselves."

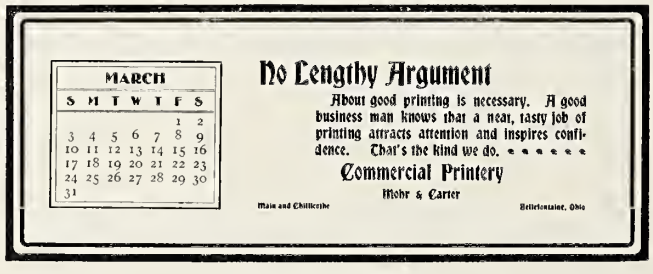
In regard to further suggestions in shaving-paper advertising, let me refer readers to page 392, June, 1900, INLAND PRINTER.

I want to mention some blotters of Mohr & Carter which can not be reproduced: "The quality of our work *shows on*



J. B. MOHR.

its face" is printed on a dainty calendar-blotter, which has a woman's head neatly embossed without color in a panel separate from the text. Another calendar-blotter is put in typewriter type, in form like the beginning of a letter, ending abruptly at the lower edge of the blotter. The matter of a third begins "'What's in a name?' Everything! especially if it happens to be the name of the firm that does your printing," etc., and this has a rose embossed in white as a delicate suggestion of the opening quotation. Still another has the peculiar arrangement of a blue and red strip of border at top and

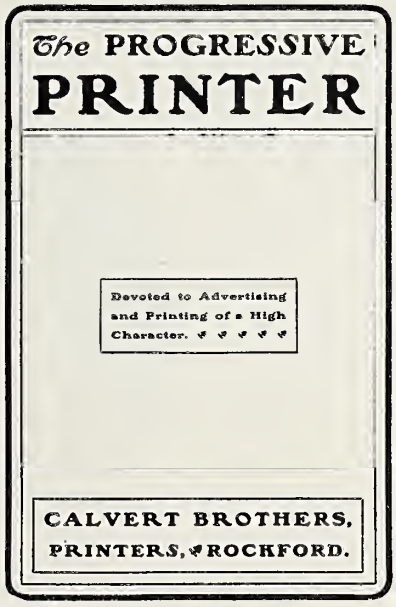


A MARCH BLOTTER.

bottom with solid type matter in between, each line beginning and breaking off with no apparent rule or connection except that the words "Commercial Printery, Mohr & Carter" (in red), occurring in each line, are so placed as to make a diagonal red stripe across the blotter; there are some other little

wrinkles about it, but over this main peculiarity one is likely to puzzle long enough to imbibe quite a bit of Mohr & Carter information.

THE *Progressive Printer,* from Rockford, Illinois, is a neat little periodical of eight pages and cover, all of them deckled and of antique stock except the inner pages, with a good display of half-tones.



COVER OF A BOOKLET.

IT is claimed by George Comstock Baker, of Albany, New York, that the card rack described in the April number of THE INLAND PRINTER, page 75, infringes upon patents which he holds for the making of "scrap-books, files, etc." I have tried to persuade Mr. Baker that the use of this device in a card rack for a printer's *own* advertising is another matter, but as he persists in claiming "that the making of the card rack, even for one's own ad., would be an infringement," I hereby state his assertion, and particularly warn printers that they should not make card racks in this manner for outside business concerns.



AN ATTRACTIVE LETTER-HEAD.

THE heading of the Sutherland Printing House, St. Thomas, Ontario, is strong and an impressive advertisement.

THE Record Printing Company, Bangor, Maine, supplies me every month with a calendar-blotter headed like a newspaper. (See INLAND PRINTER, September, 1900, page 811.) A half-tone cut is used each time, with some appropriate wording, often humorous, but I think Mr. Dillingham might better this periodical blotter by printing up the head and imprint in a second color (perhaps a large supply at a time) so as to break away from monotony. The blotter is so regular in its style that it runs the same risk as attends a long-standing weather-beaten sign; it will be seen and recognized, but not read. If he has anything important to say, it would seem necessary to change the style.

THE Press Publishing Company, Ukiah, California, is guilty of a design in black, yellow, red, green and gold on a card eyeletted to a blotter and tied also with needless lavender ribbons, bearing the following, which is displayed around the cut of a rooster tooting a horn:

TOOT YOUR HORN: "He Who Tooteth Not His Own Horn
The Same Shall Not Be Tooted."

But when one toots his own horn he should not sound a false alarm. We don't. We claim to do printing that will compare favorably with the product of any establishment in the world. We bar none. If we can't do just as good work as any other house, it won't cost you a cent to satisfactorily determine the fact.

In addition to this is a little matter printed below the calendar:

PRAISED BY THE HIGHEST AUTHORITY.

Blotter excellent in every respect. It is unique and very attractive.— INLAND PRINTER, of Chicago.

I do not believe this is THE INLAND PRINTER's remark upon this design, but the Press Publishing Company really gives that inference.

A VERY neat series of calendar-blotters was used by the Republican Publishing Company, Limited, Ravenna, Ohio, through 1900. One for January, a simple light-face type display with heavy calendar, is especially good. Another upon



A BLOTTER.

"Samson's Great Advertisement," describing how he took two straight columns and succeeded in "bringing down the house," is also clever. A third is here reproduced.

THE Claflin Printing Company, Chicago, are after church printing and offer the clergy a bargain in marriage certificates. Tudor type and red initials on parchment paper can certainly rival lithographic scrolls, and I think the offer is a good one, as also their suggestions in baptismal certificates, pastors' addresses, extracts, mottoes, etc. For able printers, church work is a good field.

Another attractive advertisement by the same firm is a red-bordered, red-initialed leaflet, in heavy-faced old style, that

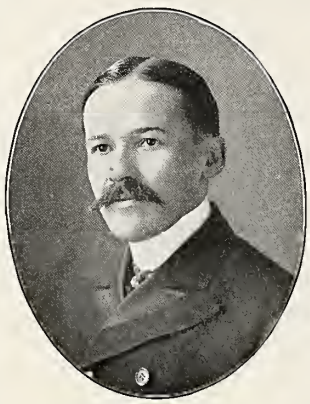


CORNER CARD FOR ENVELOPE.

starts in with a story and takes you over the page into an advertisement by the impetus thus obtained. The leaflet is mailed in a gray envelope, sealed with red wax, impressed with the firm's monogram. I like to have a well-dressed advertisement come into my office and fancy other people do; it is a pleasing flattery, and though we know the intent, our attention is given willingly.

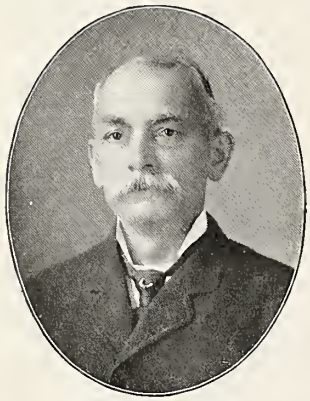
THE BRUCE TYPE FOUNDRY.

THE selection of Curtis E. Roleau as head of the time-honored Bruce Type Foundry, on Chambers street, New York, marks a new era in the history of this remarkable institution. Mr. Roleau took charge of the foundry in January, 1901, succeeding V. B. Munson, the manager, who had controlled its affairs from the time the last Bruce retired from the concern up to that date. That the new manager is well equipped for the arduous duties of his office goes without saying. He has had the practical training which well fits him to successfully conduct the affairs of the company. A short sketch of this gentleman and of the men who will assist him in injecting new life into the old house will not be uninteresting.



CURTIS E. ROLEAU,
Manager.

Mr. Roleau began work at the printing business in the early 80's as an apprentice to the case in a little country office at Montpelier, Vermont, where he showed wonderful adaptability to that calling. After being duly graduated in the art, he spent some ten years or more as compositor and in executive capacities before entering the employ of the Crescent Type Foundry, Chicago. His rise with this house was rapid, and he soon became manager, which position he filled with credit and ability until called to the wider and more important mission in New York. While young in years, he is old in experience. Thoroughly familiar not only with the making of type but with the knowledge of what printers want and what they can be educated to buy, and with practical methods of successfully marketing the goods he knows the trade must have, no other man could have been selected capable of so well filling the office. He has energy, push and enterprise, and his friends look for remarkable impetus being given the Bruce Foundry from this time on.



JOHN LIEGEL,
Superintendent.

The four chief associates of the new manager are men he can rely upon to carry out the new policy of success for the foundry. John Liegel, the superintendent, began his apprenticeship in 1854 in the Zurch Foundry, at Augsburg, in Bavaria. He came to America in 1866, went to work for Bruce, and has been the head of the manufacturing department since 1889. It was Mr. Liegel who, during 1891, supervised the casting of one hundred and eighty-three thousand pounds of type in three months, to fill an order for the United States Government printing-office — a record that will likely stand awhile for speed and magnitude.

The superintendent of the city sales department is Edward Clapham, who learned the typefounding trade in the famous Caslon foundry, in London, one of the oldest typefoundries in the world. Mr. Clapham came to the Bruce foundry in 1869, and was first employed as a rubber. From the rubbing-room he graduated to the wareroom, and finally succeeded John Sullivan in his present responsible post.



JOHN A. CARROL,
Credit Department.

John A. Carrol, who has charge of the credit department, came to the Bruce foundry from the Buffalo offices of the American Type Founders Company. He is well known in the trade as a first-rate business man, with more than ordinary perception and energy.

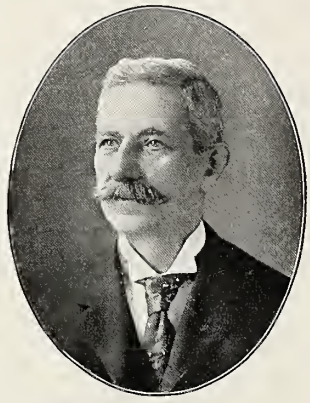
The master printer in the Bruce foundry is Wadsworth A. Parker, formerly with the Chicago firm of Parker, Burroughs & Co. He will produce all the future specimen books for this concern. He is now upon work which will show, among other up-to-date improvements in the foundry's product, a series of romans, scripts and borders that will be novel and striking enough to provide plenty of work for the improved machinery the plant has lately procured.



WADSWORTH A. PARKER,
Master Printer.

A few facts concerning the foundry, obtained mostly from Wallace Bruce, the surviving member of the family, while perhaps not new to many in the craft, will still be of interest to some who will read of the changes now being made in the foundry's management.

The foundry was started in New York in 1806 under the style of D. & G. Bruce. David Bruce, the senior member of the firm, having served a seven years' apprenticeship in the art and mystery of printing as Auld Reekie knew it, came to the United States in 1793 from his birthplace in Edinburgh, Scotland, he being at this time but twenty-three years old. He found work in Philadelphia as pressman, and was joined the following year by his brother George, a lad of thirteen. It was these two who established the foundry in New York, in 1806. The firm name was forced upon them by their old friend, the maker of the Ramage presses, who shipped their first press to "D. & G. Bruce" before the brothers had chosen any copartnership style. Upon this press was chiefly produced the small edition of Lavoisier's text-book on chemistry, the young firm's initial venture as publishers.



EDWARD CLAPHAM,
Sales Department.

Within three years after the start, the Bruces operated the largest printing-shop in New York, running nine presses of the best and fastest kind to be had in that age. Their success as printers was the prime cause which made them become typefounders — creating an industry to supply their own needs. In working out his original and novel schemes of stereotyping, David Bruce had been annoyed and defeated for years by inability to obtain such high spaces and quads as he required, and it was to overcome this that the firm, in 1813, began casting type, after David Bruce had experimented for months with the new art of stereotyping. In 1815 the Bruces printed the first Bible from stereotype plates published in America. The success of this and the growing market for their type product increased their business so largely as to compel their removal from their first site at 27 William street, and during the year 1818 they located in the quaint old struc-

ture on Chambers street where the Bruce foundry is today. David Bruce retired from the business in 1820, his son David Bruce, Jr., who with Richard Starr and William Hill cut the punches for the beautiful roman faces produced by the Bruce foundry for twenty years or more throughout its early rise, remaining with the younger brother, his uncle George. It was David the son who invented the first typecasting machine, in 1838—the No. 1 machine; and in 1845 he perfected the No. 2 machine, which is now used, with slight alterations, by every American typefoundry. He retired from active affairs of the concern in 1852, when James Lindsay took his place at the head of the manufacturing department. The gap of nearly a half century between his retirement and the present day is bridged by four employes now on the Bruce pay-roll whose terms of service exemplify the old Scotch policy of retaining the artisan in one employ throughout his whole life. Micah J. Secor, sixty-three years old, one finds busily at work in the brass-rule room where he has been since September, 1854. On the same floor with him is Katharine McManus, who came to work for the Bruces late in 1853. "Ye would not ask a woman," says she, "to tell the day when 'tis so far back." The shipping clerk, George Bernard Becker, drew his first pay in this foundry on May day, 1854, and is still nailing cases and causing truckmen to hustle in the Bruce interest.

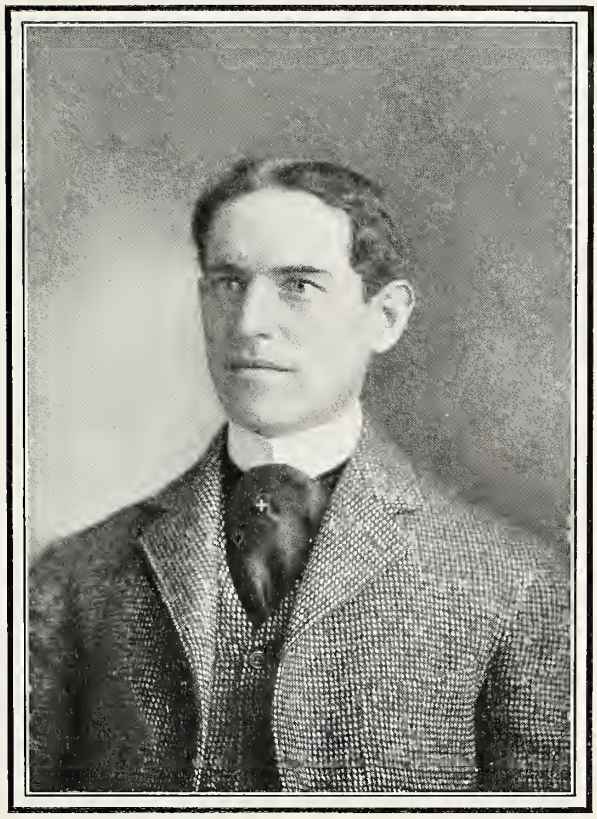
Scattered throughout the whole foundry are grizzled men who have learned their trade there, beginning as apprentice boys, but if you ask them about themselves, they will tell you they are not entitled to individual mention in a sketch of the house, because they have been working for it only twenty or twenty-five years. Each of these "newcomers," however, ranks with the most skilful workmen in the typefounding industry of the age, and the punch-cutters of the Bruce plant, through an unbroken line of nine decades, have uniformly produced work that will live as typical of the best the late century could do in type designs.

DEATH OF CALVERT BYRON COTTRELL.

CALVERT BYRON COTTRELL, secretary of the C. B. Cottrell & Sons' Company, died of pneumonia at his residence, Westerly, Rhode Island, April 8, in his forty-first year. He was the third son of the late Calvert B. Cottrell, one of the prominent figures in the history of printing in this country, and the founder of the business which for half a century has borne his name. There are three generations of this well-known family. From father to sons and from sons to grandsons the business is descending, guarded with jealous care, enriched by experience and tradition, and steadily growing in extent and influence.

There are many printers who never met the late Byron Cottrell and to whom therefore it is altogether fitting that THE INLAND PRINTER should say a few words concerning his character and qualities. He was a man of strong character and positive convictions; at the same time he was possessed of a most amiable disposition. He was by nature somewhat retiring, and was a man of large reserves except among his personal friends. But he was very far from being a secondary figure in the business itself. He was no silent partner. As is the way with many a "junior," he was intensely active. He threw himself heart and soul into the work. It was his one thought, and it engaged his entire attention. His force was irresistible. As secretary of the company he was the head of the office and had exclusive charge of its books and accounts. He was beloved by five hundred employes who followed his body to the cemetery, and the position he held in his native city was evidenced by the significant fact that banks and stores closed and business was generally suspended at the time of his funeral.

While in the arrangement of the business whereby the labors were divided among the four sons, he was not brought into the constructive work, he was nevertheless possessed of a strong mechanical turn of mind, and it is a fact that he could at any time have stepped into the position occupied by either of his brothers. He was mechanically capable of acting as superintendent of the works, and no slightest detail escaped his attention. The demands of such a position can only be realized by those who stop to consider how wide a range of operations is conducted at the Cottrell factories. There are made not simply the two-revolutions and drum-cylinder presses of the job printer, but the flat-bed perfecting and rotary web presses of the publishing houses. Then there are the chromatics and the stop-cylinders, and in all over seventy different styles of



CALVERT BYRON COTTRELL.
Late Secretary of C. B. Cottrell & Sons' Co.

machines. The name of Cottrell has always been a prominent one in the world of invention, and the range of work at their factories includes a great number of mechanisms, such as the shifting tympan and their latest improvement, the mechanism by which it is possible to print and fold at one operation the finest class of magazines using half-tone engravings and specially coated paper. In these instances, as in many others, the Cottrell house entered a field never before occupied, where they must chart a new course and meet unexpected difficulties. It was no small work which was laid out for the young man who was to become the master of such an industry before the age of forty. It would have been practically impossible under any ordinary system, and it brings out strongly the harmonious relations and interdependent mutuality of a business owned and controlled by the members of one family working through two generations, each trained and eager to do his part.

The place left vacant by Calvert Byron Cottrell now descends to his brother, Arthur M. Cottrell, who becomes the new secretary of the company. He has already been actively connected with the business for several years, and is well fitted for the post. Mr. Cottrell leaves a widow (a daughter of the late William Clark, the famous thread manufacturer of Newark, New Jersey) and two children, a son and a daughter. The whole printing trade is the loser in the death of such a man. He will be missed by every one who was fortunate enough to have known him.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STEPS INTO JOURNALISM.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

M. E. FOLEY, Hamilton, Ohio.—The five-column ad. is the better.

FIRE destroyed practically the entire plant of the Milwaukee *Herold* in February.

WILLIAM P. HILL, for over fifty years a prominent New England editor, is dead.

THE next meeting of the Central Illinois Editorial Association will be at Sullivan, on June 10.

Two of Chicago's newspapers will have new buildings this year — the *Inter Ocean* and the *Tribune*.

PATRICK DONAHOE, veteran editor of the Boston *Pilot*, died on March 18, the day after his ninetieth birthday.

H. B. LIZER, principal of the La Porte City (Iowa) schools, has purchased the *Progress Review*, of that place.

THE Pinckney (Mich.) *Dispatch* is to have a home of its own, F. L. Andrews & Co. having purchased a building for that purpose.

GEORGE N. BROWN, who recently began his duties as Assistant United States Attorney-General, was a newspaper man early in his career.

THE annual report of the Postmaster-General shows that the abuses of second-class mail privilege cause a loss of from $12,000,000 to $20,000,000 a year.

THE Myersdale (Pa.) *Republican's* Easter number was a decided credit to its publishers. It was enclosed in a cover of enameled book, nicely printed in colors.

RALPH S. TARBELL, for many years one of the owners of the South Bend (Ill.) *Tribune*, died at Los Angeles, where he went suffering from a complication of diseases.

ON March 15 the Boston *Advertiser* building was almost totally destroyed, entailing a loss of $350,000. A proofreader and two compositors perished in the flames.

PEABODY (Kan.) *News*.—A little more ink is all your paper needs to rank among the leaders typographically and also in news features. Ads. deserve particular attention for their neat display.

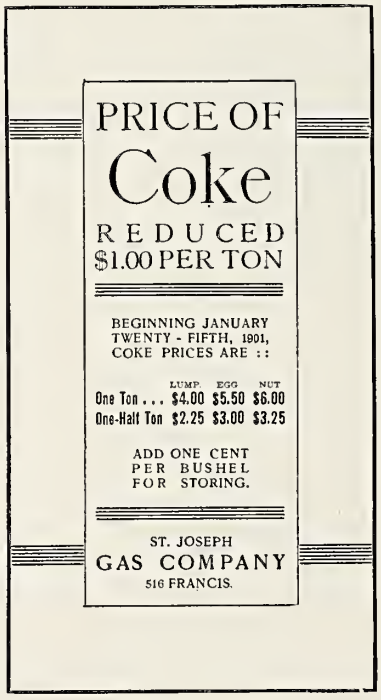
L. A. EWING, Humphrey (Neb.) *Democrat*.— I notice considerable improvement in the ads. since the *Democrat* was criticized last October. So many letter-spaced headings are not advisable.

JOHN H. RERICK, who has reached the age of seventy-one years, has decided to lease his paper, the La Grange (Ind.) *Standard*, to Carl H. Rerick, his son, and George C. Morgan, who took charge the first of the year.

NEW PHILADELPHIA (Ohio) *Tribune*.—With the opening of its ninth volume the *Tribune* changed from a nine-column folio to a six-column quarto. It always was a neat paper, but in its new form it appears to better advantage.

J. MILT DRUMMOND, Odessa (Mo.) *Ledger*.— Both of your ads. are excellent, and the only criticism necessary is the one you have made yourself. A smaller body-letter would have allowed the use of more space about the heading, or perhaps larger type.

C. H. MCAHAN, St. Joseph (Mo.) *News*.—The panel arrangements in your ads. are very effective. I do not consider



No. 1.

the ad. of W. F. Kirkpatrick & Co. your best, but favor that of the St. Joseph Gas Company, which is reproduced herewith (No. 1), much reduced in size.

Clinton Republican, St. Johns, Michigan.— Printed on its new Scott press, the *Republican* presents a commendable appearance. The paper is remarkable for its large amount of news and correspondence, and its mechanical arrangement is very satisfactory.

Haldimand Standard, Hagersville, Ontario.— In ad. composition, presswork and make-up, the *Standard* ranks among the best Canadian papers. The letter used for single heads is rather small, and a few larger heads would improve the appearance of the pages.

EASTON (Md.) *Star-Democrat*.—There is too much display and too much sameness about the ads., those of Robert B. Dixon & Co. and Hughes' Drug Store being the worst offenders. Presswork is good except that the color is uneven. A very good showing of news.

VICTOR F. LAWSON has sold the Chicago *Record* to H. H. Kohlsaat, of the *Times-Herald*, and on March 28 the *Record-Herald* made its first appearance. Frank B. Noyes, publisher of the Washington *Star* and president of the Associated Press, has acquired an interest in the *Record-Herald* and will be its

publisher, Mr. Kohlsaat devoting his entire time to the editorial conduct of the paper.

Edwin S. Gill, editor of the Honolulu *Republican,* shot and seriously wounded Mortimer H. Stevens, a member of the staff of the *Advertiser,* after a controversy in regard to an article Gill had published concerning some young ladies who were stopping at the Hawaiian Hotel.

Otto C. Schnidt, Rochelle (Ill.) *Register.*—Nearly all of your ads. are commendable. Occasionally you use type that is too large for the body-letter, as is particularly noticeable in the ad. of W. F. Hackett, in the issue of March 1. The *Register* is well made up except that correspondence should be graded.

H. G. Durnell, Hamilton (Ohio) *Labor Union.*—The first issue of your paper is very nicely printed. There are many excellent ads., among the best being those of Ed Rochelle, Ribar's Pharmacy, the Semler Milling Company, Peter Burger, the First National Bank and the Nonpareil Printing Company.

H. E. Perkins, Kellerton (Iowa) *Globe.*—A very nicely printed paper, even if it is printed one page at a time. Nearly all the ads. are good, those on the first page being particularly commendable. The fourth page would be improved if "The Kellerton Globe" was run near the top of the second column.

J. F. Meere, Lecompte (La.) *Drummer.*—Your Army press-work is very good and the make-up well handled. I see no particular evidences of the carelessness of which you speak. The ad. of W. A. Odom would be more artistic if a few of the ornaments were omitted, but aside from this the ads. are good.

O. P. Schumann, Hudson (Mich.) *Gazette.*—Your cartoons are cleverly designed, and good etching and printing bring them out nicely. The fact that since starting this feature you have sold enough extra copies of the *Gazette* to pay for drawings and etchings is proof that the plan is a good one and should be continued.

Skagway (Alaska) *Alaskan.*—It is evident that you use better paper and better ink than the ordinary United States paper, but a daily that can command 10 cents a copy can afford to do some things out of the ordinary. The ads., of which there are an abundance, are attractively displayed, and the paper has a very prosperous appearance.

U. G. Baker, Towanda (Pa.) *Review.*—You are doing well with your ads. and I have no criticism to offer except in that of Nathan Loewus, in the issue of March 15. "Per yard" should have been much smaller, which would have allowed "50 cents" to stand out better, and not enough space was allowed between either end of the signature and the panels.

Contest No. 9.—When this number of The Inland Printer is placed in the hands of its readers, Contest No. 9 will have closed. On the 1st of April several very nice blotters had been submitted and prospects were bright for a profitable demonstration of the ability of contestants to not only set an attractive advertisement, but also to write one.

Sutter Independent, Yuba City, California.—Your ads. lack distinctive display. In a number, where the first line should be most prominent, it is made secondary to the signature, as is most marked in the ads. of M. Goldstein, G. W. Hall, B. F. Gillman and S. Ewell & Co. The color is uneven, but aside from this all other features of the paper are creditable.

Thaddeus S. Walling, Freehold (N. J.) *Transcript.*—The *Transcript* is a very nicely printed paper, full of news and particularly strong in correspondence. The panel arrangements in the ads. you have marked are very effective, but the 8-point italic makes a poor body-letter. It is difficult to say which is the best ad., but there is none better than that of Denise & Buck.

On the evening of March 5 the Elmira (N. Y.) *Gazette and Free Press* issued an election extra in remarkably quick time. The polls closed at 5 o'clock, and eight and one-half minutes later the first returns were received, the last reaching the office at 5:35. In eight minutes from the time the last copy was received in the composing-room, the last form was on its way to the stereotypers, and in eight and a half minutes more the press was running, so that the *Gazette* was placed in the hands of the general public as it left its usual employment at 6 P.M.

Risingsun (Ohio) *Time and Tide.*—There is a decided monotony about the ad. display, and some of the ads. are set almost exclusively in lower-case. You should use an occasional display-line in caps. and do not try to display so much. The column of sandwiched readers on the editorial page is a disfigurement. Use a little more ink, evenly distributed, and your paper will appear to much better advantage.

Middlesborough (Ky.) *News.*—The ads. in the *News* are excellent and you deserve much credit for their neat arrangement and proper display. Phonetic spelling, particularly when carried to the extreme that it is in the *News,* and the "ragged-edge" style of composition are abominations. It is possible that I might become accustomed to the former if it is forced upon me gradually, but I can see nothing artistic in the latter.

Truman S. Vance, publisher of the Shelbyville (Ky.) *Record,* is circulating a very neat booklet, setting forth the many attractive features of his paper. To the last cover-page is attached a blank check for $1, which the reader is requested to fill out with the name of his bank, dating it ahead if he desires, and send it to the *Record* for a paid-in-advance subscription. The plan is a novel one and I should be pleased to learn if it was successful.

W. P. Gault, Sparta, Illinois.—Both of your ads. are very good and I reproduce one of them (No. 2), as it shows an effective form of display.



No. 2.

Hartford (Wis.) *Press.*—A comment regarding this paper was made in this department for March, in which its large pages were referred to as a disadvantage. On March 14 it appeared as a six-column quarto, showing that arrangements for the change must have been in progress. It is well filled with news, but the color on the copy before me is uneven. There is a little too much display in the smaller ads., but the larger ones are very good.

Quarryville (Pa.) *Sun.*—Everything about the *Sun* is quite as satisfactory as it was last August, when it was commented upon in this department, except that there seems to be a

tendency toward making the display in each ad. too near the same size. This is noticeable in those of J. W. McElhany, George W. Hensel, Jr., and J. Haines Dickinson, in the issue of March 15. Compare these ads. with that of Hager & Brother and you will readily see what I mean.

"Dead-heads."—Publishers frequently bemoan their fate because they are expected to publish write-ups of various kinds of entertainments for a couple of paltry tickets, and then to be classed as "dead-heads." The publisher himself is most to blame. The only way to stop it is for the publisher to stop it. When approached for the publication of such matter, state your price per line and how many tickets you can use or will accept in payment for the service, and insist that the balance shall be cash. If there are other papers in your town, why not get together on the question?

Kansas City newsboys made a lot of money in an unexpected manner recently. A page ad. was inserted in one of the city papers, stating that any reader presenting the advertisement at any one of a list of 275 cigar dealers would receive a 10-cent cigar free. The boys usually paid 1 cent a copy for the paper, but the edition was bought in large blocks by middlemen, who sold them to the boys at 2 cents, the latter flocking around the cigar stores, and every man who approached was advised to buy a paper for 5 cents and get a 10-cent cigar, which he very promptly did.

B. F. Wood, Madison (Neb.) *Star*.—Your paper is printed exceptionally well for a hand press, make-up is neatly handled and ads. are good. A few of the ads. tend toward a sameness

Wanted 400

OR MORE

People to attend TRINITY METHODIST CHURCH next SUNDAY.

The pastor will preach in the morning.....

THE WOMEN WILL have full charge in the evening. Mrs. Sisson of Norfolk and Miss Watson of Japan will deliver addresses.....

The popular Ladies' Quartette will sing.

No. 3.

in the size of display, such as the Union Pacific ad. and that of the Creston Roller Mills. The Trinity Methodist Church ad., which is reproduced herewith (No. 3), while it is set in one of the newer styles of display, is not particularly good, the four lines of 12-point bunched at the top giving it anything but a pleasing appearance. If Allen & Reed's ad. must go in the first column of the fourth page, it should be placed at the top. The Madison Cash Store ad. is well arranged, and while the upper portion is not particularly artistic, it is probably as good as you could do under the circumstances.

H. L. MacMahon, who was residing in Galveston, Texas, at the time of the great flood, supplements The Inland Printer's reproduction in December of the first issue after that great calamity of the Galveston *News*, with the following interesting letter:

Editor The Inland Printer: February 21, 1901.

Dear Sir,—I noticed recently in your magazine a reprint of the Galveston *News* issued on Monday, September 10, 1900. You would hardly imagine it, but there were twelve comps. actively engaged on that eventful issue of that paper. It was gotten out in Clarke & Court's job-room for the News Company, and it was the most excited or nervous crowd of men I ever worked among during some twenty years' experience. To add to the confusion, the office was in a frightful condition, and the building itself (a five-story one) was expected to collapse at any moment. Every man left the building as soon as that little sheet was gotten out—that was all the work done there that day. There were only about three hundred copies of that issue printed and they were "pumped" off on a Gordon. Respectfully yours,

H. L. MacMahon.

The Journal Printing Company, Osage, Iowa, writes: "We followed the advice of a recent article in The Inland Printer, and sent statements to delinquent subscribers. The enclosed letter is the first fruit of our work. Had we better continue in business or close up the shop?" The letter referred to, which is given below, would indicate that you were fortunate in securing the $3, for if the account had been allowed to accumulate you might have had difficulty to collect any of it:

To the Journal Printing Co Osage Gents, you will please find a postal money Order of three Doll to pay you for back subscription to what was. to be a democratic paper but as it has drifted into what some fannatics are plased to call Republicanism or in other words Secial privelageism. taxing the many for the benefit of the fiew I have no further use for it. and you need not continue Send the same eny longer.

yours verry respectfully

Amateur Journalism.—The word "amateur," when prefixed to "journalism" at least, is in many instances a misnomer. An amateur in baseball, football, or any other sport, is one who competes for the love of it, without money reward, and this is the main distinction between an amateur and a professional; yet the amateur journalist, even if he does not accept advertising for his publication (and most of them do), has a subscription price, and his paper is "entered as second-class matter." He may be working for the love of it, but he accepts pay, nevertheless, and every *good* printer *loves* the art. The amateur may have published his journal for ten years, starting without experience, perhaps, and in the ten years have developed into a printer of the first class, but just when does he cease to be an amateur? Is it when he divorces his print-shop from his residence? Is it when he ceases to use it as a "side line"? Is it when he adds sufficiently to the equipment of his office to make its value exceed a certain figure? The mere fact that a man can produce good results with a limited amount of material does not prove that he is an amateur—it takes a good printer to get good results under such conditions. And when a man can do this is he not a professional? But this is only preliminary to what I started to write. The thoughts expressed above were occasioned by the receipt of the following letter:

Alameda, California, March 7, 1901.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

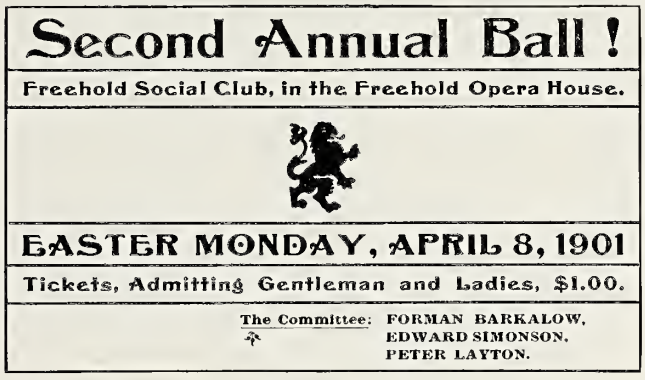
My Dear Sir,—I read your comment on the statement from the *National Amateur* in regard to the limited amount of material one needs to issue a paper. [See The Inland Printer for December, 1900.] It may interest you to look over the issues of my paper enclosed. It is printed one page at a time on a hand press, the chase of which is 5 by 7 inches. I have in my plant just twenty-five pounds of 10-point Caslon, five pounds of italic, and a very few leads and rules. I have no rack, but prop the cases on a bureau. I use a pane of glass for an imposing stone. My whole outfit cost me under $20. Do you think I need be ashamed of the work I do with my limited material? Sincerely,

S. J. Steinberg.

Mr. Steinberg's paper is the *Dilettante*, "a monthly publication devoted to the interests of amateur journalism," consisting of thirty-two pages and cover, 5 by 7 inches. The work is excellent. It is perfectly registered, color and impression even, composition and make-up of the pages correct—in fact, there is nothing about the little magazine of which any printer, be he amateur or professional, need be ashamed. The March number was its seventieth issue, so that the publisher, if he has

been connected with the paper since its inception, must be entitled to rank as a professional amateur. However that may be, Mr. Steinberg has demonstrated that he is a good printer and is entitled to much credit for the work he is doing.

THADDEUS S. WALLING, Freehold, New Jersey.—The advertisement of the ball of the Freehold Social Club, which is reproduced herewith (No. 4), is very neat, but when taken out



No. 4.

of the paper, printed on cards and distributed, must have led to considerable confusion, as it is in reality a ticket with an apparent value of $1.

BILL NYE'S witticisms have been published until nearly threadbare, but here is one that may be new to some of the younger generation: "A man may use a wart on the back of his neck for a collar-button; ride on the back coach of a train to save interest on his money until the conductor comes around; stop his watch nights to save the wear and tear; leave his 'i' and 't' without a dot or cross to save ink; pasture his mother's grave to save corn; but a man of this kind is a gentleman and a scholar compared with a fellow who will take a newspaper, and when asked to pay for it, puts it in the office and has it marked "refused."

THE following correspondence is self explanatory, and will interest publishers who are similarly situated:

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,— I have been conducting a daily paper for four years on a "hit or miss" basis as regards advertising rates. I have all sorts of rates, and they do not appeal either to my conscience or my business judgment. Space is worth a certain price and one man should be charged no more than another. Circulations are worth more in some towns than in others. Here, I fear, prices are low, due to the lack of education of the merchant to the idea that space is valuable.

The aim of this letter is to secure from you a rate card to fit the conditions — which I shall explain — and you may send your bill along with it. (I note by THE INLAND PRINTER that you answer letters by mail and that your charges are nominal.)

B ——— has 10,500 people. My daily has just a thousand subscribers, and I claim it is the handsomest small-city daily in Wisconsin, or will be when I use a new dress in a few weeks. I charge some merchants who advertise "when they feel like it" 15 cents an inch for first insertion and 5 cents an inch each subsequent insertion — these ads. usually running from ten to forty inches for three days. Other merchants take one-column ads. two or three times a month and run three days each, and get a rate of $1 a day straight, or 5 cents an inch — columns being twenty inches long. Parties who want a standing advertisement — and there are very few of these — get them for $1 an inch per month. A few advertising agencies pay me 4 cents for little or less space, always requiring top of column, next to reading; others get it less, or try to.

I don't want to make my rates prohibitive; they must fit, to an extent, what local merchants will pay. But I would like to have them be just in application to everybody and so definite that I can tell a man in an instant how much a certain space would cost him for a certain time. Figuring on a basis of $240 a year per column of twenty inches, and on the figures given previously in this letter, can you give me a flat rate for my advertising, and also a graduated rate card? Have you an idea of the rates usually charged by daily papers of one thousand circulation? Taking a 30-inch ad., for example, set in small type, with prices, what would be the charge for the first insertion, and how much less for the second and third? I do not see how a flat rate can apply in a town where some merchants insert an ad. but once and some run the same ad. three times a week. Should I give an advertising agency or foreign advertiser who do their business direct a rate much less than I charge the home merchant? And if not, will the out-of-town advertiser use my columns?

I think I have given you a tough proposition all around. I await an early reply. You may use this letter in any way you see fit without using the name of my paper or my own name. Very truly,

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DEAR SIR,— It is true that your letter is a "tough proposition," yet you have explained your needs so clearly that I think I will be able to answer your questions in a satisfactory manner. I will leave the rate card to the last, clearing up the other matters first.

Daily papers of one thousand circulation or thereabouts usually ask from 5 to 10 cents an inch for the average contract, though many of them accept less rather than lose the business — even as low as 2 cents.

I may be a little radical in my views regarding short-time business, such as the 30-inch ad., one, two or three times, but if my rate were 10 cents an inch I would charge $3 for each insertion, allowing the advertiser to change each time, and even encouraging him to do so for his own benefit. It pays to educate advertisers to change their ads. frequently, and not to offer a premium for a standing ad., as it is of more profit to the advertiser, and also more profit to the publisher, as it increases the volume of business.

It is best to give the advertising agency a discount of fifteen per cent, but not the foreign advertiser who places direct. Both of these gentlemen will pay your rate if you will convince them that you make absolutely no further discounts to any one, but you can not convince them of this unless it is the truth, for the "truth will out."

For a flat rate for a daily paper of one thousand circulation, situated as you are, I would suggest the following:

Less than 100 inches	.12
100 inches and less than 500 inches	.10
500 " " " " 1,000 "	.08
1,000 " " " " 3,000 "	.06
3,000 " " " " 6,000 "	.05
6,000 " " over	.04

The figures quoted are for run of paper. For siding on reading, ten per cent should be added; for top of column next to reading, twenty per cent. This gives the price for a column ad. $294 per year, instead of $240, but this is as near as a flat rate in anything like round numbers will bring it. A graduated card may suit your field better, but it would not be my choice. For a card of this character it would probably be wise to begin at 25 cents for one inch, one time; and, starting with this figure, the following is accurately graduated to very near the $240, as you request:

Inches.	1 time.	2 times.	3 times	1 week.	2 weeks.	1 month.	3 months.	6 months.	1 year.
1	$0.25	$0.40	$0.55	$ 1.00	$ 1.80	$ 3.20	$ 7.85	$ 12 95	$ 22.30
2	.40	.70	1.00	1.80	3.00	5.75	12.95	22.30	39.80
3	.55	1.00	1.45	2.40	4.20	7.85	17.65	31.70	55.40
4	.70	1.30	1.80	3.00	5.40	9.85	22.30	39.80	68.50
5	.85	1.60	2.10	3.60	6.40	11.40	27.00	47.60	81.00
6	1.00	1.80	2.40	4.20	7.35	12.95	31.70	55.40	93.50
8	1.30	2.20	3.00	5.40	9.30	16.10	39.80	68.50	118.45
10	1.60	2.60	3.60	6.40	10.80	19.20	47.60	81.00	142.20
20	2.60	4.60	6.40	10.80	18.00	34.60	81.00	142.20	235.80

These figures are also for run of paper, and the same per cent increase should be added for special positions. The column rate for one year is not exactly $240, but could be arbitrarily made so, although the $235.80 is the exact result of an accurate ratio of increase.

Shall be pleased to answer further questions or furnish additional figures if you desire.

Kindly send me $2 for this service, and oblige,

Yours very truly,
O. F. BYXBEE.

THE INLAND PRINTER'S AD-SETTING CONTESTS.— In conducting the various contests during the past three years in this department, it has always been my intention to do so with the most absolute fairness, even refraining from acting as a judge myself, fearing that unconsciously I would favor the work of an acquaintance, and the letter given below is the first intimation I have had of even a suspicion to the contrary. In no instance have the judges known even the names of the contestants, the specimens being designated by numbers only. I am very glad that Mr. Gard tested the contests as he did and that his confidence in THE INLAND PRINTER was found justifiable. His letter follows:

87 NORTH ST. LOUIS AVENUE,
CHICAGO, ILLINOIS, February 20, 1901.

THE INLAND PRINTER:

In view of the fact that in your late ad.-setting contest the undersigned won first, third and fifth prizes out of five, under two names, an explanation of the reasons why such happened is appropriate at this time.

I set up two specimens of the six ads. presented for competition in your September issue in the ad. room of the Chicago *Chronicle* and sent

proofs of them to your department editor. The ad.-room foreman of the *Chronicle* seemed to doubt the impartiality of your contests, claiming that only subscribers and advertisers to your paper had any chance of ever winning any prizes at all, no matter how meritorious the work submitted might be, as you, like other papers, had to look at the dollar-and-cents side of the question mainly. I have in the past ten years heard such opinions, attacking the impartiality of these contests in the different printers' journals, some of them probably borne out by the facts. Still I thought your contests have always been fair and the best man won.

I determined to prove up, so to say, and at the last date allowed to submit proofs I set the same ads. up again in another office and sent in proofs under my first and middle names, Charles Hill, and was very much surprised to be notified about December 1 that these last two specimens took first and third places, and still a little more surprised to later learn that one of my specimens took fifth place, tying for fourth place. I never thought much of the other specimen that got left, it being set after 2 A.M., when very tired, and in a poor style of type for display work, the Jensen, the best at hand for the purpose after the gothics were used.

My record appeared in the January issue of THE INLAND PRINTER under the Charles Hill name, and my photo in the February issue under the same name, but of the four proofs, three of them appeared in your January issue.

The pleasure of winning three prizes out of the five is secondary to me to having demonstrated in a most practical manner to the craft at large, the world over, the absolute fairness and impartiality of your contests, it being remembered that the name, Charles Hill, winner of the first and third prizes, was not and never has been a patron of your journal for a 5-cent piece. Very truly, CHARLES H. GARD.

TRADE NOTES

BEN W. ROWLAND & Co., printers, have removed to the Enterprise building, 79-81 Fifth avenue, Chicago.

E. B. MCDOWELL has leased the Gordonsville (Va.) *Gazette* and moved from Palmyra, in that State, to take charge of the paper.

THE Franklin Club, a society of the employing printers of Des Moines, Iowa, gave its second annual banquet in that city on April 8.

THE Thomas Stationery Manufacturing Company has moved its manufacturing plant from Wilmington, Delaware, to Springfield, Ohio.

HARRY W. KEENY has been made business manager of the *Telegraph*, Harrisburg, Pennsylvania. Mr. Keeny was formerly with the *Sentinel* at Carlisle.

H. H. SIX, formerly one of the owners of the Terre Haute (Ind.) *Tribune*, has accepted the position of manager of the Muncie (Ind.) *Morning Daily News*.

THE *Evening Tribune*, Winnipeg, Manitoba, has recently moved into its own new building and installed a Hoe perfecting press capable of producing sixteen pages.

PENROSE & Co. announce the removal of their London office to commodious quarters at 109 Farringdon Road, E. C., with works in Little Saffron Hill, immediately adjoining.

W. J. HIBBERD, of the Philadelphia branch of the American Type Founders Company, has been promoted to the position of correspondent, lately held by George W. Witham, deceased.

EDGAR S. NASH, who for some time past has been art manager for the *Saturday Evening Post*, is now managing the art department of the Beck Engraving Company, of Philadelphia.

H. H. MILLER, foreman of the *North American* (Pa.) composing-room, was presented with a handsome silver service by his associate workmen in honor of his twenty-fifth wedding anniversary.

CHAMBERS BROTHERS COMPANY, makers of paper-folding machines, Philadelphia, have opened salesrooms in Chicago, at 171 South Canal street. The store will be in charge of J. E. Eastes, Western manager.

W. M. WILLIAMS, formerly with the A. S. Gilman Company, Cleveland, Ohio, has opened an office in that city under the name of the W. M. Williams Printing Company. He has three platen presses and is about to put in a cylinder.

THE partnership between Harrie E. Waite and Mary K. Freeman, conducted under the firm name of H. E. Waite & Co., Lebanon, New Hampshire, was dissolved on March 1. The business will be continued by Harrie E. Waite under the same name.

Z. V. ROGERS has retired from the National Engraving Company, of Washington, D. C., and Charles A. Joubert, of New Orleans, purchased his interest. Mr. Rogers goes to Akron, Ohio, where he has bought the business of the Akron Photo-engraving Company, changing the name to Rogers Engraving Company.

THE Bullock Electric Manufacturing Company, of Cincinnati, and the Wagner Electric Manufacturing Company, of St. Louis, have effected a combination of their selling organizations. By thus combining forces in the field they are mutually benefited, inasmuch as the products of the two companies are totally different, and where the product of one is used, the other is likely to be necessary.

THE Harris Automatic Press Company has moved its Chicago offices to room 1460, Old Colony building, 295 Dearborn street. Mr. G. A. Bauer, Western agent, remains in charge. One of the new automatic sheet-feed machines of this company has recently been installed in the printing-office of Sears, Roebuck & Co., Chicago, and is running very successfully. Those who have witnessed its performance pronounce it a wonder.

THE Employing Printers' Association of California, San Francisco, will give its second annual picnic on May 25. The first outing of the association was a very enjoyable affair, and it is expected the one planned for this season will be even more successful. A souvenir book on the lines of the one published last year is being prepared. It will not only give the names of the different committees, the prizes, etc., but will have a number of very tastefully displayed and printed advertisements. The directors of the Employing Printers' Association include fourteen of the leading printing concerns in San Francisco. The officers are John Partridge, president; Robert W. Neal, secretary-treasurer, and E. D. Taylor, vice-president.



Collection of H. W. Fay, De Kalb, Ill. Photo by Rowley.

CHERUBS.

HELPS TO GET ONE'S MEALS.

Do I like THE INLAND PRINTER? Well, you might as well ask me if I like three hearty meals a day. It is the means of getting those three meals.—*C. C. Wood, The Farm and Real Estate Journal, Tracr, Iowa.*

PATENTS OF INTEREST TO PRINTERS

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The most voluminous patent of the month relating to printing is No. 668,719, by R. C. Seymour, assignor to the Cottrells. It describes a complex folding machine adapted for use with a rotary press, and its 115 claims cover improved devices and combinations for securing accurate operation of the machine. Mr. Seymour is also the inventor of patent No. 670,624, covering an improved form of paper folding and stapling machine.

William Spalckhaver, of Brooklyn, has assigned to the Hoes patent No. 668,807, covering combinations of devices in a web press, the especial object being to provide an improved construction whereby the length of the web advanced for each impression and the length of the printed sheet are made to correspond with the length of the form.

An English inventor, William Bridgewater, has taken out patent No. 669,678, on a form of table-raising mechanism for a paper-feeding machine.

Talbot C. Dexter has two patents to report this month. No. 669,724 covers a sheet conveyor frame for use with his paper-feeding machine. The other, No. 669,061, describes a paper-registering instrument in which the registering of the paper is effected by means of vertically movable pins dragging upon the paper and dropping into slits.

A paper-slitting attachment for printing-presses has been devised by J. F. Fromm, of Rochester, New York, and patented as No. 668,915. It is attachable to a cylinder press above the cylinder, operating upon the paper immediately after it has been seized by the grippers.

Patent No. 670,107, by E. Lambert, of Paris, France, covers a winding mechanism for web printing machines and the like. The distinctive feature of the invention is an expansible drum.

A neat form of combined gauge and clamp for paper-cutters has been patented by H. F. Hammond, of Waterbury, Connecticut, as No. 670,876.

A paper-cutting machine involving numerous improved details of construction is the subject of patent No. 669,869, by S. K. White, assignor to the Standard Machinery Company.

C. H. Palmer and J. W. Denmead, of Barberton, Ohio, show in patent No. 669,369 a paper-cutting mechanism designed to be attached to a printing-press. Its distinctive feature is the use of a projection which deflects the moving sheet of paper out of its regular course, causing it to buckle, and thus saving it from injury during the stoppage of the paper by the knife.

William Friese-Greene, famous as the inventor of electrical inkless printing, has taken out two more American patents. No. 670,510 describes a process of printing by passing electricity through paper which has been impregnated with a photographic developer. The other, No. 670,511, covers, as a new article of manufacture, paper containing certain described chemicals which are essential to the electric method of printing.

H. A. W. Wood, of the Campbell Company, in patent No. 670,167, describes an improved apparatus for bending printing plates. His system is such that the face of the plate does not come in contact with any of the mechanism.

A multicolor printing machine is the subject of the American patent, No. 669,484, taken out by Ivan Orloff, of St. Petersburg, assignor to the Printing Art Company, of London, England. Its construction is based on the principle of using a plurality of transfer cylinders for conveying the several color designs to the final printing cylinder.

The United States Envelope Company is the owner of patent No. 670,183, taken out by William S. Metcalfe. This describes an envelope machine having improved folding devices.

An ingenious method of imitating typewritten work on a printing-press is covered by patent No. 670,576, by C. E. Adamson, of Muncie, Indiana. He introduces an ink ribbon, similar to a typewriter ribbon, only much wider, over the form, in such a way that the types print through the ribbon on to the paper, thus securing the same effect as printing on a typewriter.

Emil Frank, of Kansas City, Missouri, has devised a neat form of bookbinder's type pallet and patented it as No. 669,629. The type are securely clamped by thumb-nuts on either side.

BUSINESS NOTICES

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

$8.00 ADVERTISEMENT PRIZE CONTEST.

The "Practical Colorist," price $8, will be given for the best-worded and displayed advertisement giving the six strongest reasons why a printer, who hopes for real success, must own the "Practical Colorist." The book is most valuable and well worth striving for. A bound copy of designs submitted sent contestants. Write for terms of contest and sample pages of book. The Owl Press, Burlington, Vermont.

AN AUTOMATIC MAKE-READY.

From the Rhodes Blanket Company, 290 Broadway, New York, comes a pamphlet entitled "Rhodes Automatic Make-ready Blanket." It is printed on plate-finished deckle-edged stock in black and drab, with dark gray cover, in three printings. The work is by the Patteson Press, New York. The book not only tells in a concise and thorough way the advantage of using the Rhodes blanket, but is a neat piece of printing.

WOOD TYPE.

We call attention to the display of new faces in wood type, made by the Hamilton Manufacturing Company, in this issue. The showing of wood type specimens in THE INLAND PRINTER is a new feature with the Hamilton Manufacturing Company, and heretofore specimens of this kind have been shown in catalogues or in circular form only. The series consists of four different faces, and prices are given for each size, as shown; other sizes, however, can be furnished at regular prices, as listed, for the same class in the regular catalogues of the Hamilton Manufacturing Company. Prices are given on 3A caps, lower-case and figure fonts only, but cap fonts can be furnished alone, or caps and figures, as usual, and if 3A fonts are not large enough to suit the requirements of customers, 4A fonts or 5A fonts can be ordered at proportionate prices. The price per letter is given in each instance, and by referring to the table of fonts in the Hamilton catalogues, the price of any size font can be readily estimated. All prices given for the specimens are

subject to the usual discount of fifty per cent, with an extra five per cent for cash. The type can be ordered from the Hamilton Manufacturing Company, at Two Rivers, Wisconsin, or Middletown, New York, or through any dealer in printers' supplies in the United States or Canada, or any foreign country.



IT'S ALL IN THE "FACE."

Freckles on the human face do not give a good "impression," but freckles on a "type-face" do — on the "ribbon-face" typewriter type. It's great stuff; have you got it? Want samples? The Typewriter-Type Company, Boston, Massachusetts.

A NEW CATALOGUE.

The Latham Machinery Company, Chicago, is sending out a new general catalogue covering their bookbinders', printers', lithographers' and paper-box makers' machinery and supplies. It is a book of 112 pages, giving illustrations and descriptions of all of their well-known wire-stitching machines, power perforators, punching machines, numbering machines and other specialties. A considerable portion of the book is taken up with designs for gilding rolls and pallets, blank rolls, corner and center stamps, etc., for bookbinders' use. It is a valuable catalogue and should be in the hands of every printer and bookbinder. It can be had from either the New York or Chicago offices of the company.

AN INVITATION TO PRINTERS.

A number of printers in the West and South, en route to the Pan-American Exposition at Buffalo this year, may perhaps stop over at Cleveland to visit the attractions of that city. The Chandler & Price Company, manufacturers of printing-presses and printing machinery, whose works are located there, inform us that they will take great pleasure in showing their plant to any who stop in Cleveland, either going to the Exposition or on their way back. This company has the largest and finest equipped factory in the world for manufacturing platen presses and paper-cutters. An opportunity to witness the process of manufacture of the machines is now offered to printers, and should be taken advantage of.

THE DEXTER FOLDER EXHIBIT AT BUFFALO.

The Dexter Folder Company has taken considerable space in the Graphic Arts building at the Pan-American Exposition and will present a magnificent exhibit. A printing-press feeder, attached to a press, will be in operation, as well as folders equipped with wire-stitching attachments, automatic pointing attachments and all of their latest improvements. It would be well for all interested in this class of machinery to examine this exhibit carefully. Attention is called to list of some of the users of the feeders in the advertisement of the company this month. A request will bring to any one a copy of a very complete descriptive illustrated catalogue of the Dexter feeding machine.

NEW CYLINDER PRESS LOCKS.

The Morgan & Wilcox Manufacturing Company, maker of the well-known "steel furniture" which has had such a large sale and is so highly prized by printers, has brought out a series of quick locks for cylinder presses which promise to be equally useful. They are made, as the cuts on page 168 will show, of tubular steel, which nearly doubles the length of the lock when fully extended. The locks are simply pulled out till they fill the required space on the bed of the press or inside a chase where there is opening to be filled, and then locked with the ordinary Hempel key which is found in every printing-office. Their value lies not only in the time they save, but in the fact that they hold the chase solid to the press bed and thus prevent material working up inside. Like the steel furniture, this appliance is also practically indestructible. The locks are guaranteed to stand a pressure of three tons apiece, and they look able to stand it. The locks are made in four sizes, which have a range of 3½ to 26 inches. The firm reports a very large sale of these locks in all parts of this country, Canada and England. The device is the invention of W. G. Slauson, who is traveling salesman for the firm, and who seems to have struck a very good thing.

A NEW ADVERTISING PAPER.

Frank McLees & Brothers, engravers and printers of cerotypes, 216 William street, New York, are preparing a monthly paper to advertise their cuts. The first number will consist of eight pages, 10 by 13 inches in size, containing specimens of work, with reading matter in regard to cerotypes, how to use them, where to purchase, etc., and will be sent to printers everywhere. The firm has decided to send out a paper of this sort to educate printers in the use of its special cuts, and thinks it can cover the ground better than to send out separate sets of samples with no explanation, which often necessitates a great deal of correspondence. It is expected the first number will be issued some time in May, and every printer reading this notice who desires to secure a copy should send his name at once to the firm.

A BOOK OF TRITE SAYINGS.

The Inland Printer Company has purchased from the author, Mr. W. F. Fox, Chicago, a book which some of its readers may be interested in. It is called "Trite Sayings" and contains one thousand of these sayings or familiar quotations. In his preface to the work the author says: "Trite sayings, or condensed utterances of wisdom, have grown with the growth of human language, and all classes of people, in all ages and countries, have contributed to enrich this feature of the literature of the past and present. In this compilation, no attempt has been made to give the original sayings, or their authors, but to gather together in convenient form for information or for ready reference, in alphabetical order, such sayings or phrases as are familiarly used today. There is no guaranty that the lines given are correct — having been taken as they go the rounds of every-day life — nor is there a pretense that the compilation is made complete. This collection, nevertheless, may serve to interest the curious, or to aid in furnishing 'sayings' to those who may be inclined to use them." The book is neatly printed, is bound in cloth, and contains fifty-two pages. It will be sent by mail postpaid, by The Inland Printer Company, on receipt of 50 cents.

THE NEW IDEAL PAPER-CUTTER.

We call attention to another new paper-cutting machine recently put on the market by the well-known firm of T. W. & C. B. Sheridan. Messrs. Sheridan state that in their New Ideal is embodied those features which are now so often demanded by some users of paper-cutters, i. e., high rate of speed and great clamping power. The New Ideal has been carefully designed and constructed to meet these demands, and a speed of thirty-three cuts per minute with minimum power required to run the machine has been obtained in this cutter, together with an enormous clamping power. The New Ideal will undoubtedly take its place with the now popular New Model, which has already won high praise from hundreds of users all over the country, and has an established reputation. It is strictly a friction-clamp cutter, but by its unique device of compounding clamping power, one thousand pounds pressure applied to the friction clutch exerts four thousand pounds of

clamping power. The New Model is said by its makers to be the only successful strictly automatic clamp cutter. Both of these cutters are worthy of the most careful investigation from those interested in the most modern, up-to-date paper-cutters. The high reputation of T. W. & C. B. Sheridan is a sufficient guarantee that nothing but the best will be offered by this well-known concern.

ELECTRIC MOTORS AT BUFFALO.

Printers, electrotypers and others who visit the Pan-American Exposition at Buffalo can see the practical operation of Lundell motors in connection with printing-presses and other machines used in the allied trades. Among other exhibits will be one of the John Thomson Press Company, whose job presses will be operated by a Lundell 10-horse-power round-type motor. R. Hoe & Co. will operate all their electrotyping machines by the Lundell motors, and the Dexter Folder Company will have several of their machines and also a Scott printing-press operated by a Lundell motor. These motors, as is well known, are manufactured by the Sprague Electric Company, New York.

THE LARGEST ROLLER-CASTING MACHINE IN THE WORLD.

The advertisement of the Chicago Roller Company in this issue of THE INLAND PRINTER contains an illustration of the largest machine in the world for casting printers' rollers. It is 103 inches long by 25 inches in diameter, and is arranged so that seven six-inch rollers can be cast at one time. This machine was made by James Rowe, Chicago, the well-known manufacturer of rollermaker's machinery. It will do the largest newspaper work in the very best manner, and is capable of turning out seven casts each day. Such rollers are suitable for the large Hoe presses, like those used by Hearst's *Chicago American,* the *Daily News* and the *Tribune,* Chicago. The method of casting rollers by this "Gatling-gun" process renders the rollers perfectly true and solid from one end to the other, and obviates the liability of irregularity as to size or any of the imperfections, such as pinholes, etc., which are often met with in other methods of casting.

OUR TRADE AGENCY.

The Typo Mercantile Agency, the special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines, reports a large increase in membership dating from the first of the year 1901. This trade agency determines the credit of firms in the trade from the testimony of subscribers or others who have been selling them, thus making its service largely coöperative in character. The agency serves as a clearing-house for the credits of this special trade, making for the subscriber an inquiry in the trade regarding a customer much more general and effective and at less expense than the subscriber could himself. While the feature of the special reports of this agency is, therefore, trade opinion, they also embody the result of a careful local inquiry. The growth of this trade agency since its incorporation in 1896 indicates that the agency deserves from the trade the support which it is receiving. It also proves that its own agency is an essential feature of any trade, for, through the mutual effort and coöperation of its members, it learns their experience with, and opinion of their customers, and can thus supply information on this special trade of the utmost value in passing credits.

The Typo Credit Book, which is issued to subscribers in January and July, besides being a guide to the credits of the trade, has an additional value, for it supplies the subscriber with the means of increasing his business, the book being a complete directory of the trade in all its branches, so classified as to give a distinct list of each branch; that is, of printers, of lithographers, of stationers, of paper-dealers, etc. In the Typo Weekly Bulletins are condensed those trade happenings which affect credits, accomplishing a great saving of the busy man's time. In the Typo Collection Department, which is conducted for the use and convenience of subscribers, the knowledge of the present condition of the debtor, or experience with him in the past, gives the department the advantage of knowing, upon the receipt of a claim, the best steps to take to collect or secure it.

In this age of specialists, the special agency of the printing and paper trade should be of the greatest value in the matter of trade credits, and deserving of the hearty support and coöperation of all of those who sell largely to this trade. At the general offices of this agency, in the Fulton building, 87 Nassau street, New York city, visitors interested in the trade are always welcome.

PALMER & OLSON MOTORS.

The Palmer & Olson motor has several features which make it a practical and efficient motor for general use. The magnet is a single casting of soft steel with ventilating slots at the pulley end and an opening at the commutator end large enough to admit the armature. The rear-bearing shell is cast integral with the magnet and the front-bearing yoke is bolted to the frame and is provided with an aperture, exposing the upper part of the commutator, thus rendering the brushes and brush holders easily accessible. The motor is built for slow speed and is practically noiseless. The bearings are, of course, self-oiling. Among other points of merit claimed for these motors are that they are interchangeable for floor and ceiling use, that they run under full load without perceptible increase in temperature, the brushes are self-adjusting, and the motors show no external magnetism. The spheroidal contour of these motors reduces their liability to accident from external causes. These motors are in use in various printing-shops through the country and have been found very satisfactory for use with printing machinery.

A RADICAL CHANGE IN TYPE CABINET CONSTRUCTION.

We refer our readers to the advertisements of the Hamilton Manufacturing Company, pages 186 and 187, where they show the new "Twentieth-century" unit type cabinet, which promises to have an unprecedented sale. It represents a radical departure in two respects: First, the unit system as applied to type-cabinet construction; second, the various depths of cases, an idea brought to the attention of the Hamilton Manufacturing Company by L. A. Burton, of Gladbrook, Iowa.

The wonder is that this varying depth in cases, arranged in series, was never applied before. Every printer who has served his apprenticeship has experienced the difficulty in "fishing" for nonpareil and other small sizes of job type from the bottoms of small type compartments. Very often the type is broken or the face ruined by this fishing process — at any rate, the patience of the compositor is always in danger of rupture. Even a comparatively large font of 6 or 8 point job type will barely cover the bottom of the type case. There is, therefore, no possible excuse for keeping such a font of type in a case with compartments the regular one inch in depth. It is a waste of space, and causes a waste of time and patience. The waste in space is sometimes partly overcome by doubling up the fonts and putting a small-size font in with a much larger size. This is an unsatisfactory way of remedying the difficulty. Both fonts are then more difficult to compose from and the result is more waste of time.

In the most shallow cases which are fitted in the unit cabinets, the slats have a depth of scarcely ⅜ of an inch. The type is readily accessible, even in the smallest compartments, and we feel sure that these cases will prove a delight to the compositor.

The Hamilton Manufacturing Company claims that the gain in case capacity in the unit system, over the best steel-run construction heretofore made, is fully thirty-nine per cent, which is really astonishing, considering the great gain that the steel run has made over the old wooden-run construction.

A fine feature in this unit system is the sort-box arrangement in the style "B" cap piece. It gives sixty removable, adjustable sort compartments of good size, and it will be found a most admirable and convenient arrangement. In the advertisement, the depth of the sort boxes is given as 1¾ inches. This is a mistake; it should have been printed 1 9-16 inches.

The unit cabinet will, no doubt, hereafter be the most used of all type cabinets and will be as standard an article as the old case stand was a quarter of a century ago, before type-cabinet construction had been developed to any extent.

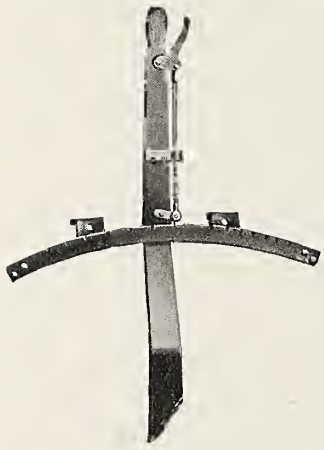
AN INTERESTING EXHIBIT.

One of the most attractive features to the publishing and printing trade will be found in the workshop of the Graphic Arts at the Pan-American Exposition, Buffalo, New York. It should on no account be missed by all who visit the Exposition, as it will afford an opportunity to witness the process of making photoengravings, from the making of the negative to the turning out of the finished proof. Hitherto the art of photoengraving has been shrouded in mystery, signs such as "Keep out" and "No admittance" being very well displayed around the establishment of the different photoengraving firms. The exhibit will be made by the Electric City Engraving Company, Buffalo, and will be complete in every detail. The latest and most modern type of apparatus and machinery will be shown, all having been built specially to afford the visitor an opportunity to see all that is best and most modern in a fine up-to-date process plant. One of the most interesting features of this exhibit will be the magnificent plant of machinery, each machine being specially driven and operated by separate electric motors, thus showing the great advance made in the last few years in this type of machinery. These machines are from R. Hoe & Co., of New York, and have been specially designed and built for the Electric City Engraving Company's exhibit. This plant will be one of the most perfect ever placed together, and will be lacking in nothing. The Electric City Engraving Company has even put in one of the latest patent Colt's Armory presses, with the purpose of showing printers how a good press and fine half-tone plates can give almost unequaled results. One feature of this exhibit will be to show country printers and publishers how the extra deep half-tones, of which this firm makes a specialty, can be printed on common newspaper and with cheap ink, and yet give very satisfactory impressions. The enterprise displayed by the Electric City Engraving Company in the interests of its friends and customers, as well as the general public, will be greatly appreciated by the trade, as it will afford any person interested in this beautiful branch of the graphic arts an opportunity to not only see and get a good idea of how this work is executed, but they will be able, after having seen this process working in all its details, to explain to customers just how a half-tone is made, and the reason why certain styles of photographs are useful for this work, while others should be rejected. In fact, it will give any one interested a thorough education, at least in the technical manufacture of these beautiful products. The Electric City Engraving Company extends a most cordial invitation to all the craft to visit it in the workshop of the Graphic Arts, and to ask for all information it may be in its power to give. It hopes that the printing trade will make the office of the Electric City Engraving Company their headquarters while at the Exposition. The office will be a pleasant resting place, where bound volumes of THE INLAND PRINTER and other trade journals will be on hand for ready reference, and to while away an odd half hour while waiting the coming of friends.

THE C. & C. SERIES-PARALLEL SYSTEM OF CONTROL FOR NEWSPAPER PRESSES.

One of the most difficult problems that the manufacturer of electric motors has had to solve is that of successfully driving large newspaper presses, the requirements as to heavy starting torque, slow make-up speeds, gradual acceleration, high efficiency and reliability of operation being unusually severe. In modern printing establishments electric motors are being very largely and most satisfactorily introduced, there being no question about the great economy, cleanliness and convenience of the electric drive. The successful operation of small job presses by motors has not been considered a very serious problem, but in driving large newspaper presses properly an entirely different set of conditions is encountered.

A number of newspaper publishers have substituted large motors for steam engines, the motors being of the ordinary single commutator type driving the press through a belt, the speed control and the operation of the press having been accomplished in the usual manner through the application of friction cones, tight and loose pulleys, etc. This system has been far from successful, especially on account of the very large quantity of current required to start the press and also on account



of the inability to start the press very slowly and vary the speed at will. Other systems have been introduced wherein the motors were geared to the presses and the speed variation effected electrically in various fashions, but in nearly all of these systems the speed variation has been largely effected either through the use of wasteful resistance or through the use of an auxiliary motor or motor-dynamo.

About a year or so ago The C. & C. Electric Company, of New York, introduced a system for electrically operating newspaper presses which has proved highly successful. A number of these equipments have now been in operation over a year and the manufacturers feel no hesitancy in claiming that their series-parallel system of control is superior to any system yet introduced, both as to economy of operation and facility of control.

In the C. & C. system, a compound-wound motor, fitted with an armature of the double-wound, double-commutator type, is placed in a pit beneath the floor and directly connected to the press by means of a pinion meshing into the main driving gear of the press. There is also placed in the pit a starting-rheostat, an automatic controller, and two automatic solenoid switches, while above the floor there is bolted to the press an iron framework fitted with a pivoted hand lever of the type so familiar to the pressman. Usually there is also placed near the press against the wall a slate panel fitted with a main-service switch, emergency switch, an ampere-meter to indicate the load of the motor and a lamp bracket. At convenient places around the press, foot pushes are set in the floor, the pressure of any one of which will instantly stop the motor.

The entire control of the motor, and consequently of the press, is effected through the back-and-forth movement of the

single hand lever, this lever being connected by a rod with the automatic controller. No auxiliary motor or motor-dynamo is used and but a very small quantity of resistance, through the use of which there is practically no waste of current.

A quadrant is placed near the lever in which notches are cut, in which falls a ratchet which is operated by a trigger connected with the lever which is intended to be pressed by the operator. By moving the lever forward one notch the armature revolves very slowly at the rate of about ten revolutions per minute; as the lever is moved forward notch by notch, the speed is slowly increased to any desired extent. The lever can be moved back and forth at will by the operator and any desired speed given to the press shaft, and the motor started and stopped at will.

With this system, as is the case with no other system, the speed of the press can quickly be reduced to any desired speed, even to the very lowest running speed, and then quickly increased again to any desired speed, without injury to the motor, press or paper. This is very desirable to avoid breaking the web where pasters are encountered. The rolls can be "inched" at the will of the pressman and any make-up speeds desired can be attained. The acceleration is so gradual that there is no jerking and no danger of injuring the press.

This equipment does not necessitate the use of an extra man on any press, as the system is entirely automatic, and any man of ordinary intelligence can operate it successfully. There are no delicate, complicated parts that are liable to get out of order. The current consumption of the entire equipment is far less than that of any other electric system.

The C. & C. Electric Company have installed quite a large number of these equipments during the last year, among which might be mentioned the following: Four 50-H. P. equipments driving four Hoe quadruple presses for the *Evening Telegraph,* Philadelphia; one 30-H. P. equipment driving Goss press for the *Evening Call,* Philadelphia; one 35-H. P. equipment driving Hoe quadruple press at the *German Daily Gazette,* Philadelphia; one 40-H. P. equipment driving Hoe quadruple press for the Los Angeles *Herald,* Los Angeles, California; one 50-H. P. equipment driving Hoe quadruple press for the *Oregonian,* Portland, Oregon; one 40-H. P. equipment driving Hoe quadruple press for the *Post-Intelligencer,* Seattle, Washington; one 75-H. P. portable equipment used for testing large presses in the factory of R. Hoe & Co., New York. The equipments have given perfect satisfaction to their owners, and so far none of them has failed in any respect, nor has any renewal of parts been called for.

The C. & C. Electric Company, 143 Liberty street, New York, will send to those publishers who are interested in this matter their descriptive bulletin, I. P. 138, which will be found of very great interest and which illustrates very fully their system.

THE INLAND PRINTER IN ALASKA.

For ten years I have been a regular customer of the newsdealers handling THE INLAND PRINTER, and have at last decided it is time my name appeared upon your subscription list. Now that you have raised the price to the proper figure, I want to express appreciation of the journal by saying that the price ought to have been raised some years ago — it has always been worth twice what I gave for it. As correspondent of the Seattle (Wash.) *Star* last summer at Nome, Alaska, I took along eight or nine copies of THE INLAND PRINTER from my files, and found nothing could have served as a better introduction to the newspaper fraternity who had spent the long winter months in that desolate camp than your magazine. I mention this as evidence that printers never get so far away as to forget THE INLAND PRINTER.—*Verne L. Joslyn, Business Manager the Reporter, Vacaville, California.*

SEE the sales of Miehle presses during month of April, on page 309.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BACKBONE PRINTER'S PRICE-LIST — All printers; time-saver, error-detector, money-maker; price $1.50. H. F. BUNDY, Omaha, Nebraska.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student,* and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACTS AND ECONOMIES sent for 2 stamps. It is a booklet containing much valuable information for every-day use. You need it. THE OWL PRESS, Burlington, Vermont.

HOW TO IMPOSE FORMS — New system, easily learned and remembered, accurate; 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MANUAL OF STYLE FOR COMPOSING-ROOMS — Complete copyrighted system of rules covering all questions of style arising in printing-offices; an invaluable aid to the printer and proofreader, reducing to a systematic basis the troublesome problem of uniformity in composition; 8vo, 24 pages, price, postpaid, 50 cents. THE STONE PRINTING & MANUFACTURING COMPANY, Roanoke, Virginia.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PRINTERS, send me $1 for a year's subscription to the "Twentieth-century Advertiser," and you will receive by return mail a complete process for zinc etching and embossing, and the recipe of the finest padding glue in existence; it is cheap, easily prepared, flexible as rubber, dries quick and leaves a nice, glossy surface, works well in any climate; over 400 sold. O. C. HANSELL, Heron Lake, Minnesota.

"THE AVOID-LOSS JOB CALCULATOR" for small and middle-sized printing-offices in city or country, enables printers to estimate correctly, to charge right prices for any kind of printing in any locality, and to avoid losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

BOOKS.

TRITE SAYINGS —A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents postpaid. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A. H. SMITH, Newspaper Broker, Earlville, Illinois, finds buyers; a few good properly listed plants always being pushed; terms on request.

CHICAGO JOB-OFFICE, established 7 years; pony and 2 jobbers, electric power, low expenses, good location; doing good cash business. LEEDER, 409 North Clark street, Chicago.

ESTABLISHED ENGRAVING PLANT on Pacific coast; complete, up to date, well stocked, small capital required; owner has other business. B 353.

FOR SALE —A few shares of stock of a typecasting and setting machine company having operative machines in commercial use casting and setting 6,000 ems per hour; a splendid opportunity. W. H. C., Room 10, 45 Broadway, New York.

FOR SALE — Bindery, with necessary machinery for manufacturing copy-books; will sell machinery or interest in business at low price. B 155.

FOR SALE — Country newspaper and job plant in a thriving village; a very desirable plant to buy; if you have $500 cash and mean business, address THE STAR, New Haven, Michigan.

FOR SALE — Electrotype foundry doing good business; price reasonable; excellent chance for party with ready cash. B 152.

FOR SALE — Established job and poster office, located in New York city, thoroughly equipped and in operation; 33 by 46 2-revolution Cottrell cylinder, 5-horse-power Fairbanks gas engine, 3 jobbers, cutter, etc.; latest faces type, all on point system. J. MICHAELS, 191 Cornelia street, Brooklyn, New York.

FOR SALE — Job office in Eastern manufacturing city of 60,000; well equipped, will inventory $1,100; selling on account of health; good opportunity for a hustler. B 361.

FOR SALE — Large, well-equipped printing plant in one of principal cities of southern New England; consists of 3 cylinder presses, 4 jobbers, plenty of body and display type, 2 wire stitchers, binding appliances, etc., all in excellent condition; business well established, but managing owner has other interests to which he wishes to devote his attention; will sell at low figure for cash. B 258.

FOR SALE — Leading job-printing office, Connecticut city of 18,000; has backing of two leading papers; will pay practical manager $2,000 to $3,000 a year; price of inventory $6,500. B 385.

FOR SALE — No. 27C, Ohio, $3,000, Republican; No. 25A, Missouri, $9,000, daily-weekly, independent; No. 29A, Illinois, $7,500, Republican, county seat weekly; No. 33A, Michigan, $850; No. 40A, Illinois, $2,100, job plant, daisy; and others. A. H. SMITH, Newspaper Broker, Earlville, Illinois.

FOR SALE — No. 44B, South, $25,000, daily-weekly, independent-Democratic, clearing $7,000 to $8,000, and territory yet to be developed; don't linger on this; it just happens to be offered; make capital and good faith unquestioned or no answer. A. H. SMITH, Newspaper Broker, Earlville, Illinois.

FOR SALE — On account of failing health, a long-established, well-known engraving and electrotype and process business, located in one of the large lake cities, having trade in many States, and doing good business; capital required, $25,000. B 389.

PARTNER FOR NEWSPAPER, $5,000 cash; should be practical printer and first-class executive; plant in Greater New York; worth $30,000; own home; newspaper income $10,000 yearly, printing $6,000 to $10,000; growth unlimited; plant and business for sale. B 381.

PHOTOENGRAVING PLANT in Michigan; modern and complete; good location; solid business, established 6 years; manufacturing city; an opportunity seldom offered; best of reasons for selling. B 289.

PRINTING-OFFICE at a sacrifice, Fort Wayne, Indiana; owner in other business; best stand in town; cost $9,000; will sell for $3,000; extraordinary opportunity. DAVID N. FOSTER, Fort Wayne, Indiana.

TIN SIGN PLANT, making all kinds advertising work, for sale or rent; building, machinery and orders; liberal terms. Address SIGN, P. O. Box 1592, Philadelphia, Pennsylvania.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — Brown point-feed book folder, up to 30 by 44, 2 and 3 folds; good as new; sold cheap. FRED KURTZ, Lewisburg, Pa.

A BARGAIN — New half-tone and zinc-etching plant, used only a few weeks. THE CAPITAL, Topeka, Kansas.

A LOT OF MACHINERY for sale cheap; point-feed book folders, wire stitcher, gilding press, 6-horse-power engine, friction hoist, etc.; also lot of marble paper and other supplies; prices very low. B 365.

ECKERSON PERFECTING PRESS, "medium," 19 by 26, in good order, at a bargain. For further particulars address B 347.

FOR SALE —A manufacturer desires to dispose of complete new set of patterns for 8 by 12, 10 by 15, and 14 by 20 Gordon presses; Coin & Whiton gear-cutter and stock of unmanufactured material. Can be seen by addressing B 330.

FOR SALE, CHEAP — Complete Improved Country Campbell printing-press, bed 26½ by 31; or will exchange for anything we can use. WILLIAM SUYDAM, 22 Union Square, New York city.

FOR SALE — Clipper 8 by 12 job press; 3 form rollers, throw-off; first-class condition; price, $50. E. BRUMBACK, Silver City, N. M.

FOR SALE — Harris "Little Wonder" press, complete, with hand, card and envelope feed; less than a year old, and has not been in actual use 3 months; have no work for it; make a cash offer. B 332.

GOSS PERFECTING NEWSPAPER PRESS, secondhand, good condition, full stereotyping outfit; prints 10,000 per hour, 4 or 8 pages, 6, 7 or 8 columns. WILLIAM E. MANN, Norfolk, Massachusetts.

HOE AND COTTRELL CYLINDER presses cheap and on liberal terms if desired. HENRY C. ISAACS, 78 Warren street, New York city.

ONE EACH EMPIRE TYPESETTING MACHINE, 8 and 11 point, at a bargain; with or without type. Box 848, Charleston, S. C.

SHERIDAN No. 3 embossing press; Sheridan 4-rod and 2-rod embossing; Sanborn embossing presses and smashing machines; backers, board-cutters, standing presses. HENRY C. ISAACS, 78 Warren street, New York city.

TWO LEVY SCREENS, 6½ by 8½, 175-line; 5 by 7, 133-line; in good condition. B 343.

WE have eight Kelton D steelplate presses for sale. C. F. BEATTY, 35 West Fourth street, New York.

$525 will buy 4-roller, 2-revolution, 37 by 52 bed, Campbell book and job press; daily use. WILLIAMS PRINTING CO., Richmond, Va.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ENGRAVER wanted on half-tones; must be first-class; steady position. PHOTO-CHROMOTYPE ENGRAVING COMPANY, 214 South Eleventh street, Philadelphia.

GOOD TWO-REVOLUTION PRESSMAN to learn to run web and to make himself useful in pamphlet printing-house; only sober, pleasant tempered man need apply; chances for promotion. B 342.

HELP WANTED — Swede, thoroughly competent in printing with Hoe & Co.'s rotary newspaper presses; can have passage paid to and from Sweden if he will devote a part of his time in that country to giving instruction in printing on above-named press. Answer to SVENSKA DAGBLADET, Stockholm. Proofs of competency required.

PHOTOENGRAVER — We desire the services of a first-class photoengraver, thoroughly experienced in all branches of the trade and accustomed to the highest class of half-tone work — preferably a man posted in three-color work, but this is not imperative; to a conscientious and reliable man, thoroughly expert at the trade, we offer a foremanship with prospects of business interest if connection justifies; excellent opportunity for man of above qualifications. B 82.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

THOROUGHLY PRACTICAL PRINTER wanted for office and outside work by old established printing-house in large New England city producing high-class work; good salary and permanent place to the right man, who must be able to estimate on every kind of work and furnish unquestionable references. B 76.

TWO COMPETENT and rapid all-around country printers, one as foreman and one as job hand. EXPRESS, Fort Collins, Colorado.

WANTED —A first-class man, experienced in making estimates and keeping cost in a printery devoted to high-grade catalogue making. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED—A well-educated and intelligent foreman in a book and job office; one who has tact to handle from 15 to 40 people to the best advantage; competent to make estimates and business qualifications to deal with the customers of the office; one who has sufficient experience to know the best results obtainable on any piece of work in display, read proofs, and is qualified to buy stock used; must have best of reference and state salary wanted. B 386.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Look Street, BUFFALO, N. Y.

This Specimen is one of our Standard Colors

It is a Fine Worker • • • Price, $3.00 list



F. E. Okie Company

Manufacturers of High Grade Printing Inks

Kenton Place • • • • Philadelphia, Penna.

Bronze Red

AN IDEA of COLOR FOR THE PRINTER THIS is INTENDED to BE & NOTHING MORE N.P. MILLS cover PAPERS PLUS AN IDEA EQU ALS the IDEAL COVER · FOR CATALOGUE or BROCHURE

We have in preparation a large and exquisite SAMPLE BOOK showing all our lines, which will be yours for the asking.

AGENCIES

HENRY LINDENMEYR & SONS,	*New York, N. Y.*
BRADNER SMITH & CO.,	*Chicago, Ill.*
GARRETT-BUCHANAN CO.,	*Philadelphia, Pa.*
GRAHAM PAPER CO.,	*St. Louis, Mo.*
A. STORRS & BEMENT CO.,	*Boston, Mass.*
THE CHATFIELD & WOODS CO.,	*Cincinnati, O.*
A. ZELLERBACH & SONS,	*San Francisco, Cal.*
A. ZELLERBACH & SONS,	*Los Angeles, Cal.*
DOBLER & MUDGE,	*Baltimore, Md.*
E. C. PALMER & CO.,	*New Orleans, La.*
STANDARD PAPER CO.,	*Milwaukee, Wis.*
McCLELLAN PAPER CO.,	*Minneapolis, Minn.*
KANSAS CITY PAPER HOUSE,	*Kansas City, Mo.*
CARPENTER PAPER CO.,	*Omaha, Neb.*
C. M. RICE PAPER CO.,	*Portland, Me.*
PLYMOUTH PAPER CO.,	*Holyoke, Mass.*
THE PLIMPTON M'F'G. CO.,	*Hartford, Conn.*
ALLING & CORY,	*Rochester, N. Y.*
THE COURIER CO.,	*Buffalo, N. Y.*
J. & F. B. GARRETT,	*Syracuse, N. Y.*
HUDSON VALLEY PAPER CO.,	*Albany, N. Y.*
TROY PAPER CO.,	*Troy, N. Y.*
W. W. McBRIDE & CO.,	*Pittsburg, Pa.*
JOHNSTON & COMPANY,	*Harrisburg, Pa.*
MEGARGEE BROS.,	*Scranton, Pa.*
M. J. EARL,	*Reading, Pa.*
E. MORRISON PAPER CO.,	*Washington, D. C.*
KINGSLEY PAPER CO.,	*Cleveland, O.*
CENTRAL OHIO PAPER CO.,	*Columbus, O.*
THE BLADE PRINTING & PAPER CO.,	*Toledo, O.*
BEECHER, PECK & LEWIS,	*Detroit, Mich.*
W. A. STOWE,	*Grand Rapids, Mich.*
CRESCENT PAPER CO.,	*Indianapolis, Ind.*
J. C. PARKER PAPER CO.,	*Louisville, Ky.*
ST. PAUL PAPER CO.,	*St. Paul, Minn.*
DULUTH PAPER & STATIONERY CO.,	*Duluth, Minn.*
RICHMOND PAPER M'F'G. CO.,	*Richmond, Va.*
THE S. P. RICHARDS CO.,	*Atlanta, Ga.*
SCARFF & O'CONNOR CO.,	*Dallas and Houston, Texas.*
THE PETERS PAPER CO.,	*Denver, Col.*
PACIFIC PAPER CO.,	*Portland, Oregon.*
H. N. RICHMOND PAPER CO.,	*Seattle and Tacoma, Wash.*
GRAY, EWING & CO.,	*Spokane, Wash.*
PASSMORE PAPER CO.,	*Butte, Mon.*
W. V. DAWSON,	*Montreal, Que., Exclusive Agent for Canada.*
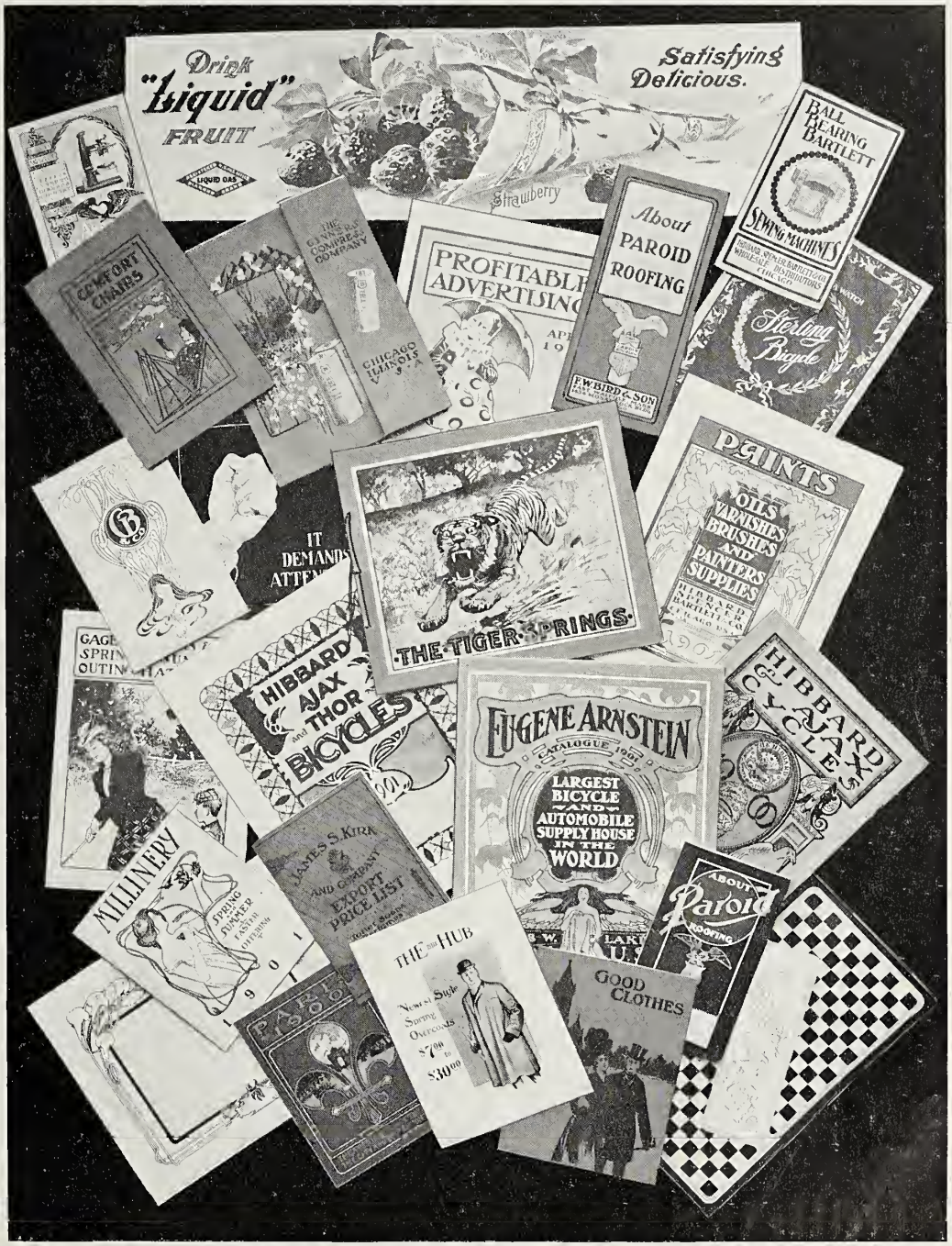


A BUNCH of COVERS etc.

EXECUTED BY US.

UP TO DATE ILLUSTRATIONS & DESIGNS

PRINTING PLATES OF ALL KINDS

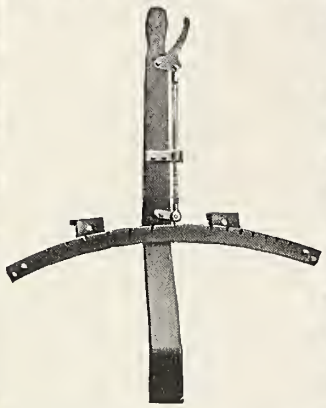


GLAD TO SEND SAMPLES AND PRICES TO RESPONSIBLE PEOPLE. WRITE ON YOUR LETTERHEAD

ILLINOIS ENGRAVING CO.

356 DEARBORN ST. CHICAGO

PHONES HARRISON 499 & 2121



THIS LEVER is the only appliance used to control the operation of the press by The C & C System

The "C & C Series-parallel" System of Control for Electric Motors

Has proven to be, after over a year's actual and uninterrupted use in many pressrooms,

The Most Perfect System

ever invented for the proper operation of

LARGE PRINTING PRESSES

Automatic — *Simple* — *Economical* — *Reliable*

Be convinced by sending for and studying our descriptive Bulletin I. P. 138.

THE C & C ELECTRIC COMPANY

Central Building, Liberty Street, New York



OUR PRINTED SAMPLES

ARE OF GREAT VALUE TO EVERY PRINTER. THEY HELP HIM TO SECURE AND KEEP BUSINESS

We place them free of cost in the hands of every good printer in our territory. No order is too small or too large for us. We do not sell to parties without good commercial standing or who can not furnish satisfactory references. Send us your references and secure our Price List and Samples.



The PAPER MILLS' COMPANY

WHOLESALE DEALERS, SELLING AGENTS, PAPER SPECIALISTS

215-221 WABASH AVENUE, CHICAGO

Crane's Ladies' Stationery

SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

MANUFACTURED BY

Z. & W. M. CRANE

DALTON, MASS.



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The

GIBSON ART COMPANY

Fine Advertising Calendars

CINCINNATI, OHIO

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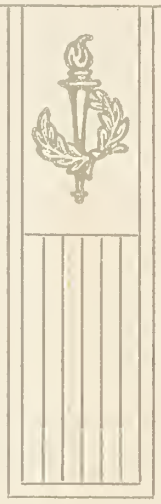
1902 JANUARY 1902						
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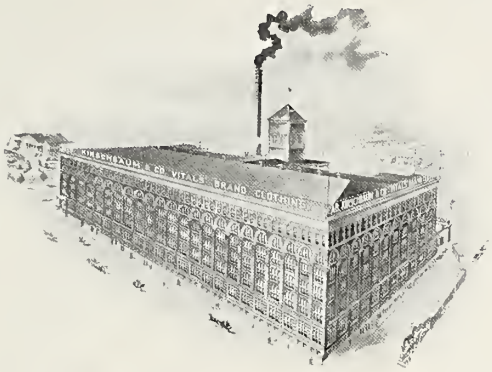
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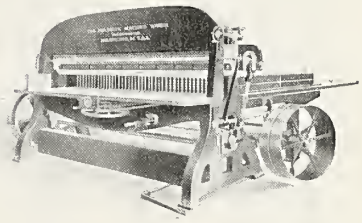

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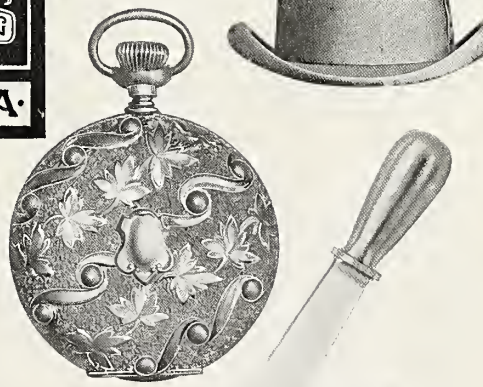

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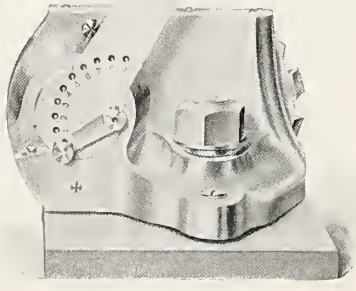


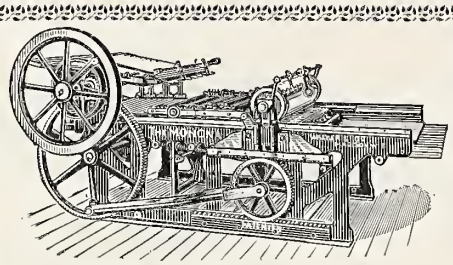







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JUNE 1901
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THE INLAND PRINTER CO· PUBLISHERS CHICAGO AND NEW YORK





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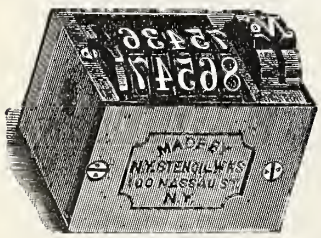
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVII. No. 3. CHICAGO, JUNE, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra

LIBRARY U.S. PATENT OFFICE. JUN 6 1901

THE "BOOKS AND BOOKMAKING" EXHIBITION OF THE NATIONAL ARTS CLUB.

BY CHARLES DEXTER ALLEN.



THE exhibition just concluded at the galleries of the Arts Club, 37 West Thirty-fourth street, New York, was one of more than usual excellence and interest. Its purpose was to illustrate the development of the arts of printing and bookmaking. This rather ambitious plan was very successfully carried out under the supervision of the Library Committee of the club, who were fortunate in having such collectors as Mr. Avery and Mr. De Vinne among their number. The value of the material on view was estimated at $25,000.

The very beginnings of the "art preservative of arts" was illustrated by the baked clay tablet from Babylonia dating about 2500 B. C., and by the tiny clay envelopes and letters from the same country. Accompanying these fragments of primitive correspondence were the cylinder, with the owner's private design cut upon it, which was used as a seal, a scholar's earthenware lamp of early date, and the clumsy writing apparatus of the Copts. Over the case which contained these relics was hung a long strip of papyrus. Succeeding these very neatly, even elegantly inscribed crude efforts of the first civilizations were the manuscripts of the later centuries. The earliest of these was Syrian of the eleventh century, containing the four gospels. A twelfth-century Chaldean transcription of the Psalms, done on vellum, and an Ethiopian (Coptic) scroll of the fourteenth century, offered opportunity for useful comparison. The four books of Moses were on a very old and dark-colored scroll which showed signs of hard use, and was much larger than the others; the book of Esther, on a very small roll and ornamented with red ink, dated from the fifteenth century. These two last were Hebrew manuscripts. The bright and beautifully ornamented manuscripts of Arabia and Persia offered a pleasing and striking contrast to the dingy material and monotonous lack of color in the older examples. The most charming of these was a Koran of the fourteenth century, large and well preserved and open to pages overlaid with gold embellished with tracery of delicate blue. The Arabic characters, in themselves very ornamental, added very greatly to the decorative effect. Another Koran showing a remarkably artistic combination of needed characters and fanciful touches was labeled "Copy used in S. Sophia." Other Korans and prayer-books, both Persian and Arabic, continually surprised the beholder by the extreme brilliancy retained by the gold during the centuries since it was applied. There is no question that both in the art of laying gold on leather or vellum and in the artistic spirit of the treatment, these manuscripts surpass those of more Western lands. The expense connected with these works excited no little speculation and wonder. Persian book-covers of papier-maché showed intricate designs and brilliant colors.

Subdued in color, ragged, and at best only a fragment, one yet stood long to look at the one leaf from the Mazarine Bible that hung over the cases holding the product of the printers who continued the work that Gutenberg started. How much this page conveyed! Printed from type, but an intended and successful imitation of manuscript, and rubricated by the hand workers, who, failing to see the full import of the new process, sided with the inventor. The first book! Representing full twenty-five years of thought and labor on the part of Gutenberg. The story of his difficulties and disappointments in that quarter of a century came to mind anew, and within hearing almost the great presses of the daily newspapers were turning out

their thousands of printed sheets, a large proportion of which would never be read, but would soon be chopped up and turned out of the mill as pressboard, the colored inks of the Sunday supplement dotting it here and there with flecks of red and blue and yellow!

Other books of Gutenberg, books by Faust and Schoeffer, by Franz Renner, of Venice; by Conrad Fyner, of Tubingen; by Kacheloven, of Leipsic; by Koburger, of Nuremberg; by Nicholas Jensen, of Venice; by Arnold Therhoernen, of Cologne; by Andrea Torreasani, of Venice, and by Ulric Gering, of Paris, were on view. Some of these were familiar; the 1464 *De Officiis,* the 1477 *Justiniani Constitutiones,* the *Matthaci de Cracovia Tractatus,* the *Nuremberg Chronicle.* Others were not so well known, but paper, type and presswork of all roused the enthusiasm. Here were books printed before America was discovered — books which today, after the lapse of four hundred years, are in many respects the models of our best printers. Of the sixteenth-century printers, Knoblouch was represented by the *Textum Passionis Christi,* printed at Strasburg about the year 1508; Schonsperger, of Augsburg, by *Theuerdanck,* published in Nuremberg in 1517 (a work which engaged the attention of three men for five years); Wynken de Worde by a work printed in 1517; Theilman Kerver, the German working in Paris, by a *Book of Hours,* 1525; Geoffroy Tory and Francis Regnault, of Paris; Giunti, of Florence, 1564; Aldus, Plantin, John Schoeffer and John Wolfe, of London. The seventeenth century was represented by works of the Elzevirs and a volume of the famous polyglot Bible of Thomas Roycroft, of London. In the following century books printed by Robert Barker, of London, and by Bodoni, of Parma, were shown, and there were books from the Strawberry Hill Press, by Didot and by Benjamin Franklin, the *cato major* among them.

In the center of the gallery stood an old wooden hand press, made in Boston in 1742. It was the first press used in the State of New Hampshire. On this press broadsides were printed to stir the blood of the colonists to rebellion, and during the Revolutionary War it was used to print the news of the great struggle. Each day during the fortnight the exhibition was open the old press was in use, and the souvenirs that were pulled from type cast from an early American matrix were eagerly sought. This press was exhibited at the World's Fair (Chicago, 1893). In spite of its age and its years of service, it is still practicable to get good work from its low and creaking motions. The contrast to this was furnished in a near-by case, in which three of the most recent inventions of typecasting and typesetting machines were illustrated in part — the Mergenthaler Linotype, the St. John Typobar, and the Graphotype. The finished slug, some of the parts of the machine, and pictures of the outfit ready for use represented the work of the Linotype, the invention which offers the greatest contrast to the most interesting but superseded construction of one hundred and fifty years ago. The old printers as they worked in their small and dark rooms, with no cause to hasten their efforts, quietly and philosophically working the hand press, do not seem objects of commiseration, but as winning congratulation for the spirit and interest with which they could work.



WOODEN HAND PRESS.

Made in Boston in 1742. Used for printing souvenirs at the "Books and Bookmaking Exhibit" of National Arts Club.

The development of the art of printing in the United States was well illustrated in the set of specimen books from the Bruce Company, dating back to 1815 and coming down to the day of the great catalogue in which De Vinne's *History of Printing* was given entire. Early punches, matrices and types were shown, old hand tools for casting and molding type, samples of the smallest and the largest type cast, and a number of old inventions that have been important in the progress of the art.

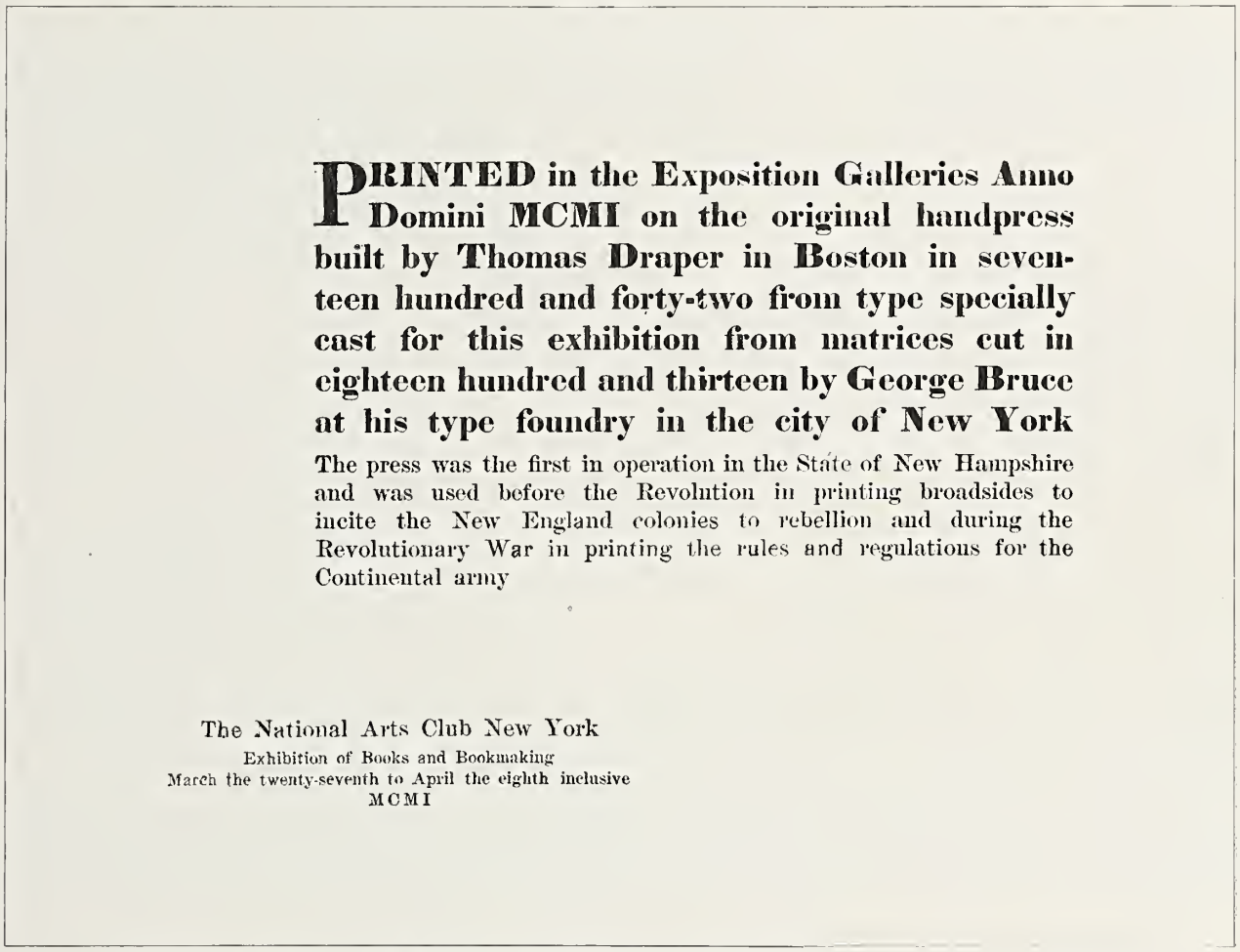
The work of the modern printers was illustrated by several sumptuous books from the Kelmscott and

Merrymount Presses, and there were a number bearing the imprint of the Grolier Club, of De Vinne, of Pickering and of Whittingham. Examples of color printing were seen in Racinet's great work and in works on the arts and nature of Japan. In the case containing these was a copy of the tribute to Camoens which was awarded the grand prix at the Paris Exposition last year, a book printed in Portugal and which has received judicious praise from Mr. De Vinne.

A small but fascinating collection of bindings was arranged to show the changes in the styles of covering books. The heavy oak boards of the early tomes and

Sanderson, Miss Prideaux, Miss Foote, the Club Bindery and Stikeman. The richness of the gold on the recent French bindings was noticeable. The illustrations of books were not overlooked and there were many fine examples, from the blocks which Geoffroy Tory cut to the work of Pine in England and the dainty hand-colorings of the present-day artists of Paris.

Among the book rarities that the collector loved to contemplate were the original editions of the *Fourth Book of Pentagruel,* of which but one other copy is known. Lying beside it were the three books of Gargantua and Pantagruel, the first edition of Valence,



SOUVENIR PRINTED BY THE BOOKS AND BOOKMAKING EXHIBITION OF THE NATIONAL ARTS CLUB.
(Slightly reduced.)

the delicate tracery of the last 16mo from Mercier seem to have little enough in common.

Among the early bindings, those of most particular interest were the chiseled leather, Venice, 1559; the stamped pigskin, 1569; the embroidered covers worked with silver and gold thread and spangles on satin or velvet; the pierced silver, richly engraved, and the tortoise-shell (Amsterdam, 1698), with its small iron chain with which to fasten the book (a prayer-book) to the wrist. The famous binders were well represented also — Le Gascon, Jean Pasdeloup, Trautz-Bauzonnet, Lortic, Cape, Simier, Marius Michel, Joly, Cuzin, Mercier, Conquet, Chambolle-Duru, Roger Payne, Cobden-

which are almost as rare, for only three copies other than these are known. All these were worthless looking 32mos, coverless and unhandsome. They made no appeal to many who saw them, while to others they were a chief attraction of the exhibition. Probably the most valuable single book in the gallery was once owned by Jean Grolier. This was a delightful example of the well-known style of binding this generous book collector used, and was rendered complete by the motto (borrowed from Mailoi), *"Jo. Grolierii et Amicorum."* Other books of great interest by reason of their association were those which by the arms stamped in gold on their covers were marked as once the property of such

personages as Henri II., Queen Anne, Duchess de Berry, the Marquis du Deffand, Marie de Vichy-Chamroud, Choiseuil-Gouffier, Marie Antoinette, Louis Philippe and the Emperor Maximilian.

In the book-plate case and on the walls behind it, which was covered with original drawings, the work of some fifty present-day designers and engravers was represented. All the wall spaces were covered with original drawings and designs for the illustrating and the covering of the best American magazines of today.

A small but extremely curious addition to the exhibition was made by Father O'Connor, the authority on bookworms, who showed, under a watch-glass, in a safe place, a live specimen of these borers into books. A scrap of modern paper was given him to feed upon that he might be reconciled to his seclusion and confinement with such palatable treasures lying in profusion about him.

Written for The Inland Printer.

THE ART OF TRI-CHROMATIC PRINTING.

BY WILL J. MAAS.



THREE-COLOR process engraving and printing, in point of age and in the final finished result that may be obtained from them, are still in their infancy. But already enough has been accomplished to show that in the near future this latest-born of the many aids to the printer's art will inevitably revolutionize existing methods. Many competent printers in other lines have a woeful lack of knowledge, even as to the rudimentary steps toward perfect three-color printing. This article has therefore been prepared to present in a clear, logical and instructive form the fundamental facts connected with three-color printing.

In the printing of three-color work, the first thing to consider is a suitable press — one that will give an absolutely perfect register. Otherwise the work will be unsatisfactory. There are a number of presses that can be used, both stop and two-revolution. The two-revolution should have grasshoppers in order to hold the sheet while the guides are up; otherwise the jarring and shaking of the machine is apt to cause the sheet to be thrown out of register. It is of the first importance that the press should be properly adjusted, and the bands, nippers and guides all properly set, before attempting to do any work whatever. The plates should be somewhat lower than type-high, which will give the pressman a chance to properly underlay his cuts and bring them up level. Impressions of the cuts should first be pulled on a platen press, in black ink, so that the overlays could be made before the form is put on the cylinder press, thereby saving a great deal of time.

The best way to make ready three-color cuts is to use what the pressmen term "cut overlays." It enables one to bring up the solids and relieve the high lights, which is better than the ordinary way of making ready half-tones with tissue paper. To make a good overlay, take one sheet and cut out the pure whites; on the next, cut out the middle tones; on the last sheet, cut out all of the solids, and then paste all three together. The best way to place the overlays on the cylinder is to take two points and stab through the top sheet, which will enable the pressman to put the overlay on very accurately; then take off as many sheets as there are on the overlays and run a sheet on its own stock in black ink, slightly reduced with varnish. This enables the pressman to see properly all the shading which the cut contains. If the screen appears broken, it must be brought up with tissue, using a piece of carbon paper under the print, marking on the face, following the shading of the cut as near as possible. If the tissue is put on in any other way it is very apt to show in time. Always use hard packing; never use print paper. A good way to bring up the cuts, if they should be broken, is to lift them out, one at a time, and patch on the back with folio wherever the break appears. But remember that getting too much under the cut is a bad feature; it has a tendency to cause rocking and therefore wears out the cuts.

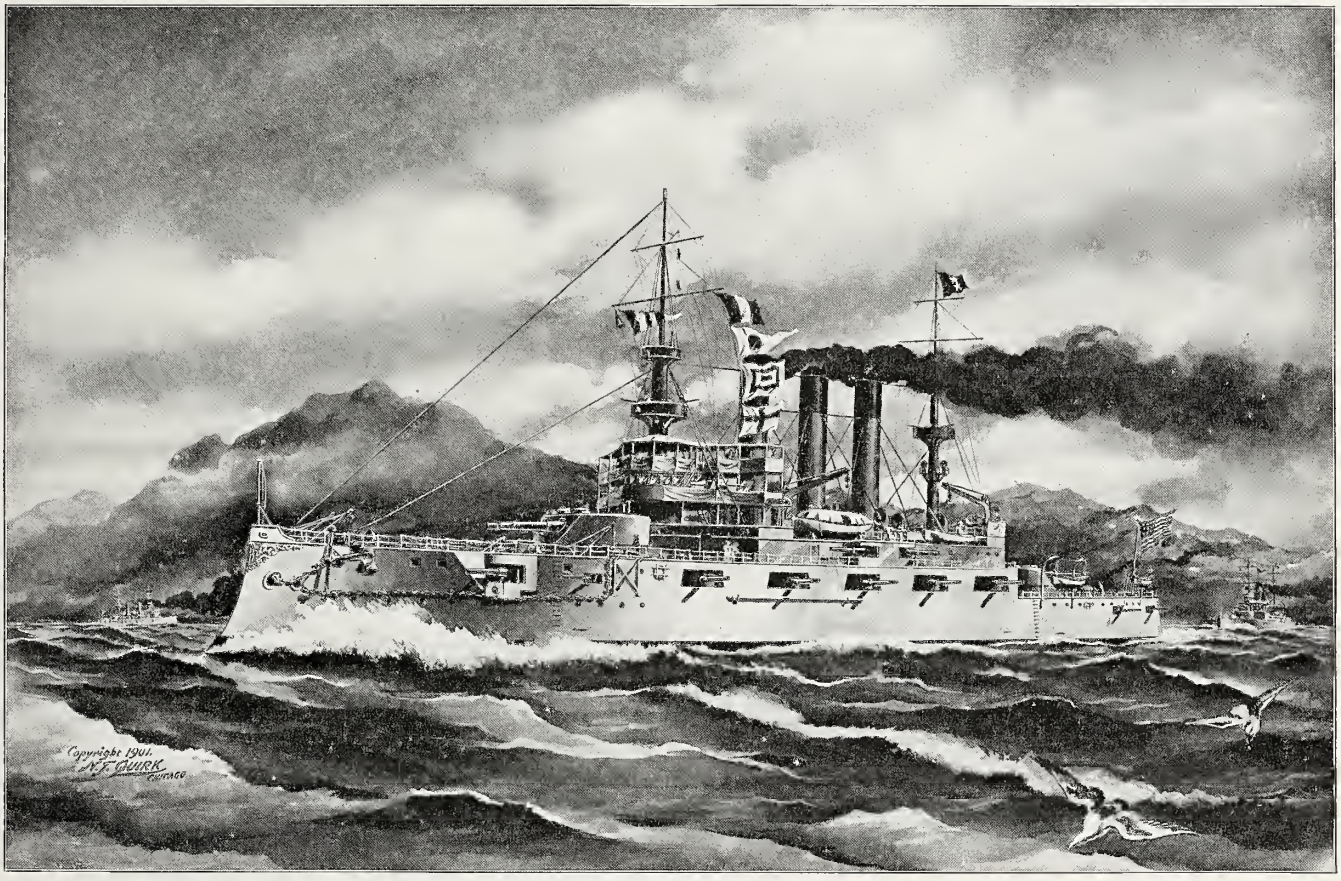
Another way of making ready is what is known as "mechanical overlays" (patented). First procure some "bookbinders' black"; it is a black which has plenty of tack. Take each cut by itself and pull one impression, using plenty of ink; then, after the impression is taken, place face down upon common wheat flour, making three such sheets; take the sheets, put up to the guides, and make an impression, which will have a tendency to press the flour into the ink. Next take the sheets and place them in a tin oven to thoroughly dry, which will be in about half an hour. Rub off the surplus flour with a soft rag; then take each print and pour dammar varnish on the surface; then rub off as much as possible. When the varnish is thoroughly dry take each sheet and scrape out the flour which adheres to the high lights; then paste all three together and the overlay is ready for use. The paper to be used for this class of work is known as "wedding stock," light weight, as it will stand the heat. Always remember to use plenty of ink. What some consider a better overlay than this, however, is to take one sheet and cut the solids out and paste them on the other two sheets. The writer's experience has been that the solids, as a rule, seldom receive sufficient strength, but this method enables the pressman to lighten places better and more easily than could be done by hand. Half-tones can be made ready with tissue paper, but for good work cut overlays should always be used, as they bear off on the light and will not break down. The pressman will have to watch his work very carefully to see that the lights do not print up, as a good picture depends upon the lights and shades; for this reason, great care should be exercised.

Many printers use sectional blocks to print from; that is, blocks that are cut to picas, enabling the printer

to make a form to fit any size plate. Register hooks are used in connection with the blocks, one placed at each corner, using six hooks to a plate — two on the sides and one on each end. This enables the pressman to twist a plate in any manner. Of course, this work can be used with mounted plates, but the patent hooks are a great deal better, owing to the wood shrinking in a large form, which inevitably causes a poor register. It is very important for the pressman to make his colors match precisely the consecutive proofs furnished by the engraver with the plates.

There are a number of firms which supply three-color inks. These inks are fairly well matched and the result is pleasing to the eye, for all the colors harmonize. The pressman should never rely on his eyes or on his judgment as to color. When looking at a color for any length of time the eyes become exhausted or weakened, the little nerves in the eyes become tired, and the color of the ink will appear lighter than it really is. For this reason, it is necessary to always compare your colors with the consecutives furnished with the plates, and never rely on the eyes. This is an important point, and neglect in this regard has caused a great many printers to fail, the colors not being run in the proper shades.

A great many times the pressman is bothered by the



THE NEW BATTLESHIP "MAINE."

Drawing executed by Nicholas J. Quirk, from Navy Department plans, and has endorsements by Admiral Philip Hichborn (Chief Constructor, U. S. N.), Charles H. Cramp (the builder), and Capt. Charles D. Sigsbee, U. S. N.

the printing qualities are very good. In selecting three colors they should be separated by an angle of 120 degrees in the chromatic scale. On examining the triads employed by artists and decorators we find that this principle has been more or less closely observed, giving us purple-red, yellow and cyan blue. In examining the character of inks, take for example, spectral red (which is carmine and vermilion), yellow and blue, we find it is not possible to mix the colors in such proportions as to obtain a neutral gray; the yellow and the blue neutralize each other and the red then colors the mixture reddish. In the case of the triad, purple red, yellow and cyan blue, neutralization can be produced by mixing, and when the colors are thus printed

paper lifting and picking, and about the first thing he does is to thin his ink down with varnish or grease. But in so doing he makes a sad mistake; such paper should never be used for this class of work. The pressman can, however, use a small amount of varnish in the inks, though it must be a very little. The inks should be used of the same consistency as when taken out of the cans, as nearly as possible, as they are usually of the proper working consistency, or should be.

A very important factor in obtaining first-class three-color printing is in exercising proper care of the stock of paper. Everybody knows that the air contains a certain amount of moisture at all times of the year. This moisture has a tendency to penetrate the paper,

and if the paper is not properly taken care of after the first color is printed, it is liable to cause trouble. The method generally used is as follows: When the yellow is printed, in the bottom of the tray there should be placed about twenty-five sheets of soft print paper, and the printed stock placed on top. There should be about twenty-five sheets of print kept on top at all times. The pressman flying sheets should take *all* of the sheets off the fly-board, not leaving any of them. There should be no stock left on the feed-board any length of time, when not running, and at noon the sheets should



Photo by Hudson, Pittsburg, Pa.

PLEASANT REFLECTIONS.

all be taken off, put back on the pile and covered up. If this is not done, the sheets that remain on the fly-board or on the feed-board will absorb moisture and become larger than the balance of the sheets, and will, in time, become mixed in with the run and cause a variation which will be hard to account for. By properly taking care of the stock, there need be no fear of the paper stretching.

There is but one way to prevent paper from stretching, and this method is patented. The invention relates to a novel process and apparatus for preserving paper from the stretching and shrinkage to which it is exposed during the operation of printing in a plurality of colors. It is well known that in half-tone work in a plurality of colors, the sheets to be printed are passed through the press once for the application of each color, and, as they are of the same size, are supposed to register so that each color is applied in exactly the same place or places for which it is intended. This, however, can not be done with sufficient certainty, owing to the fact that the sheets, particularly when large, shrink and expand according to the temperature and the amount of moisture in the air, so that they are not always of the same size while going through the various operations; thus, obviously, they can not register as intended, and consequently a certain percentage is wasted, which increases with the size of the sheets to be printed. To prevent such loss and preserve the uniform size of the sheets during all the operations to which they are subjected, a way has been provided of treating the paper during the intervals of its passage through the press. The apparatus consists of a closed cabinet, having doors mounted upon legs to permit a pan to be placed underneath. Within the cabinet, adjacent to its lower end, portions are provided with two or more cross-pieces upon which trays are placed. In the bottom are four pans, to contain chemicals such as quicklime, chloride of calcium, etc., which absorb the moisture of the air; the moisture gradually dissolves the chemicals and the liquid thus formed can be drawn off. The trays are sufficiently small to permit a free space all around them, in which the air circulates. The doors of the cabinet are large enough to be thrown wide open, so that the trays can be removed and replaced quickly, thus preventing the dry air of the cabinet from being entirely replaced by a moist atmosphere.

As a general rule, three-color work should be printed on one side of the sheet only, owing to the fact that where printed on both sides there can not be a great amount of dryer put in the ink, and therefore it would have a tendency to pile up on the tympan; while, if the dryer is put in, the pressman will have difficulty in making the next two colors take, and it will also have a tendency to crawl. But, in case it should be necessary to print on both sides, it is best to use a small amount of dryer and follow the other two colors up as closely as possible, so that the inks will not become too hard. In case the inks become too dry, and the other color will not take, a little paraffin may be added, which will probably obviate the difficulty. A good way to add paraffin to ink is to place the can of ink over a hot-water bath and, having previously melted the paraffin, add it by degrees, stirring slowly; otherwise it will become lumpy. Using paraffin is not a good thing, as it has a tendency to fill up the cut. The proportion is about one ounce of paraffin to one pound of ink. The stock should always be flat, not wavy, as wavy stock shows that it has taken on moisture on the edges at some time or other, and should be discarded. The paper should come to the printer properly packed; that is, the case should be lined with tar paper, as this prevents the moisture from entering the edges of the stock, which become larger than the middle, when exposed to moisture, rendering the stock very difficult to print. Stock in this condition should never be

used for three-color work, as it will have a tendency to wrinkle.

In making ready, it frequently happens that too much impression is put on certain parts, causing the sheet to stretch, and the part of the sheet that has a great amount of impression will have a tendency to stretch more than the part which has little or no impression. To obviate this, bands should be placed in the gutters and should be drawn up very tight, so as to equalize the stretch as much as possible, or to counterbalance the stretch that the heavy impression has caused. They should be rigid, as a thin band is about as good as nothing.

If the sheets are inclined to wrinkle, it would be better to stop the machine and not attempt to print them, as they would have to be thrown away. The sheets must come out free from wrinkles. Of course, it is impossible to cover all the details of three-color printing, but as far as possible we have endeavored to take up the most essential points.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. VIII.—THE CAMS AND THEIR ACTION.

(Continued.)

"WHEN you understand thoroughly the action of the various cams," said the Machinist to the Operator, "you will have a fairly good insight into the mechanism of the Linotype. Watch and study them while the machine is running. Their consecutive and simultaneous movements you should be familiar with, so I have made out a list that you can study at your leisure."

The list George handed the Operator was as follows:

The assembled line of matrices is raised in the assembler and taken between the fingers of the line delivery carriage, which is released and carried to the left into the first elevator. This movement causes the driving clutch to be thrown into action, the cams revolving in a direction toward the front of the machine. The resulting movements are:

1. Mold disk revolves one-quarter of a revolution, carrying the mold from ejecting into casting position.

2. First elevator descends with matrix line to position in front of mold, first justification lever also descending a trifle.

3. The mold disk moves forward toward matrices, leaving .010 of an inch space between the vise jaws and matrices and face of mold.

4. Vise-closing lever rises, allowing the vise-closing screw to move left-hand vise jaw to the limit of the line being cast.

5. First justification lever rises, causing spacebands to be driven upward through the line successively, and also operating the slug lever.

6. First justification lever descends, relieving the spacebands from upward pressure.

7. Vise-closing lever descends, moving the vise-closing screw and slightly relieving the matrix line from pressure, to allow alignment of matrices.

8. First elevator rises 1-32 of an inch, lifting the matrices, so their lower ears are aligned against the upper shoulder of groove in mold, causing vertical alignment.

9. The pot advances, pushing the mold forward against the matrices, to cause their alignment facewise.

10. The pot recedes, relieving the matrix line from pressure of the mold.

11. Vise-closing lever rises, allowing the left-hand vise jaw to move so as to finally limit the length of the matrix line.

12. First and second justification levers rise simultaneously, pushing spacebands upward to complete justification.

During actions 3 to 12 the line delivery carriage returns to its normal position, and is now ready to receive another line of matrices from assembler. The line will be held waiting in line delivery channel until the first elevator is ready to receive it.

13. The pot locks up against the mold, forcing the mold forward against the matrix line.

14. The pump acts and metal is forced into the mold cell to form a slug.

15. Metal pot and mold disk retreat, withdrawing face of slug from matrices, the upward pressure on first elevator being relieved simultaneously.

16. Justification and vise-closing levers descend.

17. The mold disk stops and pot is retracted, separating mouthpiece of pot from base of slug.

18. The mold disk revolves through three-quarters of a revolution, carrying the slug past the base-trimming knife, trimming the slug to height and presenting the slug in a vertical position in front of two trimming knives and in a position to be ejected. During this action the first elevator rises and the second elevator descends to the intermediate channel.

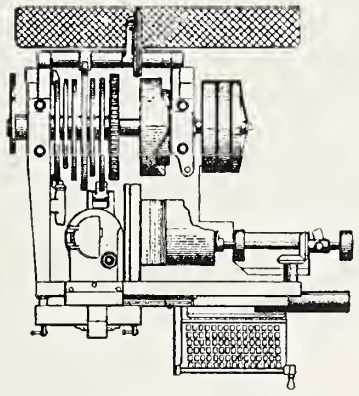


FIG. 11.

19. The transfer carriage now transfers the line from the first to the second elevator, moving back to allow the second elevator to rise and lift the matrices out of intermediate channel, the spacebands remaining behind, while the mold disk moves forward on to the

locking pins and ejector advances to eject slug from mold.

20. The transfer carriage and spaceband lever now approach, pushing the spacebands under the spaceband pawl, the ejector blade forcing the slug from mold between the front trimming knives to the slug receiver in front.

21. First elevator descends to normal position and second elevator rises, conveying matrices to distributor box, the distributor shifter moving outward to be in readiness to shift matrices into the distributor box.

22. Spaceband shifter and transfer levers retreat, conveying the spacebands to the spaceband box, the distributor shifter feeding matrix line into distributor.

23. Ejector and mold retreat to normal position, the justification lever rising slightly to actuate slug lever, pushing slugs to the left.

The machine has now made a complete revolution.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XI.— REVISING PROOFS ON BOOK-WORK.

THERE is a marked difference between the work of revising proofs taken from type and that done on the composition by machines that cast the lines in bars, such as the Mergenthaler linotype. This arises from the fact that no correction can be made in the machine work without resetting the whole line, except that a colon or a comma may be cut to make a period, or a semicolon to make a comma, and in a few other instances the bar may be preserved by using a knife unless the work is very particular, when no such cutting should be allowed. In newspaper-work, where even spacing is not so necessary, any point or final letter may be cut out; but no such cutting should be made on book-work.

Even in correcting type a compositor will sometimes make the change in the wrong place, an accident to which there is special liability in columns of figures. When a reviser, on finding that any correction has not been made in the place where it was marked on the first proof, merely repeats such marking, he is not doing his work thoroughly. Thorough revision demands, in such a case, examination of adjacent matter, particularly of everything in the immediate vicinity that in any way resembles that which should have been changed and has not been. Very often such examination will reveal a new error.

Of course the compositor sometimes overlooks a correction altogether, but always the probability that he has put the new type in the wrong place should have full recognition, and this recognition will never be found unprofitable. As we have said, the liability to this accident is especially strong in correcting figure-columns, and particularly when the corrections are numerous. No inexperienced person could possibly have the remotest conception of the frequency of such accidents in the correction of tables of figures; but it is not only in figure-columns that they occur. In straight reading-matter also a word often finds its way into a place for which it was not intended.

Such accidents as are likely in work with type are equally common in machine work, if not rather more frequent; and revision on machine work is rendered more onerous by liability to various accidents in correcting of a nature wholly unknown in working with type.

One of the commonest errors found in a linotype revise is repetition of a line and disappearance of another line. Another common error, more evasive than the one just named, is apparent failure to make a correction, but real misplacing of the new bar that has been made by the operator for substitution. It seems well worth while, in the interest of accuracy, to note the conditions under which such aberrancies arise. In what is said we shall include something that has already been emphasized in this study, because it needs all the additional stress that can be imparted by repetition.

It may be that the two kinds of error named above are not as common in book-work as in newspaper-work, since conditions differ materially, especially with regard to time. Personal experience in revising newspaper proofs brought them into notice, at a time when such work was new to the office where it occurred. Mergenthaler machines were installed and compositors became operators immediately, with no period devoted to learning — which was rendered possible by keeping temporarily a large force at regular type-setting. A system of correcting was established at the same time, that worked excellently, and which may or may not be common, and may not even be known at all in book-offices. Men were specially selected, according to supposed ability, for the work of substituting new bars for old after the operators had set the lines. Of course the work at first, and in fact for some time, was not so well done as it afterward came to be, and revisers had to preserve a constant extreme degree of alertness that afterward was legitimately relaxable slightly.

One good justification for this digression from the strict line of our subject may be found in the fact that the relaxation was indulged a little beyond the danger-line, and it was only at the expense of a few severe lessons, after some absurd mix-ups had gone into the published paper, that the matter was adjusted satisfactorily. Liability of this kind is far less on book-work; but, as errors are far worse in permanent books than in transient newspapers, necessity for eternal vigilance is even more urgent.

Whether the original prevalence of such errors resulted from inexcusable carelessness or not may be a question, but later experience still discloses occasionally on a revise proof a removal of the wrong bar in correcting — oftenest the one next to the one that should have been removed — and a line repeated, by inserting the line newly set and leaving the old one with the orig-

inal error. The same circumstances must exist in book-work that were pleaded most strongly in palliation of such mistakes on the newspaper; indeed, the writer has encountered the error of wrong substitution in his "author's proof," after revision by the office proof-reader.

Even the most careful correctors do not always avoid the misplacing of a new line, though it seldom happens that some line is not removed to make a place for it. The error, also, is most elusive, and seldom found in revision, unless the reviser infallibly reads at least a few lines other than that first marked for correction. Re-marking of an uncorrected error in the place of the first marking is never sufficient. Sometimes, when a correction apparently has not been made, the appearance results from the operator's failure to set the new line; but not always, nor comparatively often. Moreover, the new line is not always found very near the place where it should be. Every time that a correction appears not to have been made, a thorough search for the line in some other place is necessary — and even with the utmost carefulness, short of actual reading of the whole proof, such a misplaced line will sometimes elude discovery.

Of course this study of revising has not specified all the minute points that might be profitably considered, but the endeavor has been mainly to enforce the prime necessity of close watchfulness. Revision is not uncommonly thought to be less important than first reading, or at least it is frequently held to be a mere matter of comparison and imitation. It may be well enough to intrust to a good copy-holder, or to one who is only beginning as a proofreader, such revision as time can be found for on a newspaper; but on book-work the revising should be done by a thoroughly competent proofreader.

(To be continued.)



Photo by A. H. McQuilkin.

A MOUNTAIN CABIN, ESMERALDA, NORTH CAROLINA.

Do NOT fail to see the Graphic Arts Workshop at the Pan-American Exposition, Buffalo.



Photo by N. Brock, Asheville, N. C.

A MOUNTAIN HOMESTEAD, NORTH CAROLINA.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.
R. B. Simpson, Eastern Agent.

Vol. XXVII. JUNE, 1901. No. 3.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents: none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Società delle Macchine Graficbe ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

READERS will note that the subscription price of this magazine is now $2.50 per year, $1.25 for six months, 25 cents a copy. The advanced price began with April, 1901. No full subscriptions will be accepted at the old rate; if this amount is sent in, subscribers will receive the publication only for such time as the remittance covers. Send $2.50 if you want the paper for a whole year.

EDITORIAL NOTES.

The French Press Almanac reports that France publishes in all 6,742 newspapers and periodicals. Of these, 2,790 are printed in Paris, 3,972 in the provinces and colonies; 583 are dailies, of which 146 belong to Paris and 337 to the provinces.

A high-school of the graphic arts is planned at Munich, Germany, which is to serve at the same time as a station for instituting scientific experiments in this line. The representative printers will shortly meet in conference with the Bavarian minister of education to take the initiatory steps.

The celebrated Zeiss Optical Works in Jena, Germany, have permanently instituted the eight-hour day. The eight-hour day has been on trial for a year, and the directors have become convinced of the economic advisability of shortening the working day in the skilled trades. The superintendent will soon publish a pamphlet giving details of the experiment.

In order to expedite the delivery of mail intended for the Chicago office of The Inland Printer, correspondents are requested to mark letters and papers "Station U," in addition to the regular address. This will enable the clerks in railway postoffices to separate The Inland Printer mail from the general Chicago mail and send it to Station U, from whence it will be promptly delivered.

In a recent issue of the *Street Railway Review* appears an article by Roland B. Respess on "Creating Park Traffic," in which the author advocates the appointment of an advertising manager for street railways, to disseminate knowledge concerning the attractions at parks and towns adjacent to the lines. Mr. Respess claims that by well-directed effort and the right kind of publicity, travel can be wonderfully increased. He suggests the use of newspapers and street cars when placing advertisements, and gives forms of wording for some of the advertising. The field of the advertising man is widening daily, and there is no reason why street railways can not take advantage of the abilities of experts in this line to increase their business. A

judicious use of printers' ink can work wonders for street railways as well as for other companies, and they should be educated to use booklets, circulars, cards, posters, etc., in addition to the advertising above suggested.

THE oldest newspaper in the world is the *Gazette*, of Pekin, China, established 750 years ago by the Sung dynasty in the city of Hancho. The Ming dynasty brought the *Gazette* about 1368 to Nanking, but in 1403 it was removed to Pekin and published under Government instructions for fully two and a quarter centuries. During the revolution occasioned through the fall of the Ming dynasty, about 1630, the newspaper was for a while suspended, but it reappeared in 1644 with the ascension of the Manchu dynasty and continued until its publication was interrupted in consequence of the late Boxer rebellion.

THE plan of admitting "house organs" to the privileges of second-class mail matter, which is now being agitated by the advertising managers of several large concerns, should be promptly squelched. It would seem as if the Government was burdened with sufficient second-class matter at the present time without having this additional load saddled on it. The present abuses should be adjusted before more are talked of. If the "house organ" is allowed this privilege, how long will it be before every sort of catalogue and price-list will be going through the mails at the pound rates? Legitimate publications should use every influence in their power to nip this plan in the bud. Concerted action on their part can settle the business.

THE cover-designs of THE INLAND PRINTER, which for some years past have been changed every month, are one of its most attractive features. THE INLAND PRINTER was the first publication in the country to change its covers every month. It is now preparing a booklet showing miniature designs of all of its covers, from the original wood-cut design used away back in 1887, up to the present date. While these are not in colors, they still give an excellent idea of what the designs have been. Among the designers of the covers are such artists as Bradley, Bird, Leyendecker, Hapgood, Wright, Traver, Goudy, Seymour, Craig and others. The set also includes some of the typographic covers set in type, rule and border. The magazine expects before long to give its readers a photographic cover made direct from posed models.

THE address of Gen. C. H. Howard, editor of the *Farm, Field and Fireside*, before the Chicago Trade Press Association, published elsewhere in this issue, is given space as showing the views of the publishers of papers of that character concerning sample copy and premium privileges. General Howard's ideas are not, however, in conformity with those of many publishers, and do not voice the sentiments of a very large percentage of the members of the association which he addressed. The Chicago Trade Press Association is anxious and willing to do anything in its power to assist the Postoffice Department in correcting the abuses of the second-class mailing privileges, but from the expressions made at that meeting it is plain that the majority of its members do not feel that the unlimited use of sample copies or the lavish use of premiums should be continued in its present form. Final action concerning General Howard's suggestion was left to the Executive Committee, and its report will no doubt be made public shortly.

TO WHAT extremes employing printers will go in order to secure work is difficult to guess. In the larger cities the custom prevails of keeping a force of canvassers and estimators ready to answer any telephone call or summons from any one requiring printing done. In view of the importance of many contracts for printing to be obtained in this way, it may be quite right and proper, but the effect on the trade in country towns is pernicious, for the country printer feels called upon to imitate his city brother, and while he can not afford to keep a man on the outside, he chases after every milk-ticket estimate that he may be asked to "call and see about." Most country employers are their own foremen, and their absence from the office is a serious matter when, as often happens, they have no responsible person to look after the conduct of the work in hand and to O. K. proofs on jobs on the press. Yet, if one employer suggests that he transacts all business in the printing line at his office, he gives his competitor a lead as an obliging hustler for trade. So the customers are educated to expect extraordinary solicitude from the printer, and of course there is no union legislation to assure him compensation for "waiting time." Cutting of prices is a serious evil, but the leakages resulting from unprofitable practices are quite as serious, if not more so.

PROFESSIONAL DISEASES OF PRINTERS.

DR. HEIMANN, of Berlin, has published an interesting study on "The Professional Diseases of Printers." It is based on his observations as physician to the Berlin Printing Trade Union. He contradicts the popular belief that the printing trade is particularly unhealthy. "Lead dust in itself does not belong to the class of dust which is dangerous to the respiratory organs, as, for example, iron dust, etc., which is apt to conduce much to ulcerations or tuberculosis of the lungs. It is only *somewhat irritating* to the respiratory organs in general." In support of this thesis are adduced statistics, which show that, while fifty-nine per cent of deaths among iron laborers and seventy-eight per cent among metal grinders are due to consumption, only forty-six per cent of printers die of pulmonary diseases, which is only eleven per cent in excess of the general average.

It is further stated that the cause of the prevalence of pulmonary and laryngeal diseases in the printing

trades is to be sought in the fact that persons with weak constitutions are always inclined to enter this trade in preference to others which require greater physical strength. In support of this statement are given the interesting statistics of the Board of Medical Examiners of the Leipsic Printing Trade Associations on the bodily conditions of applicants for apprenticeship. Since 1897 the Board has rejected 46 of a total number of 750 applicants; on account of weakness of the respiratory organs, 11; general weakness, 6; heart disease, 6; weakness of eyesight, 12; color blind, 10.

The statistics of Dr. Heimann are taken from the medical observations of about five to six thousand employes in printing-offices during a period of three years. These figures prove that there is far less mortality among the helpers in printing-offices than among the craftsmen themselves. Of 1,000 printers, 450 grew sick, and of these 110 suffered from consumption, while among 300 helpers only 70 had consumption. Lead poisoning as cause of death occurs but once in a hundred cases. The statistics do not separate pressmen from compositors.

ADVERTISING POWER.

THE immense covering power of THE INLAND PRINTER as an advertising medium is increasing steadily, and evidences of its ability to secure immediate returns from every part of the Union and abroad is being testified to by its advertisers. Hecker Brothers, printers, of Indianapolis, Indiana, say in a recent letter: "If we had anything to advertise to printers or any one in a kindred business, we should surely use THE INLAND PRINTER. We have recently had an example of its power as an advertising medium. A recent number contained a notice of an advertising pamphlet which we had issued, and we received requests for samples from Roanoke, Virginia, to Oakland, California, and from Minneapolis to New Orleans, to say nothing of way-stations and Chicago between. By a coincidence, requests reached us by the same mail delivery from Oakland, Kansas City and New Orleans. Such results seem better proofs of advertising effectiveness than circulation statements."

THE QUALIFICATIONS NECESSARY TO MAKE A COMPETENT PRINTER.

ONE of the old-time contributors to THE INLAND PRINTER, who has held positions of responsibility and trust, and who now occupies a good position in a large printing concern in New England, says that "the strenuous life" doctrine needs to be inculcated among most printers. Overhearing a job compositor of more than average ability, who is steadily employed, takes a drink occasionally, is fond of cigarettes and keeps an eye on the boss and the clock, complaining of his lack of advancement, he inquired and found that the chief aggravation was that "If I had the chance that Jones has I wouldn't be working here for poor pay." The contributor happened to know the Jones in question, a man of business methods, an all-round printer, who learned his trade in a country office in the days of the roller boy and hand press, a reader of the trade papers, strictly a total abstainer, a just but strict overseer, and an appreciative critic of good work and free in his encouragement of good workmen.

The contrast between the two men, according to our contributor, was the contrast between success and failure.

Easy-going hopefulness, lack of ambition, and shiftlessness are the greatest enemies of most workmen. Many are they who plod along year after year, never thinking, or if they *do* think, give no particular attention to the improvement of their condition, believing it to be a game of chance or a matter of "luck," and are patiently waiting for something to turn up. They have the faith and experience, too, of the Irishman who, with unsatisfactory tasting of his grog, which the barmaid had mixed for him, said: "Biddy, which did ye put in furst, the whisky or the water?" "Sure it was the whisky, Pat." "All right, me daisy; I hadn't come to it yet."

With ever-increasing competition, and the close margin on all work today, brains, skill, hustle and "get-there" methods win every time. The men who have applied the lesson of the "Ant and the Sluggard" are those who rank highest in progress, position and salary. It takes hard work, a clear head and much thought and attention to business.

A few suggestions may help discouraged ones to give more energy to their work, and assist them along the road of progress. If you are in the business merely because it "happened so," and not because you like it, you had better get out, as you will be a greater success at the trade you "hanker" after. If you do like the business and are anxious for advancement, read all the literature you can find and afford to buy on printing and kindred trades, and above all else, subscribe for several of the leading trade journals. A man or boy who can not manage his finances so as to be able to pay for at least one journal is a poor subject for future advancement.

Your employer will not discharge you should you offer helpful suggestions on work in hand, but do not go contrary to orders or give the impression that you know more than your "boss," even should you be positive that you do, remembering that it takes years of training to master the trade. A lad who had worked two weeks in an office and was discharged for impudence, was met by one of the employes, and when asked why he "got through," replied: "Oh, it didn't agree with my health. I am sorry now that I learned the printing trade."

Help the work along as much as possible; in other words, your employer's interests should be yours, and remember, an employer will know which of his help are faithful and which "shirk" when he is away. You are usually sized up at your full value.

Plan and work for improvement; exchange samples and ideas of your work with others in the same line.

On account of the specialization of the trade within the past many become discouraged and stick to one department. The specialist is in demand, but the all-round man is a necessity and will always receive better compensation. How few and far between are they who can set and space accurately, impose a form when called on, make ready a cylinder or platen press, set a job neatly and economically, cut stock accurately and select the correct quality for the work in hand. Any employer will tell you that such men are scarce. There is a firm in New York that had twenty-two different foremen in one year. It probably was not altogether the fault of this firm that these numerous changes were made, but a lack of competent men.

A lad eighteen years of age asked for employment, claiming he had worked at the business in a country office, but wanted to "finish" in a larger office. He was put on as a two-thirder in the composing-room and had a fair knowledge of the business, but when he received his envelope he went to the desk and asked for journeyman's pay, stating that he was worth as much as Mr. Blank, one of the best workmen on the floor. He was hired as an apprentice but expected journeyman's pay. He is now driving a delivery wagon.

Our young printers do not dig deep enough into the fundamental principles of the business. Ambition and progression are first necessary at the work; then the pay will take care of itself.

The present apprenticeship system, or lack of system, is doing great harm to the trade. A few are struggling with the problem, but a general movement seems impossible. THE INLAND PRINTER has again and again agitated different methods of improvement, such as the "Technical Clubs," "Sample Exchange," "Competitive Work for Prizes," etc., but with comparatively small success and at considerable expense and work to its management. It would seem that the average man, and boy, too, care little for these opportunities, but want the whole earth without the trouble of staking it off.

A LITTLE SUGAR.

SELF-PRAISE and laudation is a requirement of advertising, and the average trade paper is not backward in holding up its merits to be admired. Very few magazines or papers have received so much unsolicited commendation of late as THE INLAND PRINTER, both as to the solid usefulness of its reading matter and its attitude toward all the departments of the trades it represents, and also for its profitable returns to its advertisers. *Printers' Ink*, the well-known advertising paper, published in New York, has recently had some highly commendatory letters with regard to THE INLAND PRINTER from a gentleman of experience in advertising, and it was gratifying to this magazine to republish his expressions in this column. *Printers' Ink* some time ago established a unique voting contest for admirers of good trade papers, the prize being a silver sugar bowl. An admirer of THE INLAND PRINTER has nominated it for the sixth sugar bowl, and writes to *Printers' Ink* as follows:

Editor of Printers' Ink: NEW YORK, April 10, 1901.

I advocate THE INLAND PRINTER, of Chicago, Illinois, as a competitor for the sixth sugar bowl to be awarded by *Printers' Ink* to the best trade paper, that one which, taking all in all, best serves its purpose as a medium for reaching a specified trade. That THE INLAND PRINTER, like many others, is to be considered a worthy contestant for the much coveted prize, you will perhaps frankly admit. I believe trade papers everywhere are invited to enter the race for a reward which even in itself is a handsome souvenir, not to speak of the rare value that accrues to a trade paper to have such a distinction conferred upon it through *Printers' Ink*. I understand that to be successful, a paper must not necessarily have the largest circulation among papers of its class, as quality and other features may often count much more than mere copies printed.

THE INLAND PRINTER is the foremost trade journal of its class on the American continent, and its influence and circulation extends to the trade in foreign English-speaking countries as well.

Speaking of circulation proper, THE INLAND PRINTER can point with satisfaction and pride to the rating which the American Newspaper Directory, of New York, accords to it.



A HARMONICA SOLO.

The actual average during the year 1900 was 15,837 copies, a bona fide circulation figure that certainly exceeds that of any other trade paper in its class.

Every newspaper, every printer, every printing-press factory, every engraver and designer, and every person who has anything to do with the hundred and one kindred factors relative to printing and advertising — are devoted readers of THE INLAND PRINTER. They all consider it the leading trade paper. Its advertisers are of the highest character and standing in the trade, and I believe they consider this publication the best medium in this country to advertise their products.

The mechanical make-up of THE INLAND PRINTER is not only the best of any printing-trade paper in the world, but probably the finest of any other publication as well.

The contents and editorials of THE INLAND PRINTER are written by men who are competent to treat and instruct on the "art preservative," and they do it in a most creditable and useful way.

Seeing a copy of THE INLAND PRINTER means a feast to the eye and a treat to the intellect as well.

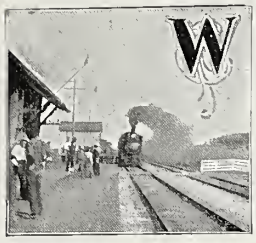
Departments on engraving, drawing, advertising and other subjects make the paper versatile and widely read by a large number of business men outside the trade proper.

This is very pleasant reading, and more particularly so as it is evidently sincere and rather below than above the facts. THE INLAND PRINTER, to quote the expressions of political aspirants, "is in the hands of its friends."

Written for The Inland Printer.

ELECTRIC POWER IN THE PRINTING-OFFICE.

BY H. M. DAVIS.



WONDERFUL changes have taken place of late years in the matter of motive power. The tendency of the present day is to operate all classes of machines by electricity. From the delicate instruments used in the surgical operations to the largest and most cumbersome machinery, the electric motor is the best adapted for operating power.

Perhaps the printers and those in the allied trades were the quickest to recognize the importance and advantages of electrically driven machines. This is demonstrated by the fact that a large number of printers, engravers and bookbinders have equipped their plants with electric motors, and others are rapidly following their example. No one who has changed the old style of belting and shafting to the modern electrical equipment has regretted the change. The advantages are many and those who are the first to avail themselves of them are naturally going to obtain the ascendency over their competitors. It will be long before the printer who clings to the old methods will be the exception, and he who uses electric motors will be the rule.

Briefly stated, the advantages of electrically operated presses are these:

First — Economy in power. Too much emphasis can not be placed on this point. The waste of power in the old method is very great. One large printing establishment in New York city reports a saving in cost of fuel alone of 44.2 per cent. That concern is using 120 motors. Each press is an independent unit and can be run or stopped without regard to the other presses. Expense for power ceases when the press stops, and there is, therefore, no waste.

Second — Reliability. One of the most important factors in the printing business is promptness. An important job can be seriously delayed by the derangement of the shafting and pulleys, but where electric power is used and each press is individually operated, there is no such possibility. If one press stops, the others can be run independently and the work proceed. Then, too, there is a better control of each machine, with more accurate adjustment of speed, which enables the pressman to turn out more work in the same amount of time.

Third — Flexibility. The use of electric motors permits the best arrangement of presses in regard to light. Under the old system of belts and pulleys it was necessary to place the presses with the line of shafting, but with electric equipment the presses can be placed to the best advantage in every respect, as each press is an independent unit. Under the old method much time was lost in carrying a sheet of paper from the press in a dark corner over to the window for examination. The flexibility of the electric system obviates this waste, and, furthermore, the elimination of belting and shafting increases the light in the entire room.

Fourth — Cleanliness. Users of electric power get rid of soot, dirt and grease which is scattered by revolving shafts, belts and pulleys, and, in consequence, there is no deterioration of stock from this source. The facilities for turning out fine work are greatly improved and the cost is lessened.

Fifth — Safety. There is always danger to life and property in fast-flying belts attached to heavy shafting. There is no danger with an electric motor. It can be placed under the press and be under the absolute control of the operator. There is less risk of fire and lower rates of insurance.

Sixth — Quietness. One of the annoying features of the system of belting and shafting is the incessant rumbling and rattling, although the presses may not be running. With the electric system there is less noise when the presses are running and no noise when they are stopped.

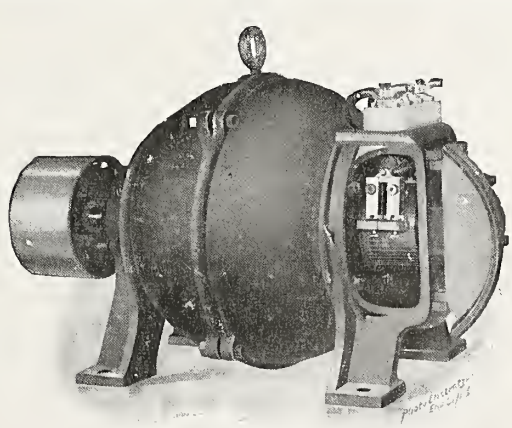
Summing up the principal advantages we find:

Economy in power.
Greater reliability.
Increased facilities for handling work.
Cleanliness.
Safety to life and property.
Less noise.
Better light and air.

To sum up still more briefly, the above advantages resolve themselves into this: Reduction of costs and increase of profits.

There are three different methods of attaching motors to presses, namely, by gearing, by belting, and by direct connection.

Each method has its advantages and it might be well to inquire for the particulars and give clearly the conditions to be met. One of the latest and most economical equipments is a belted attachment recently perfected. It consists of the well-known bi-polar round-type motor of standard speed, belted to the press in such a manner as to insure noiseless operation and reduce slippage to a minimum. The motor is attached to a removable bed plate which permits the motor in case



LUNDELL ELECTRIC MOTOR.

of accident to be removed and a new one inserted while repairs are being made. The motor is controlled by one of the standard rheostatic rotary controllers. This method of equipment has the advantage of preventing sudden strains being put on the gears of the press or motor by the rapid manipulation of the controller. If the controller should suddenly throw full power upon the motor, it would cause a slight slippage of the belt until the press attained its speed.

The rotary controller is similar in appearance to the ordinary street-car controller and is arranged to give from five to nine forward and from two to nine reverse running positions. The field rheostat is independent of the main controller and will give twenty or more intermediate speeds, so that the operator can obtain from 100 to 180 speeds in a forward position, and from 40 to 180 in a reverse direction, according to the size and type of controller used. It is possible to select the exact speed best adapted to the work in hand.

The bi-polar round-type motor used in above mentioned equipment, made in sizes from ¼ to 10 horsepower, is steel clad and completely enclosed, making it practically dust and water proof, thus protecting the working parts, and the construction makes the motor practically invulnerable to accidents or injury. The doors on the commutator end make it easily accessible for inspection. The design and construction of this class of motor are of the highest degree of excellence and embody the features that have made electric motors unequaled for power purposes. The manufacturers usually are prepared to make strong guarantees and prompt deliveries.



SEVENTEENTH. (Indian.) EIGHTEENTH. (Puritan.) NINETEENTH. (Colonial.) TWENTIETH. (The present.)

THE FOUR CENTURIES.

From collection of H. W. Fay, De Kalb, Illinois. Photos by Rowley.

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XXI.—PROCURING ADVERTISING.

AFTER careful consideration, an equitable rate for advertising having been fixed — one that can be strictly adhered to — the next step is to "hustle" for business. If you want advertising and believe that merchants can improve their business by advertising, then *you* should advertise that you have a medium in which they can advertise to advantage. You can advertise this fact by going to each merchant and telling him about it. The merchant might prefer to advertise in this way also, but as it would be impossible for him to visit each prospective customer personally, as you would be able to do, the newspaper offers him the best opportunity to place the attractions of his store before the people of your city. A circular will not answer the same purpose, because very few circulars are read, but newspapers are bought and read by the purchaser, advertising and all.

The new paper, just entering the field, can usually get advertising on the strength of its being new. It can guarantee to issue a certain number of copies which will be distributed to every residence in the city, and the fact that the paper is new will lead to the presumption that it will be thoroughly read by all. This will last for the first week, or for the first month; after that the new paper must rely upon its merits and upon the same arguments that would secure patronage for any other older publication.

There are so many different arguments in favor of

advertising, and so many different kinds of men to approach, that it is practically impossible to lay down any general rules for the advertising solicitor. Frequently as much depends on the personality of the man, his sincerity, real or apparent, his earnestness, and above all his tactfulness, as upon the merits of the publication. He must never be at a loss for an answer to any argument, quick to perceive a point to his advantage, able to discern what line of argument is best for each particular case, and a man not easily discouraged. He should study to end a conversation in such a way that, if it is impossible at the given moment to close a contract, he will be at liberty to call again, never crowding a man so far that a definite and final refusal is given.

It is a mistake for a solicitor to devote his efforts exclusively to demonstrating that his paper has the largest circulation, unless it is the only point of value his paper has. There are some few advertisers to whom the mere quantity of circulation is the only consideration. To many others the character of circulation should be clearly demonstrated. The man who carries a stock of furniture, of shoes, or any other commodity that appeals to all classes of people, can not hope to reach all classes by advertising in a medium that circulates almost exclusively among one class, even if that medium has the largest circulation. The man who has gilt-edged securities to sell can not hope for the largest returns from a poor man's paper; neither can the man with bargain sales of 2, 3 and 4 cent goods hope to largely enhance his sales by advertising in the rich man's paper. Yet, where there are two papers recognized as being practically of the same class, then the one with the largest circulation will be the best one to patronize.

After all, the strongest claim of any newspaper, and particularly of the one which is not the leader in its city in circulation, is that no matter how large a circulation contemporaries may have, or how thoroughly they may be read by any given class in a community, there is only one way to reach the particular readers of any given newspaper, and that is by advertising in that paper. If a merchant can afford to advertise in but one paper, and his goods appeal to all classes, then he may be expected to select the paper with the largest general circulation, but he can not reach *all* the people without using *all* the papers.

It is waste of time to watch the "tips" on new advertising given in trade papers, as in almost every instance where an item is published that such and such a concern is sending out contracts, that concern has completed its arrangements and is deluged with letters similar to the one you are tempted to write. The sending out of circulars to foreign advertisers, or the writing of personal letters is useless. The only way to get this advertising is to go after it. You may not be able to secure contracts at once, but if you have good arguments you will be able to get your paper on the list when the advertising is next given out.

In the home field, circulars can be used to better advantage, but must not be depended upon to take the place of personal solicitation. By circulars I do not mean a long-winded dissertation on advertising, but occasionally something crisp and bright, briefly calling attention to some new or special feature of your paper, always presented in a novel, artistic manner, and never twice alike.

As an aid to securing advertising, the paper should make the most of every opportunity to demonstrate its progressiveness, be the first to bulletin news and the first to print it, and always endeavor to convey the impression that it is growing continuously and rapidly. All this has its influence on the advertiser and makes the work of the solicitor much lighter.

A good "want" page, aside from the profit that is in it, is a good advertisement. The paper that succeeds in convincing the little advertisers that to get results they must use its columns, has won a good battle and has an excellent argument with which to approach the larger customers. These little ads. can usually be developed by persistent efforts. Solicit every advertiser in other papers, every owner of a vacant house or of property that is for sale, every boarding-house and every residence that has a sign of any kind displayed; solicit every real-estate agent, employment agency and every person that has any use for the want ads. As soon as you are printing a few inches of these ads. have bulletin boards in several prominent places about the city upon which can be posted every day your "want" page. Call attention to the value of the department locally every day, changing the notices each insertion.

Where "open space" contracts are made, the advertising manager should keep close watch on the number of inches being used and urge the advertiser to use large spaces whenever he can manufacture a good reason for doing so. If the next issue of the paper is to contain some news feature that will be liable to increase its sales, several of these advertisers should be induced to give you big copy. The advertising receipts can be increased many hundreds of dollars each year by watching this one matter closely.

A systematic crusade should be made occasionally for small business, both one-inch ads. and readers. It is surprising what results can be obtained by devoting one day exclusively to soliciting local readers. It pays much better to centralize one's efforts upon a given line of advertising than it does to go out endeavoring to secure any and all kinds of contracts. The same is true in regard to the small one-inch and half-inch ads. Set aside a certain space to be devoted to these and keep at it until that space is filled; it will frequently be found that the same energy expended on a plan of this kind will more often result in securing and keeping a column full of little ads. than it will in obtaining the same amount of space from one man.

Persistent efforts will win.

(To be continued.)



From photo made on a Forbes orthochromatic plate.

JUNE MORNING ON THE VILLAGE ROAD.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A HOME-MADE RULE CASE.

To the Editor: VIRGINIA CITY, NEV., April 15, 1901.

I have noticed advertisements of various improved rule cases in the past year, but see nothing I think equal to a rule rack I have in my office. It was made in San Francisco over twenty-five years ago, stands five feet high, is sixteen inches in width, and will hold ten different faces of rule. The boxes run from six to ten ems in ens, and from ten to fifty ems in ems.



A HOME-MADE RULE CASE.

There is a smaller rack that accompanies it for rule cut from one em to five and one-half ems in ens. The rule lies flat on its side, on tin strips, so that there is no danger of face becoming nicked. I enclose a photograph of same. It seems to be a curiosity among printers or type men from the East, and it is a daisy. Hope this may be of some use to you.

WILLIAM SUTHERLAND.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., May 2, 1901.

A few days after my last letter was sent, like the verification of a prophecy, came the fact that Boston was to have a new daily. The new sheet is rather thin as a newspaper, and hardly a shadow of what one would think of as a Hearst production, yet it will very likely prove the advance agent of the real New York and Chicago style of journalism. The new sheet is fathered by Blakely Hall, the proprietor of the New York *Telegraph,* Chicago *Gazette,* Philadelphia *Leader, Metropolitan Magazine, Standard,* and a whole string of salacious and sporting concoctions. While it is hardly nothing more than a "patent insides" sort of a daily — for matrices are sent on to Boston each day from the parent daily, the *Telegraph,* and a few columns of "local stories" are hatched to pad the thing out, the Boston *Morning News,* as it is called, has certainly stirred up things. One can see the effects through the editorial and business headquarters and realize the indisputable fact that the staid old Boston type of journalism knows its days are numbered. The other papers are displaying signs of unusual bracing up in many quarters. The *Herald* has put in an expensive color press and is turning out a colored supplement that is decidedly creditable. The *Post* is getting on a great gait and is laying foundations also for a new color press. When it is put in position, the *Post* will have as fine a battery of presses as are to be found in Boston. The cheese-paring *Journal* is spreading a little on news expenses and its manager is tolerating the purchase of a small amount of news matter from space men. The *Traveler* is also stiffening up and trying to broaden its attenuated news service.

The typographical union is allowing the new daily to run under a limited system of toleration. The union objects strenuously to permitting the bringing over of the four pages of matrices each day from Gotham, but Hall sent a representative around to the union and he begged so hard for a few weeks' respite, "until they could get things running," that the union people voted to allow the thing to go on for a short time. There is already considerable feeling among printers regarding the matter and it is probable that an edict will soon be issued requiring the entire paper to be set up in Boston or not set at all.

The presswork and what typesetting is at present being done all takes place in the *Traveler* office, and I understand that $180 per week is paid for the privilege. Angus McSween, a son of a former Washington journalist, is the managing editor of the *News;* Allen Lowe, the well-known horseman, horse writer and Boston correspondent for one of your Chicago horse papers, is sporting editor of the new paper, while Bixby, formerly of Pittsburg and New York, is a desk man. Maurice Baldwin, formerly of *Town Topics,* is an editorial writer. For a couple of weeks the new concern bought fairly liberally of space men, and as a result, got in a lot of clever scoops. That has all been shut off now, and they are trying to establish themselves with the New York date-lined matrix stuff and what little "copy" the busy salary staff of four or five men can write. It will be interesting to see how long this thing will go on. If Bostonians want to pay 2 cents for a budget of day-old New York stuff, they will want the *News* pretty badly, for under present conditions, they can buy the New York *Journal* and New York *World* for a cent each. By this is meant that a hashed-up "evening edition" is made up in New York in the morning and put on an 11 o'clock train for Boston, the papers reaching here at about 3:30 to 5. They had an enormous sale for a time, but are now falling off seriously.

A thing that is a great hamper to a new newspaper, and the Boston *Morning News* is finding it no exception or slight impediment, is the problem of circulating the paper. The Hotel and Railroad News Company is bound by an ironclad contract not to take up the distribution service of any new paper or papers. The old papers watch like foxes and hold the News Company strictly to agreement. This makes circulation expensive for the *News.* Hall's plan and Hearst's plan of starting papers are at absolute opposites. It will be particularly interesting to note how the Hall system works. Hearst believes in making your earlier issues as strong as you possibly can, using all the ink, crack men, pyrotechnics and bluster that can be conjured. Hall is starting here just as he did in Chicago and New York, namely, "beginning low, going on slow," and trusting to the future to make it possible to "rise higher and take

fire," as they used to say in the ancient adage doled out to boys who wanted to become orators. A by no means small patronage is coming to the *News,* practically in spite of itself, as it were, and if Howard Breen, the circulation and business manager, had free field, he would make things hum. Breen is virtually business manager for the entire string of Hall publications. Years ago a telegraph operator, he developed into the genius who built up the phenomenal circulation for the *Metropolitan Magazine* and the *Standard.*

Your Roswell Field, so long the "Lights and Shadows" man of the *Evening Post,* has been making all kinds of eminence here by his letters ridiculing Boston in the Chicago *Post.* His letters are copied back with unfailing pertinacity by the staid, grandmotherly Boston *Transcript,* and it keeps the *Transcript* busy reprinting Field's lucubrations and making editorial corrections of them. Field has lately risen to the dignity of being interviewed as to his opinions on Boston. Last month Field had a delightful story in that literary holy of holies, the *Atlantic Monthly.* He has been introduced everywhere, invited everywhere, and is having a devil of a picnic in Boston.

Perhaps Chicagoans do not know how far they are advancing in musical reputation and standing, but I am sure all who are proud of the Windy City's progress in this art will be glad to know that a couple of leading Boston concert managers are going to open branch offices in Chicago. "Chicago is going to be the musical center!" is the enthusiastic comment of one of the gentlemen. BEENSON BROWNING.

MAKING THE BEST OF AN INSUFFICIENT EQUIPMENT.

To the Editor: READING, MICH., May 8, 1901.

A great deal of complaint is made by printers in country offices because the old man does not keep buying something new — keep up with the times. Also the old man is inclined to grumble some about the advantage his more fortunate city brother has over him in the matter of keeping his types up to the later-day faces.

Now, while both are justified, in a measure, for this fault-finding, yet there is such a thing as adapting one's self to circumstances. An out-of-date, apparently, job outfit can be made to produce some of the best of results by carefully studying effects in point of plainness, neatness and proper display.

While this may not be of much interest to the majority of INLAND PRINTER readers, yet my experience in one or two points may be a benefit to some placed in like circumstances. As job-printer and foreman on a country paper with a circulation of over 1,700, carrying from fifteen to eighteen columns of advertising weekly (of which about nine columns must be changed every week, with but about a day to do it in), and averaging $25 per week in jobwork, with but one girl besides myself on the force, I am frequently brought almost to a standstill. Our paper (six-column quarto) is run on a Prouty, while our only jobber is a 10 by 15 Golding jobber (one of their oldest ones). The gearing is worn so that the tympan bed has from one-eighth to three-sixteenths of an inch play. Now, on a light-faced job, where I can not set the impression snug, I place some heavy rule in the chase just outside the margin of the job, on which I throw the impression to relieve the type until the play in the gearing is all taken up.

I was called upon a couple of years ago to take charge of a job-office for a few weeks in a small town over in Lenawee county, Michigan. One day the supervisor of the township came in with the copy for the township election ticket, with only a few hours left in which to furnish the clerk with the proof. An invoice of the stock proved that I did not have enough brackets ([ ]) and short rules combined to make one-half the required number of squares (□). Thinking I would make extra runs to put in the squares, I started to set the head, "Official Ballot," in an 18-point letter, when I noticed that Barnhart Brothers & Spindler's em quads had a square rim around one end. I set the job, using one of these quads where the squares should be. After locking the form I turned it face downward on to a cardboard on the stone, then drove those quads through until they were type-high, filling the bottoms with plaster of paris paste. The squares were perfect.

O. V. LA BOYTEAUX.

MORE ABOUT DIVIDEND-PAYING TYPE.

To the Editor: GREAT BARRINGTON, VT., May 8, 1901.

I always read the articles of F. W. Thomas, as they appear in THE INLAND PRINTER, with much interest and profit, and admire their writer for the sound sense they show him to possess. His article in the April number of THE INLAND PRINTER, entitled "Dividend-Paying Type," is full of good advice, and it will be well for print-shop owners to consider well and act along the lines suggested by him. I have for some time been convinced that as well or better work could be done with more profit if the average printing-shop had about one-half the number of faces usually on hand and larger fonts of the other half, than is now the result with the equipment of type that too generally prevails. When Printers' Technical Club No. 1 was flourishing in Rockford, Illinois, I prepared and read a paper upon the "Composing-room," and which was subsequently published in THE INLAND PRINTER, in which I set forth my ideas as above indicated and which, though commended, produced no other result. Whenever I have opportunity to give expression to my views on the matter I always urge less diversity of faces and a larger quantity of useful types, and that the turning of type which was accumulating dust into cash or more useful material was one of the ways to increase the profits, which are meager enough, all proprietors will agree. I contend that the lying in the cases of one hundred pounds of unused type is as though the proprietor took $7 out of his capital and laid it in the same place. It is there, but it earns nothing, and instead of showing on his stock account as one hundred pounds of type, value $40, it is an actual loss of the use of $7, with the added expense of case and rack room.

Although my actual experience as journeyman and foreman has not taken me into many different print-shops, yet my experience and observations convince me that it is a conservative estimate to say that $1,000,000 is lying useless in the printing-offices of the country in the shape of unused type alone; and not admitting Mr. Thomas' contention, which is right, that printers would make more profits if they equipped for special work instead of "general and commercial printing," the fact remains that more profits would result if Mr. Thomas' suggestions regarding the weeding out of unused type were carried out by the owners of print-shops generally.

I have predetermined that should I ever have authority as owner or manager of a print-shop, every font of type that did not earn its pro rata of dividends would not be kept in the shop longer than it would take to "dump" it and box it up for shipment to the nearest typefounder, and I have also determined that if I had the choice of selecting the equipment of a new composing-room, the first faces considered would be gothics and old-styles, and next, if occasion demanded additions, only such faces as would harmonize with the gothics and old-styles would be considered.

During my residence in Rockford, Illinois, I was employed in a print-shop whose owner would not allow type to be "dumped" even if worn out or way out of date, but, if the case room was needed, it was "set up" into pages and labeled and laid on the shelf for the possible emergency of a customer, who had some printing done once in five or ten years, bringing in a job to be set "like copy," and, when such a job did actually come in, the time wasted to find the package of the desired type, untie it and pick out the type required, and the result of an out-of-date job set in worn-out type was so unsatisfactory that I am not yet convinced that the customer would not have

preferred more up-to-date-type, and the profits to the office would certainly have been larger. The result of such a policy undoubtedly showed no depreciation in the "account of stock" by reason of certain fonts of type being stricken from the list as "dumped," yet, when the shop was later purchased by progressive printers, they had a lot of "old type" to sell to the typefounders, which, I am glad to say, they lost no time in doing.

All the above may not have sufficient weight to cause any movement of the "stream of wealth" that lies dormant in the cases of the small and medium sized print-shops of the country, as they are only the opinions of a "pounder of the stone," but they are, nevertheless, sound logic.

JOHN R. BERTSCH.



Photo by A. H. Plecker, Lynchburg, Va.

SNOWBALL.

HAVING FUN WITH THE ADVERTISER.

An advertiser in one of the local papers of Rochester, New York, seems to have stirred up a spirit of irony among members of the craft. The advertisement which called forth a number of replies is as follows:

> WANTED — First-class cylinder and platen pressman, who is able to handle fine catalogue and half-tone work; must also be a first-class job compositor and stone man, and an accurate proofreader; position includes the foremanship of a newspaper and job-office, and the direction of a force of fifteen; a man of middle age, with executive ability, and a desire to stay with the business is wanted; he will be the right-hand man of the proprietor and have full charge of mechanical end; will be expected to do the fine make-ready and best display. Address P 5, this office.

The replies evidence that the writers had a full appreciation of the work required and an anxiety to meet all other possible emergencies that might arise. Here is a fair sample of a number:

ROCHESTER, New York, ————, 1901.

ESTEEMED SIR,— I hasten with somewhat of trepidation to answer your advertisement in today's *Democrat*. I say with trepidation, because I fear that some more fortunate applicant may have gotten in his application before me, and a position such as you offer, and one so really desirable, is not to be found every day.

As to my qualifications: I am able not only to "handle fine catalogue work," as required, as well as half-tone work, but can, in an emergency, make the half-tones. I have conducted a machine shop, and the experience acquired therein fits me for repairing or building presses. My ability in this line may commend me as a valuable adjunct to your office as well as to your household, for I can repair wringers and sewing machines with equal facility.

The fact that I assisted Noah Webster in the preparation of his dictionary, of which you may have heard, peculiarly fits me for the duties of proofreader, and a service of seven years in a stone quarry should commend me for the position of stone man. I regard myself as thoroughly competent to take charge of a force of fifteen men, having at one time been head keeper in Auburn prison, where I had several hundred men under me, and all in a high state of discipline. I would be glad if you would give me a trial either as right-hand man, or as left hand, left leg or any other part of your anatomy.

Being a single man, and with no especial evening attractions, I could put in a few hours after supper, if necessary, cutting and making clothes for your children.

I would start for $9 a week, payable partly in store orders if necessary. Very truly, ————.

ONLY A PRINTER.

BY WILL M. MAUPIN.

Only a printer? His finger tips
Give voice again to long-dead lips,
And from a past and hoary age
Recalls the words of seer and sage.
No painter he —
But line by line he tells the tale
That color gives to canvas pale,
And masters old before us stand
With brush and palette clasped in hand,
So we may see.

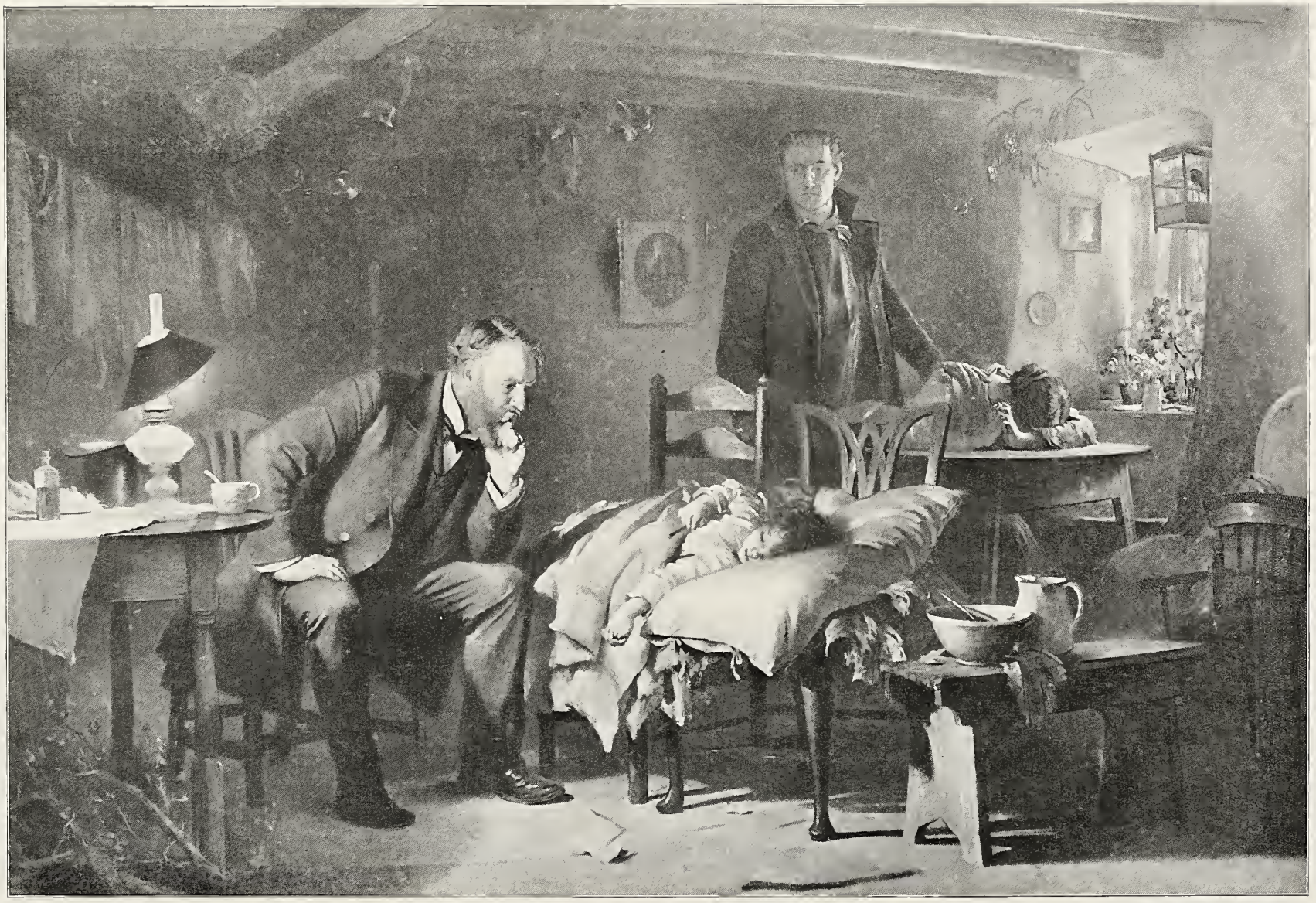
With patient toil while others sleep
He makes the ages backward creep,
And knights in armor ride and fight
"For God, my lady and the right."
No player he —
But by the magic of his hands
The curtain rises in all lands,
And actors for a season rage
Their few brief hours upon the stage,
So we may see.

Only a printer? His magic trade
Hath all earth's scenes before us laid.
He moves his hands and to our eye
Come scenes where soldiers fight and die.
A wizard he —
For he but waves his hand, and, lo,
The world with knowledge is aglow;
And by the magic of his art
The future's curtain draws apart,
So we may see.

Only a printer? His magic spell
Preserves earth's sweetest story well;
Of how on Calvary's cruel tree
The Savior died to make men free.
A prophet he —
For by his art he makes the book
Wherein the weary soul may look,
And looking, see the promise blest
Of home and love and endless rest —
Eternity.

AN EXPRESSION FROM SCOTLAND.

I consider THE INLAND PRINTER the most wonderful trade magazine I have ever set eyes on, and I am quite sure there is not a printer in the wide world with any brains who ought not to be a subscriber.—*John Wilson, Wilson's Advertising Offices, Glasgow, Scotland.*



From painting by Luke Fildes.

THE DOCTOR.

Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

Pat Sheedy, whom all the old Chicago newspaper men know as a "square" gambler, has suddenly become famous. You know it was he who brought about the recovery of the Gainsborough painting of the Duchess of Devonshire after it had been stolen for twenty-five years. I saw Pat in the Sturtevant House in New York the day the news was published.

"Now, on the level," said I, "were you the one who was instrumental in getting back that painting?"

"Nothing doing," said Pat, and the same old smile illuminated his face that I have seen pass over it whether the limit stacks he had piled on John Condon's table in Chicago were doubled on the turn or swept away on a "whip-saw."

"Do you suppose," continued he, "that I would give away a poor devil of a thief? Not if they put me on the rack would I divulge that man's name."

That was Sheedy all over. That is why they call him a "square" gambler.

But seeing Pat Sheedy brought back a scene in Condon's old place in Chicago. Sheedy was playing heavily — faro, of course. He had his luck with him and was winning nearly every bet. A newspaper man — you all know him well — had observed that Patrick was taking down about all the bets he made. So this newspaper man, who really needed the money, bought a modest stack of whites. He split them into dollar and quarter piles and bet along with Sheedy. If Sheedy would shift the queen from open to copper, the newspaper man did likewise.

Finally Sheedy "got onto" the game, and it made him nervous. So he shifted over to another table. The newspaper man changed, too. Pat lost a few bets; then he noticed that his friend was with him. The big gambler again shifted to the original table. The newspaper man was with him. The changing back and forth went on for ten or fifteen minutes. Then Sheedy turned around, looked his follower squarely in the face, beamed one of those irresistible smiles, and said in his well-modulated voice:

"Say, old man, I hate to call any one a hoodoo, but if you'll just stop piking in here for twenty minutes I'll break this damned bank and divide with you."

❀ ❀

Charles E. Chapin, the city editor of the New York *Evening World,* likes quick action. When a reporter is a little bit logie it gives Chapin the wobbles.

Once on a time he sent a new man to a fire. The new man was fresh as yellow paint. The fire was only a little ways up the street, but it took the new man three-quarters of an hour to find a telephone.

"The fire is at No. 343," said the new one over the wire.

"Yes," said Chapin. He knew that already.

"What'll I do now?" queried the reporter.

"Find out about the fire."

"The watchman won't let me in the building."

"Knock him down," said Chapin, and he rung off.

In half an hour Old Yellow was at the 'phone again.

"Well," said Chapin.

"Fire's in the ninth story," yelled the reporter.

"What's the damage?" asked the city editor.

"Don't know."

"Find out," and Chapin slipped the trolley off once more. In the meantime he had sent out a real reporter and found out all about the fire. But in twenty minutes more Yellow Boy was snapping sparks over the wire again.

"Damage was five thousand dollars," he chortled, with the air of a man who had delivered a beat.

"Oh, that's all right," said Chapin, who had printed it all in the edition now selling on the street.

"What'll I do next," inquired the reporter, like one seeking advice of a doting father.

"Get on a Broadway car," said Chapin tenderly, "and tell the conductor to let you off at the Pulitzer building."

❀ ❀

One of the old men on the New York *Tribune* told this:

"Horace Greeley had a peculiar way when he was grinding out his editorials of sticking one foot out behind him. When any one interrupted him he would kick out that foot like an impolite mule disturbed at meal time.

"One afternoon Greeley was in the midst of one of his leaders when a tall, lank individual with a high choker, a chimney-pot hat, a white tie and a broadcloth suit paused before the sanctum door, which was open. Greeley kept on writing, his left foot protruding behind like a piece of rope on the tail-board of a hay wagon.

"'Ahem!' coughed the lank one, for the purpose of attracting the editor's attention.

"But Greeley kept on writing.

"High Hat couldn't stand it any longer.

"'A-hem, Mr. Greeley,' said he.

"But the only response was 'scratch, scratch, scratch,' from the pen, as the old man proceeded to make those illegible characters on white paper that drove many a good printer to drink.

"Again White Tie was in evidence.

"'M-i-s-t-e-r Greeley,' shouted he, and he pounded on the door with the butt end of a cotton umbrella.

"The great editor never looked up, but he kicked out at the intruder with that left foot.

"'Mr. Greeley,' shouted the lank visitor; 'do you know that one hundred thousand persons go to hell every year?'

"Greeley scratched on and kicked as he grunted:

"'Not half enough of them go there.'"

❀ ❀

Some of the newspaper men were talking about this love for steady-going papers still possessed by a few people in New York. Just then old Jimmie Roach came along.

"Uncle Jimmie," asked one of the boys, "what papers do you read?"

"Just two," replied Uncle James. "The *Times* first, which advertises that is has 'All the news that's fit to print,' and then I read the *Morning Telegraph* and get the rest of it."

❀ ❀

Charles T. Yerkes, who recently returned from London, where he has been closing the details of his underground deal, told me a few days ago that, having sold out his street railway interests in Chicago, he would devote most of his time to the personal conduct of his newspaper, the Chicago *Inter Ocean.*

A man who has ever worked on the old *Inter Ocean* always has a lingering love for the dear sheet. Since Mr. Yerkes bought it he has put more snap and vinegar in it than it ever had before. I often wonder what the good old deacons who used to keep the *Weekly Inter Ocean* folded away on the same shelf with the Bible do now that the paper has developed into a worldly up-to-date purveyor of news.

It looks as if there might be an opening for a great religious daily in Chicago. In the old days the church-going folk read the *Inter Ocean* in the morning and the *Journal* in the evening. Now both have gone the way of the flesh. Some years ago, when Oliver Hazard Perry, who invariably bet a "fish" instead of a chip at the Press Club poker table, was writing able editorials for the *Journal,* a misguided person changed the

type of the title. Immediately there went up such a howl from the old subscribers that the publisher was obliged to restore things to their accustomed order or go out of commission.

Now the only really good, quiet reading left to the Chicago public is the New Testament.

Printing Trade Economics

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

I.—THE PRINCIPLE OF POPULATION IN THE SOCIALISTIC LITERATURE.

Mr. Stephen Bell, a contributor of the *Typographical Journal,* takes umbrage at a late attempt of mine to prove the truth of the Malthusian doctrine on population through quotations from Lasalle and Marx — the best exponents of modern socialism. It seems blasphemous to faithful Socialists to believe that population has the constant tendency to increase beyond the means of subsistence. Not because "they trust in the Lord and do good," that they may "dwell in the land, and verily shall be fed"; but because it is derogatory to the attributes of the ideal socialistic state to think that it is not immune from this disease of human society.

What is the attitude of the shining prophets of socialism to the Malthusian doctrine? Karl Marx confines his remarks on the subject to the specific proof that the phenomenon usually styled over-population is in reality surplus population—that is, an aggregation of working people who are unemployable through the application of labor-saving machinery or any other cause. Lasalle proposes emigration against the glutting of the labor market. He says:* "Since Adam Smith, all economists reiterate the story that human labor is the source of wealth. Hence, the more men, the more wealth. If this is not the case, there must be a far-reaching inconsistency which is caused by the whole of our economic antagonisms. These must be changed, for the increased population will be the source of increased wealth. The Malthusian error, that the quantity of food (grain, etc.) could not be increased in proportion to the increase of the number of men, has been refuted long ago; if it were not, it would be a matter of consideration after perhaps a thousand years, as we now cultivate only a very small portion of the earth."

I cite the whole of Lasalle's statement because it contains everything which has been said on the subject even by the so-called up-to-date Socialists. Their literature stumbles over the two problems of how to overcome human laziness and the dire consequences of unlimited propagation. Each writer, of course, claims to have removed these stumbling-blocks of paper-socialism.

It is done by the stratagem of superposing a better race of men than actually live on earth. The substitution of an equal distribution of the national dividend is supposed to shorten the working-day so as to satisfy the laziest workingman, and science is expected to double and treble the fertility of the soil.

Some authors flatly deny that men have the drift to increase their number in geometrical proportion, although no physiologist corroborates their assertions. Others deny that the fertility of the soil is limited; although it is evident that even with the best system of manuring, each plant must have elbow-room; and that consequently there must be an absolute limit of the fertility of the soil.

Others, again, point out that the high socialistic civilization will tend to decrease the potency of men and fecundity of women, although we see everywhere highly educated men and women rearing astonishingly numerous families.

Not a few socialistic authors think that temperance would and could restrain over-population. But, when we come to think of it, what does temperance mean in this respect? Would it be temperance to have monthly or quarterly cohabitations? Whoever says that temperateness of this kind would be a bar to fecundity holds queer notions of the physiology of procreation. It has been proposed to advance the marriageable age. But this remedy is successful only when women are compelled to await their nuptials until they are near the change of life. No law of any socialistic state could prevent men from over-populating their communities. On the whole, I am afraid that there is no power on earth to discipline the working classes into that thrift and abstinence which would be the basis of the least approach to equal distribution. Indeed, the further we follow the problem of how to counteract over-population, the nearer we come to what Lasalle calls "schweinerei"— which means, in bad English, piggery.

II—WHY WORKINGMEN INQUIRE INTO THE PRINCIPLE OF POPULATION.

My esteemed critic, Stephen Bell, cites from Machiavelli the stale saying, "All men have eyes, but few have the gift of penetration." With due deference to the masters of socialism, I would like to add: Socialists have acuteness, but they lack penetration, and, inasmuch as our trade, being in distress, requires the cöoperation of all acute reasoners belonging to the working classes, I beg permission for an attempt to deepen their penetration of the hidden causes of over-population. Acuteness coupled with penetration destroys the cobwebs of modern social subtilizers whose pens seem to be afflicted with chronic diarrhœa.

Workingmen fond of reasoning about population generally care very little to know the laws of procreation. Neither is it particularly their desire to understand why God Almighty creates more living beings than can enjoy the fulness of the earth; why tigers eat lambs, and why men kill tigers, lambs and men. Enlightened workingmen, however, have a deep interest to know, firstly, how the fertility of their country affects the well-being of its inhabitants; and secondly, what relation exists between the well-being of individual workingmen and the number of inhabitants of their country. In other words, inquiry into the principles of population is made to ascertain how far individual well-being is affected by the rise or fall of the number of inhabitants of a given country.

WHAT IS THE BASIS OF INDIVIDUAL WELL-BEING?

A workingman's happiness does not alone depend on his income, but also on the length of his work-day. Stuff a man's stomach with the best food, let him enjoy the fleshpots of Egypt, but keep him on the treadmill of work ten, twelve, fourteen hours every day, and he will be unhappy still. Slavery is not only a legal state of men, but also the consciousness that not a minute of their lifetime belongs to them. Give workingmen meager food, but a certain time between work and sleep in

* Becker, "History of the Labor Movement," Chap. XIV, p. 165.

which each can say to himself, "Now I am free"—and they will be easy. This craving for a time of mental rest, expressed by the universal demand for an eight-hour day, comes out of the depths of man's spiritual nature. His thinking machinery needs oiling every day and must have time to cool off when its movements are heated by continuous friction. In short, the Creator has breathed a living soul into the human body which rebels against extinction in sweat-shops and factories.

WHAT ARE THE INGREDIENTS OF THE INCOME OF WORKINGMEN?

The food and commodities which *come in* and enter into their bodies and household. Wages, that is, dollars and cents, are merely orders on society to deliver a certain quantity of food or commodities to the bearers. That which comes into the households of men consists, *firstly,* of means to sustain their physical life—namely, food, clothing and shelter; *secondly,* of means to sustain their spiritual life—namely, education, books, pictures, adornments of the persons belonging to the household, as well as of the household itself, such as furniture, carpets, pictures, etc. In short, the ingredients of the income of workingmen are twofold—means of sustenance and means of cultivation. After the foregoing is fully understood, we can define the full bearing of our inquiry into the principles of population. We want to know how changes of the number of people living in a given country affect, firstly, the means of sustenance; secondly, the means of cultivation; thirdly, the day of labor.

The author will with pleasure continue this inquiry in the columns of THE INLAND PRINTER, provided all parties concerned are satisfied with the undertaking; that is, if the readers and publishers of this trade journal will approve of the use of its columns for the discussion of those abstract truths which lie behind the labor movement.



"YE PRUDENTIAL PRINTS."

The compositors in the printing department of the Prudential Insurance Company, Newark, New Jersey, gave an enjoyable outing on Saturday, May 11, at Carlstadt. The above illustration is from a photograph by Lester I. Dygert. Mr. Dygert sends copy of the "Symposium and Wassail-Bout," a unique production, but does not state whether the picture was taken before or after the bout.

INDUSTRIAL LAW IN FRANCE.

The French republic of 1789 enacted the first conspiracy law of modern age on June 7, 1791, which forbade every form of trade associations. By this expedient it tried to establish perfect liberty, and it brought forth the business system of unlimited competition, which is the modern of modern slavery. But the Government soon relaxes its persecution of trade-unionism until the second empire renewed the attempt of isolating business men in order to again give full sway to competition. Napoleon I., in 1810, limited the printing and publishing trades. Only a certain number of printers were licensed in each department—for Paris, sixty. Licenses were granted only to such persons as could prove capacity and good conduct as well as loyalty to the emperor. The press law of 1868 gave journalists permission to establish their own printing plants. After the great debacle of the second empire, 1870, the printers' license law was revoked, but many of the old business limitations remained in force. It was left for the third republic to revive French trade-unionism through the law of March, 1884. It can not be said that the Government created the new organizations. The trade unions, called "syndicates," had grown up with the country, the same as our own trusts and trade unions, not as illegal, but, so to speak, as extra-legal bodies. The law of 1884 merely recognized them and organized their future activity so as to harmonize, as far as possible, the economic antagonism of society, a task which is undoubtedly still before the American Government. Our consular reports of April 8, 1901, give interesting details of the associations of farmers working under the French law of 1884, which have a semi-social and business character. We cite the following: "To organize under the law of 1884 it is necessary that one or more persons should form a group of about twenty men of good standing. These recruit a number of honorary members, often of the wealthly or the titled gentry, and they proceed to elect officers and draw up conditions. To facilitate this, sample copies of printed constitutions are provided. Of the 1,192,260 members of the various syndicates, the farmers number 512,794.

"These farmers' syndicates combine and organize in a larger society, called a union, of which there are ten in France,

each district with a separate headquarters. Over these is a central body in Paris, to which all the subordinate unions report and which represents their interests before the French Parliament, railroad companies and the public generally. A union has all the rights and powers of the syndicates, except that it can not sue or be sued, or hold real property, prerogatives which are conferred only upon the syndicates and which they can not delegate.

"In answer to my question, 'What are the advantages of a syndicate?' addressed to the secretary, Mr. Jean Raulin said: 'There are two kinds; firstly, they contribute to the defense of the rights and material interests of the farmers; secondly, they support and make known the political rights of the farmers and secure respect for them.' Among the material interests he mentioned the buying of fertilizers and implements at wholesale prices, the securing of cheap transportation, the sale of products in the best markets and at a time to get the best



Photo by Mrs. F. W. Morgans, Middletown, N. Y.

AN INTERRUPTED TREAT.

prices. It is believed that these syndicates have created an insurmountable barrier to the triumph of socialism."

Let us printers hope that the International Typographical Union will send its well-salaried and genteel-looking staff into a five years' apprenticeship under these bare-headed French boors in clogs, at one time called *"sans culottes,"* to learn how a sensible trade organization should be formed and carried on. This would, I think, knock a hole into their swelled heads from which all inflation could escape with a whirl strong enough to carry to the clouds the stereotyped columns of self-adulations written by the taffy-mongers of the *Typographical Journal.*

After this, the reorganized printing craft would become the teacher of all other trade organizations and assist our common government in the promulgation of a national industrial code, which will, similarly to that of the French, organize self-government in business. It is strange that a practical people like the Americans should tolerate so long the miserable botchwork of politicians on the fundamental conditions of their business life!

"THERE HAS BEEN MUCH THROWING ABOUT OF BRAINS."
— *Shakespeare.*

Mr. James H. Martin, a contributor of the *Typographical Journal,* rebukes me for making critical notes on his propositions concerning trade affairs. He wrote an article full of pointed sentences and forcible periods for the benefit of the printing craft and I culled the best of them without minding his peculiar point of view. Now I am told that it was not fair to take the words which he used in their full scope. For the sake of justice or politeness, I should have limited my own views of economic institutions to suit Mr. Martin's; or, at least, laid his peculiar definitions on top of the plain words of his periods. For example, Mr. Martin made a sweeping assertion on the virtues of "the people," and expected of me to construe the word "people," not as taught in our dictionaries, but rather as limited by the writer, who had a particular number of mineworkers in view. Further, my critic characterized "a trade union," and wanted me to look upon a local workingmen's club as if it were a union of the trade of which they are members.

Mr. Martin's cool rebuke of my mode of speaking about his propositions is a fair sample of the system of bandying reproaches practiced at present by the majority of writers of trade journals; no matter, if they defend the interests of employers or employes. Using the words of our vernacular, when speaking of social questions, they require their readers to superpose the half-conceived and artificial notions of their class on top of the common definitions given in our dictionaries. The source from which this method of violating recognized ideas flows is the "class consciousness," a word invented by the leading German Socialists and supposed to denote a mysterious state of the human mind. According to these authorities, we must believe in the existence of a double-consciousness in which what happens to the individual in the journeyman's state is not remembered by him in the master's state. This month's *Typographical Journal* relates the wonderful story of a renowned Massachusetts printer, who forgot, at the moment when he became a master, all he had said and done while a union man. This strange "class consciousness" has the quality of impelling laborers to put socialistic definitions on words which denote our fundamental ideas of society, business and government; while it twists the minds of employers so as to put the definitions of the Manchester philosophy on the same innocent words. Class consciousness is the mask-shop of human ideas, and articles written by Socialists and capitalists on our common wants are English words dancing can-can in the masks of glittering generalities. The general result is that discussions become accusations. The industrial classes do no longer understand each other. For example, the words liberty, property, order, morality, etc., as used in the labor press, are translated by employers to denote tyranny, injustice, theft, anarchy, immorality, etc., and vice versa. Indeed, the Babylonian confusion of languages is nothing compared to the modern confusion of ideas through this miraculous class consciousness. Apprentices do not understand their superiors; employers and their officers can not speak to their workingmen; clergymen are unable to reach the hearts of laborers; statesmen meet a deaf ear when addressing the working classes, and judges explain the law according to Manchester definitions of English words bearing sound American ideas of liberty, law and social order. I, for my part, have started a modest crusade against the aberrations of the masters' and journeymen's class consciousness in the printing trades, and shall continue to call my fellow-craftsmen of the upper and lower benches to order whenever they violate common sense, that is, the sense of their common weal. Common sense has the quality of burning the tyrant selfishness and calling forth from its ashes that self-devotion to the common interests of our kind which modern individualism has neglected to the detriment of our civilization. However, rest assured that, though I often use the weapons of irony and satire against that trade-unionism which is vulgar trade-bullyism, I shall never speak with malice toward typothetists and union journeymen. As I said before, sooner could owls and bats drive back the rising sun beyond the eastern horizon than hypocritical craftsmen's rings the truths of common-sense trade-unionism.

AFTER-STRIKE ARBITRATION.

The movement of the London compositors for an advance of wages and a shorter workday has come to a conclusion. Dreading a stoppage of the printing industries, the employes modified their demands and the employers their resistance. Too proud to plainly acknowledge this drift of their thoughts, both parties agreed on an umpire to pronounce for them the simple sentence, "Halve it." The magical word was spoken

and the troubled waters were smoothed. Satirical fellows compare transactions like this to the methods in vogue in Chatham and Baxter streets, where sellers demand twenty, meaning ten, and the buyers offer six, meaning eight, and where both parties rub their hands in delight when they arrive at a settlement on nine after hours of higgling. Trade bodies agreeing to end mean chaffers on the terms of labor through an umpire, dignify this convenient method of receding from untenable positions with the charming term "conciliation," and shaving unreasonable demands by the fiat of an umpire is politely styled "arbitration." I can readily understand why labor unions like this sort of collective bargaining. Today they can ask ten and settle on five, and tomorrow they can call again and get the rest through the intercession of another arbiter. Little drops of water hollow a solid rock. But it seems ludicrous when level-headed employers agree to this sort of arbitration, which is nothing but a travesty on social justice. They argue like the man who cuts off his dog's tail piecemeal, thinking this less hurtful than to remove the whole appendage with one stroke.

ANTE-STRIKE ARBITRATION.

Entirely different from the above-cited huckster system is the German printers' method of adjusting the conditions of labor. Five years ago the masters' and journeymen's unions united on a common rule to hold good for five years. Adopting the motto, "The common rule is an expression of what master and journeymen printers consider right and meet in the printing trades of the German empire," they have lived up to their declaration and founded a printing-trade government on the



MAY.

model of the Constitution of the United States — that is, they instituted a legislature, an executive and a judiciary, composed of expert printers of both classes in equal numbers. The method pursued by the German unions is that of powerful nations granting each other equal rights and benefits by solemn writ. Its spirit is reciprocity and mutual protection of common interests, which has acted wonderfully toward the improvement of the German printing craft. The prices of printed matter have generally been enhanced without sacrificing the business liberty of individual employers, as the American trust system does. Wages have been raised and working hours shortened without resorting to the extreme methods in vogue in countries which disdain the common rule in workshops.

The treaty is now expiring and the question of renewing it is under consideration in the local unions and trade journals. As an example of the spirit animating the class of wage workers after an experience of five years with the common rule, let me quote the following from *The Correspondent,* which is the journeymen printers' official organ: "The main question before us is whether it is advisable to revoke or to amend the treaty with our employers. But the renewal of the treaty can no longer be questioned, since our convention at Mayence has fairly and squarely placed itself on record in favor of preserving it. How greatly we have improved our condition under the sway of the common rule since the year 1896 is conspicuous from the following figures: In February, 1896, there were 18,340 union journeymen employed in 1,279 card offices, and in December, 1899, we counted 30,311 union printers in 3,053 loyal offices. This is indeed a proof that we have fared well under the common rule, and we can without solicitude agree to a renewal of the treaty for another term of five years."

In regard to the proposed amendments to the common rule, the writer continues: "Although it is desirable to agitate for the eight-hour day, I would rather plead to abstain from this at present in order to gain an increase of wages to meet the increased cost of living. In this connection let me advise the craft to keep its wishes within the limits of what is attainable in order to give greater unity to our movements." The trade census of January, 1901, gives the following interesting details: Four thousand four hundred and fifty-four card offices in 1,342 cities pay full union wages to 36,677 workmen; of these, 991 receive the two-thirders' minimum, and 632 work under the country-town minimal scale; 31,763 journeymen work nine hours and less; the rest vary between nine and ten hours under special permits. There are now 7,489 apprentices at the case and 2,682 on the press, against 1894 with 12,772 boys to less than thirty thousand men; 418 non-union firms work with 863 boys at the case, and 69 firms have 111 boys on the press in excess of the common rule; there are 608 firms with 3,502 journeymen employing no boys; 70 employers keep no journeymen, but work with 137 boys.

Instead of explaining how the common rule tends to raise prices, etc., let me cite the following fact: In Berlin are four hundred card offices, and in my native town — a country place with ten printing concerns — are eight card offices. Question: What could New York do if four hundred printing houses were united with their workingmen to improve the printing trade? And if eight of each ten suburban printeries were card offices? Let me conclude with the two propositions which I have often pronounced:

The price of labor is the natural limit of competition; and
United with our men, we can demand our price!

APHORISMS.

THE writers of our workingmen's trade journals seem to have been endowed with more reason than they see fit to use in their vocation.

WHAT is political economy to well-bred business men? A number of theories, originally taken from the works of Adam Smith, Ricardo, John Stewart Mill, etc., then paraphrased by their followers. These abstract phrases are supposed to show how certain methods of legislation may assist individuals to make much of little.

AMBITIOUS labor leaders generally begin where they should end. Printers, of course, can not help setting everything upside down.

WHAT is political economy to newspaper publishers? The warehouse from which they draw their stock in trade — intellectual food for the people. Of course, they must serve with such diet as is palatable to their customers, and are no more

responsible for the digestion of their articles than liquor dealers are for the *katzenjammers* produced by their traffic.

I BELIEVE that those union leaders have a very bad conscience who act upon the impulse to argue it deaf and dumb.

WHAT is political economy to laborers? A body of dogmas enkindling the faith in a millennium which is to be established through society since the natural sciences have deposed Christ. "Their faith is the substance of things hoped for, the evidence of things not seen." I often wonder if this modern faith in political economy will ever subdue kingdoms, work righteousness, obtain promises, and stop the mouths of lions, as did the ancient faith in God. Certain it is that many laborers believe as ardently in the possibility of the millennium as did the poor and downtrodden slaves of Rome, who met nightly in hidden caves and somber catacombs to listen to the evidence of things not seen.

WOMEN can never have too many virtues, but labor leaders who practice too many virtues are womanish.

I BELIEVE it was Ricardo who invented the idea that capitalists are the nations, laborers their tools, and farmers a kind of ballast to the ship of state.

INJUDICIOUS ignorance is always impertinently arrogant when placed at the head of employers' and laborers' trade unions.

ADAM SMITH accustomed society to the practice of viewing every adult as a responsible representative of a business. Through him, the poorest laborer became as much a vender of merchandise as the richest factory owner; and his theories made us condemn bankrupt laborers with the same severity as we do bankrupt producers. "It is their own fault," we say, shrugging our shoulders and turning to our daily routine.

IF the hopes of every union were realized, there would be nothing left to do for their members. If the desires of every "organized workingman" were fulfilled, there would be no further use for their unions.

THE history of political economy is the record of the evolution of man's economic ideas from barren trade individualism either to fertile trade-unionism or to adamantine socialism.

CONTENTMENT with present conditions is undoubtedly better than craving for wealth; but the practice of this virtue is much easier with a comfortable competency than without it.

I AM in doubt whether an empty stomach hurts more than an overloaded one. Certain it is that both brutalize men.

IT is easier to deliver a gloriously rattling speech at typothetæ and union meetings than to speak the right word of instruction and warning at the proper time.

NO MASTER printer is so blind that he could not see in every union workingman the faults which he can not see in his own character.

NO CANDID employer denies that "something should be done" to stop the decivilization of the rank and file of industry, and the bungling in the skilled trades, as well as the impoverishment of small masters of the mechanical arts. Why is it so difficult to understand that this "something that should be done" ought not to be done through Government edicts, but through such trade organizations as will establish self-government in business life?

YOU can tell by the bearing of an "organized" workingman in the shop whether he is a conspicuous man in his union or a mere voting machine.

EVERYTHING besides pork and beans is a luxury on the workingman's table. Compare all works on orthodox political economy which begin thus: "Capital is this"; or, "Capital is that."

Notes and Queries on Electrotyping and Stereotyping

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

MATRICES OF ASBESTOS.—A patent recently granted in England relates to matrices for stereotyping, formed from cardboard made of asbestos. This preparation, it is claimed, is more simple than the paper matrix, as the asbestos after being moistened can be used at once for the preparation of the matrix, and its capacity to assume the required form is much greater than that of paper. It is also claimed that the asbestos shows deeper and sharper impressions, and gives better prints.

LOCKS HIS FORMS TOO TIGHT.—A correspondent writes: "I hereby send you a sample of some 'liners' and would like to ask some advice as to what makes them warp. They seem to give right in the center of each column. We have asked the advice of a good many and about the best thing we got was not to lock the chase at the bottom. It helps it some, but it don't quite do. Now as you look at the sample you will notice between the double-line rules some are straight and between others it will warp and be in bad shape, and we do not lock them on the bottom. I made the suggestion to use brass rules, but as ours are old and will not show up well I proposed to the manager that I write to THE INLAND PRINTER, and he said he would write to the Mergenthaler Company and see what they would say. I am at a loss as I have tried most everything with the exception of hardening the metal, and if that is the cure I can soon do that." *Answer.*—Your form is probably locked too tight on the *sides*. If you will place a Linotype slug in a vise so that the pressure will come on the ends you will find that as you screw up on it it will begin to curve. The same thing happens when you lock up your chase, and particularly if there is no pressure on the bottom to prevent the curve. You may think your form is not tightly locked, but when it goes on the steam table the slugs expand, which is equivalent to an additional squeeze. The heat affects Linotype slugs as it does type and the expansion will go where there is the least resistance. Loosen your lock-up after the form is on the steam table, or place a strip of soft pine wood between your side-stick and the chase and between the foot-stick and the chase.

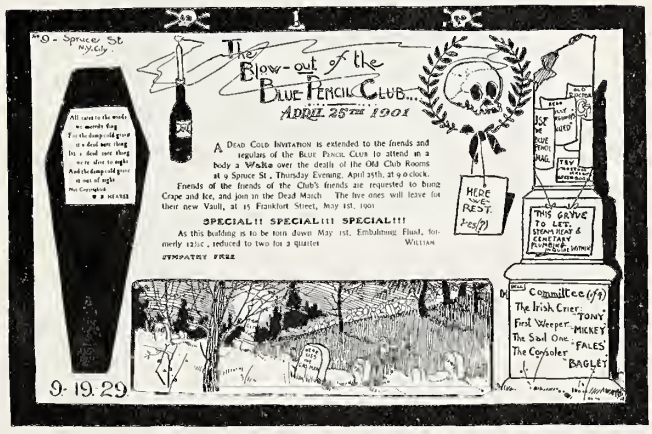
MOUNTING HALF-TONES.—A reader asks: "How can I mount an electrotype half-tone on a stereotype metal base when there is no room for nails or screws." *Answer.*—The best way to secure your half-tone electro to a stereotype base is to "*sweat*" it on. The operation is performed as follows: Shave

the top of the base and the back of the plate so as to have clean, smooth surfaces. Do *not* shave the bottom of the base. Brush over the shaved surface of the base with soldering fluid, made by dissolving scraps of zinc in muriatic acid to saturation, and diluting with an equal bulk of water. After covering the surface of the base with a sheet of tin-foil, place it on an iron plate and float it in your metal pot. When the tin begins to melt, remove the base from the metal pot, place the electro upon it and immediately clamp them together. The back of the electro should have been previously brushed over with the soldering fluid. The plate and base may be clamped together with an ordinary hand clamp, or more than one if the plate is large, first protecting the face of the plate by laying upon it a piece of smooth board. In this method of blocking, advantage is taken of the fact that tin fuses at a much lower temperature than stereotype or electrotype metal, and also that clean, bright metal fuses much more readily than old metal, or, strictly speaking, metal which has become oxidized. Because of this latter fact it is important that the *bottom* of the base should *not* be shaved, as the film of oxide protects it to a considerable extent and insures the fusing of the tin before the base metal is attacked.

Injurious Effect of Stereotyping.—"Country Printer" writes: "I would like to have your opinion as to the effect of stereotyping on roman and antique 6, 8 and 10 point type in cases where the type is kept standing and used four or five times a year. The point that I am in doubt about is the effect of the heat on the type while in the drying box. Is there any danger of the heat being so intense as to cause the type to expand? If so, how long do you think the type can be used without injury?" *Answer.*—There is always more or less danger of injury to type by stereotyping. Excessive heat will cause type to expand or "grow," and in cooling it does not always contraet to its original proportions. There is a marked difference in the effect of heat on different kinds of type. The writer has stereotyped certain makes hundreds of times without injury and he has known other makes to be ruined in a week. Much depends on the care taken in locking up forms. Type to be stereotyped should never be locked tight, and the lockup should always be loosened after the form is placed on the steam table. It is also a good plan to provide an elastic medium between the type and the chase to take the squeeze of the expanding type. Strips of soft pine wood between the bearers and the chase will answer the purpose very well and will usually protect the type from injury unless the heat be unusually intense. There is always some risk, however, in subjecting type to the heat of a drying table. Stereotyping is not popular on this account.

Matrices Blister.—An Iowa correspondent writes: "I have a small stereotyping machine and have been experimenting with it for some time. The greatest difficulty I have is the blistering of the molds. I buy the prepared paper and have also made some matrices myself, but have trouble with both kinds. Another trouble I have is that the plates are sometimes full of blow holes; sometimes one portion of a plate will be perfect and another portion will be full of shrinks. The metal I use consists of old metal which has accumulated in the office, such as old stereotypes and electrotypes and type. If you can make any suggestions which will help me out I will greatly appreciate the favor." *Answer.*—Blisters in stereotype molds are usually caused by moisture remaining in the mold, which is changed to steam by the heat of the metal. The expansion of the steam between the layers of paper puffs it up and causes a corresponding depression in the metal. Stereotype molds should always be thoroughly dried before casting. It is a good plan to bake them or roast them for some minutes on the metal or furnace, taking care, of course, not to burn them. Blisters are sometimes caused by lack of paste. In constructing the mat, every portion of the surface of the paper must be covered with paste. If any portion is overlooked the tissues will separate and wrinkle or blister. With regard to the "blow holes" in your plates, they are caused by the fact that your metal is too hard or that the casting box is too cold. Type metal is much too hard for stereotyping. To test your metal, pour out a strip on an iron plate. If it is the right temper it will bend when cold to a quarter circle without breaking. If it is too brittle add a little soft lead. Although stereotyping is a comparatively simple proposition, you will need to have considerable patience and perseverance to succeed in making satisfactory plates.

To Analyze a Copper Solution.—G. H., San Francisco, writes: "Can you inform me how I may determine the amount of copper and the amount of acid in my depositing solution? I have a solution which has been in use about five years. It has been changed so many times by adding blue stone, acid and water that I have no idea what the present proportions are. There must surely be some method of analyzing it which would enable me to build it up intelligently." *Answer.*—A copper solution may be accurately analyzed, but the method involves the use of laboratory appliances. The best method of determining the content of copper in the solution is that of electrolysis. A delicate scale capable of measuring .01 of a grain is required. The cathode is a platinum dish about three-fourths of an inch deep and three inches in diameter,



AN INVITATION.
Issued by the Blue Pencil Club of New York.

which holds the solution and receives the deposit of copper. The anode consists of a circular plate of platinum about 2½ inches in diameter, with several holes to allow for the escape of gas from beneath it. The platinum plate is fastened horizontally to the end of a vertical platinum wire attached to the positive wire of the battery, the platinum dish making contact externally with a copper wire leading to the negative pole. The action of the current is continued until every trace of copper in the solution is deposited on the platinum dish. By weighing the dish before and after deposition has taken place, the amount of copper in the quantity of solution taken may be easily calculated. The action of the current is continued until the liquid is decolorized. To determine the proportion of acid in a solution, dilute ten grams of the solution with an equal quantity of distilled water. Add saturated soda solution until litmus paper is no longer colored. The number of grams of soda solution consumed multiplied by 4.9, gives the number of grams of acid per liter (one thousand grams) of solution.

PATENTS.

F. A. Ringler has patented (No. 672,859) a half-tone or other plate for forming part of a stereotype plate. This is intended especially for inserting a half-tone in a curved stereotype plate. The half-tone is provided on its back at the edges with coiled springs to assist in holding it firmly in the matrix.

Ferdinand Wesel has taken out another patent, No. 671,327, on his diagonally grooved block for holding printing-plates.

It covers technical points of the construction of the grooves and the clamps.

Charles S. Mills has devised a very similar printing-plate holder made with diagonal grooves and involving a special method of clamping the plate. Its number is 671,932.

A stereotype block has been patented by James E. Lee, of Chicago, as No. 670,991. He employs a plurality of hooks having their engaged faces turned away from each other and movable in opposite directions.



"MAC IS LOOKING FOR BUSINESS OVER THE 'PHONE."

Illustration from blotter of W. J. McBride, "the shoe-cut man," Chicago, announcing the installation of a telephone in his office.

WHAT PRESIDENT DIAZ HAS DONE.

It would be extraordinary good fortune for Mexico to discover in her next executive, ability and adaptability equal to that possessed by President Diaz. The task set for the President to come is not so difficult, however, as that which confronted the present ruler in the first days of his power. President Diaz developed as did his country, only faster. The soldier became the statesman, the economist and the commercial adept all in sufficient time to foresee the needs of his people and to supply those needs with readiness which is marvelous considering the material at hand and the barriers of Old World customs and prejudice to be overcome. He has not only brought Mexico to her present position, but he has laid down the lines for future progress. But one serious criticism has been made of his methods. Those who have faith in the native character assert that had President Diaz seen fit to educate his people in the manner of self-government, the opportunity was his. These critics point to at least fifteen years of commercial development during which no steps have been taken to materialize the principles of the Mexican Constitution. They believe in that time the people might have been taught the use of the ballot, thus enabling a change of administration without danger of serious disorder. The real progress made by Mexico under the Diaz policy disarms criticism on this point. No man is more competent to judge as to how far republicanism was compatible with safety with these people.—*Harper's Weekly.*

BACK NUMBERS OF THE INLAND PRINTER.

We now have on hand a few copies of all the issues of Volume XXVI of THE INLAND PRINTER, extending from October, 1900, to March, 1901, inclusive. Subscribers or readers wishing any of these numbers to complete their files can secure them by sending 20 cents for each copy. As the supply is limited, those in need of these issues should send for them at once.

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO HANDLE the machine carefully; don't attempt to force it.

A MERAY-ROZAR typesetting and casting machine is to be installed in the office of Paris *Temps.*

THE Government Printing-office at Melbourne, Australia, is to be fitted up with an installation of Monoline composing machines.

A NEW typesetting machine company, called the National Compositype Company, of Baltimore, Maryland, has been incorporated, with an authorized capital of $3,000,000. It intends to manufacture a movable-type setting machine.

THE Canadian Composing Company, manufacturers of the Monoline, has received a cable order from Sydney, Australia, for forty of their machines. The first shipment of Monolines to Australia (four machines) was made about two months ago.

STATISTICS of the German printing trades show a total of 389 typesetting machines in use in that country — 9 Thornes, 169 Typographs and 211 Linotypes — on which 525 operators are employed, 443 working by the week, 64 on piece work and 18 unreported.

BOISE CITY (Idaho) Typographical Union reports the following changes in its scale for Linotypists: Operators, $27 per week; machinists, $30 per week; machinist-operators, one machine, $30 per week; two machines, $33 per week; three machines, $36 per week.

RESOURCEFULNESS was displayed by the publishers of the Nottingham (Eng.) *Express* recently when, by reason of a break in the gas pipes of the house service, their Linotypes were rendered inoperative. By means of a long rubber hose attached to the street lamp in front of the building, work was resumed at the expense of the municipality.

ANOTHER CAUSE OF BENT MATRICES.—John H. English favors us with this suggestion: "I think if your March correspondent will see that matrices are fully down in line before it is sent to first elevator he will not be troubled with bent ears. If not down they strike on intermediate channel and

bend the ears of thin characters. At least that has been my experience."

THE appellate division of the Supreme Court of the State of New York has reversed the finding of the lower court which awarded $600 damages to Linotype Machinist Wunch against Buffalo (N. Y.) Typographical Union for alleged conspiracy in depriving him of his situation upon his refusal to join the typographical union.

A MATTER of concern in offices using typesetting machines has been the problem of disposing of the type during the interval between composition and locking up in the forms. Linotype matter is frequently slid on to boards, stones, etc., after being proved, thus entailing additional handling when making up. Galleys have been quoted at so high a price as to constitute a considerable item in machines offices, where the mechanical comp. has largely increased the output. A relief is promised in this direction by a firm of manufacturers in Chicago, which has placed a well-made standard-size zinc galley on the market at a considerable reduction in the price hitherto charged for this article.

THE wedge space, which forms so important a feature in Linotype, Monoline and Typograph composition, has been adapted to the automatic justification of lines in individual-type composing machines. Patrick H. McGrath, of Boston, Massachusetts, has invented and patented a stick or line receiver, a series of spaces each comprising two disconnected wedges, slidable and movable upon each other, and means for introducing the spaces into the line transversely of the bodies of the type, the spaces being provided to separate the words in the line; and, in connection with the foregoing, means for driving the wedges oppositely, whereby the type can be expanded in such manner as to justify the line. Other features are the alignment of spaces and type and the automatic nicking of the spaces. The type is fed into the stick through a channel communicating with the type and stick.

A NEW LINOTYPE MOTOR.— Charles B. Davey, electrician of the Chicago *Daily News,* has devised a method of attaching electric motors to Linotype machines by which, he thinks, small, high-speed motors of standard design can be used. He employs an ordinary ¼-horse-power, 110 or 220 volt, direct-current motor, supported on an arm swung from the intermediate bracket of the machine, and capable of being very quickly removed and replaced by another motor in case of necessity. The power of the motor is first applied to the intermediate shaft which serves for the operation of the keyboard, by means of an 8-inch pulley attached to the end of the shaft. This shaft, in turn, is belted back to the main driving pulley in the usual manner, from which the slower-moving parts are operated. Spur gearing, with its noise, is dispensed with. The advantages of the plan are said to be lower initial cost, by using a high-speed motor, and greater facility for effecting repairs. A specially designed motor bracket may also be used as a belt-tightener.

COLUMN RULES WORKING UP.—"Make-up," Cincinnati, Ohio, asks this question: "What is the cause of column rules working up in newspaper forms of Linotype slugs, and what is the remedy for this aggravating nuisance?" *Answer.*— The cause of column rules working up on the bed of the press is frequently forms being too tightly locked, especially on the sides. The squeeze should be from the bottom, and the sides merely tightened enough to keep the side-sticks in place. Linotype slugs nearly always taper slightly from face to base, the mold liners being made with this taper to secure easier ejectment of slug from mold. If this taper is too pronounced, the liners may be removed and their ends squared up. Extreme care is necessary in this work, however, as a slight taper in the reverse direction would prevent the ejectment of slug. Tapered brass rules, thicker at the base than at the top, may be had of the F. Wesel Manufacturing Company, New York, who will also taper old column rules. A method of holding down the rules employed in some offices is to adjust the vise jaws slightly outside the ends of the mold so the face hangs over the body a trifle. This will prevent the rules working up. Keep the trimming knives adjusted to produce a slug calipering true at both ends, top and bottom, and see that the right-hand knife has not a razor-edge.

HOLLOW-GROUND SPACEBANDS.—A reader asks: "Do you consider hollow-grinding of the sleeves of spacebands a good feature? Some repairers of spacebands so grind them, while others do not. Which is preferable, and why?" *Answer.*— No reasonable reason can be advanced to explain why the sleeves of spacebands should be hollow-ground. The theory is



"JIST WHITTLIN'."

that by so grinding them, the bearing surface is placed entirely on the edges and so prevents the entrance of metal between the matrices and spaces by giving a tight lock-up when the line is being cast. Hollow-grinding, when carried to within a sixteenth of an inch of the edges of the sleeve, is a positive menace to the life of the matrices, as the side walls of the latter then have nothing to support them when assembled in a line immediately following a spaceband, and metal will eventually find entrance at these points in a line and result in "hair-lines." As the matrices themselves are hollow-ground, there should be no necessity for so grinding spaceband sleeves, a flat surface being in all cases preferable.

A LINOTYPE VICTIM.—The Jackson (Tenn.) *Whig* publishes the following letter, which was found in the room of a printer who had lost his job on account of the introduction of Mergenthaler Linotype machines in Jackson: "Brother Printers,— I write unto you, brethren, that ye may know the fate of one who has gone before, and who has fallen a victim of the monster (Mergenthaler). Be ye therefore ready, and when the ghost shall walk, if he does at all, save at least 10 cents of your salary, for at an evil hour, when ye think not, the monster cometh and taketh your job away, and wherefore shall ye be fed? Think not more highly of what is in the future for you than ye ought to think, but be content with what you have and handle it lightly. Look not upon it when it is in operation, for its conscience is seared with molten lead, and after you are gone it moves along just the same, and careth not at all whether you fill your stomach with angels' food or corn cobs. Its coming has been compared to that of a thief in the night. But not so; when the thief cometh and stealeth your only pair of socks, you can take 10 cents you have saved and buy more.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

"The evening dews are softly falling now,
The frogs are croaking by the waters' brim;
The pensive milkmaid goes to milk the cow,
While all the scene is wrapped in shadows dim."

But when the monster comes along and snatcheth your job away, wherewith shall you be socked? Today we flourish like a green-bay tree, but tomorrow we look like a frizzly chicken before day. Beware, I say, of this monster. Today we spring up like grass and the rains fall and the ghost walks, and we grow fat and think that shall ever last. But tomorrow this monster cometh to town, and we wither before him, for there is no meal in the barrel nor oil in the can, and from hunger we get so thin we blow away, while the monster stands proudly in his accustomed place, feeding on hot lead, spacebands, reprints, editorial, etc., and looks wise. If you have a cold biscuit, you had better put it in your shoe, for he will snatch it from your embrace, and your wives and children will cry for the crumbs that fall from his table, but in vain."

The Wicks Rotary Typecasting Machine.—The activity recently displayed by Mr. F. Wicks in taking out patents in this country on his invention of a rapid typecasting machine, and the issuance of supplementary patents in England on a typesetting device by the same inventor, lends color to the assertion that the way is being prepared by the manufacturers of this machine to invade the American field, and in the event of a suitable typesetter being designed for use in conjunction with this rotary typecaster, a formidable rival may be apprehended. The Wicks Rotary Typecaster is used by the London *Times,* a new dress being cast for this newspaper every day, which is set by hand, stereotyped and dumped into the metal pot, instead of being distributed. The output of the Wicks typecaster is sixty thousand type per hour, while the ordinary typecasting machine produces an average of three thousand types per hour. After twenty years of tedious experiment the inventor has overcome obstacles declared by engineers to be insurmountable — has produced a disk twenty inches in diameter capable of working on a shaft without variation at the periphery to the extent of a thousandth of an inch, has overcome the difficulty of expansion and contraction of the metals by a system of cooling that is under complete control, a most important feature when it is known that the type-forming disk must revolve within a few inches of a pot of half a ton of molten metal and fit to a hair a piece of curved iron still nearer the heat. The types produced are uniform and otherwise perfect, and, used in conjunction with the promised typesetter, will add another factor to the composing-machine situation. Mr. Wicks, the inventor of this apparatus, is a newspaper man and author, and it was while connected with the Glasgow *News* that he made the first step toward the end he has so signally achieved. In 1878 he visited the Paris Exhibition, where he saw Delcambre with his latest pattern of composing machine, which was considered a vast improvement over the Young & Delcambre machine of 1842. Mr. Wicks purchased a couple of these machines, but finding them deficient in several important particulars, invented the Wicks composing machine to suit his requirements. The drawback was the distribution by hand. Some one suggested melting the type and recasting it, an idea which so took hold of Mr. Wicks that the very same day the principle of the present machine was drawn up in prospective form.

Do Not Borrow Trouble.—A letter from J. C. White, Brooklyn, New York, says: "In the March issue of The Inland Printer you say, in answer to a query from Mr. Force: 'The mouthpiece requires no changing for casting different lengths of lines.' How is this accomplished? I find that when I cast a 10-em slug with a 20-em mouthpiece, the holes in the mouthpiece become choked with metal; also that end of the pot back of the holes that are filled up accumulates dross, which has to be scraped out. I was taught to change the mouthpiece when any considerable difference was wanted in the length of line. Is there any way of lowering the keyboard cams so that they will take hold of the rubber rollers and revolve easily? The keys do not 'speak' rapidly enough. I have the 'Linotype Manual' and have read the series of articles now running in The Inland Printer. I will thank you in advance for any information you may give me and also for the excellent work you are doing in the Machine Composition Department." *Answer.*— Replying to your first question, we repeat, the mouthpiece requires no "fixing" for casting different lengths of lines. Nor does it need to be changed. It must, however, be faced truly with the back of the mold, but this once done will suffice for months. Imagine the task of changing the mouthpiece of the pot with every change in length of line in a book-office, where measures are changed to cast lines varying from thirteen to thirty ems many times every day. Of course, the unused holes fill up with metal which solidifies, but as soon as a longer slug is cast the holes open up, or if not, it is a simple matter to run a wire through them and open them. Dross will not accumulate back of the mouthpiece if you use a good grade of metal. Your second question, as to lowering keyboard cams, betrays a weakness shared by many fledgling machinists — the tendency to attempt the alteration of the mechanism to overcome temporary difficulties without seeking for the cause thereof. The Machinist will explain the keyboard mechanism to the Operator in the next number of The Inland Printer. In the meantime, take out the rubber rollers and wash them and roughen their surfaces with a piece of sandpaper or like means. Flush the cams with gasoline to remove all dirt or grease, which prevents their responding instantly when released. The Machinist in the above-mentioned article will tell you how to oil the cams, which directions, if carefully followed, will overcome your trouble.



GOO-GOO EYES.

Photo by Mary Belle Thomson.

PATENTS.

Two patents describing a linotype and a linotype mold have been taken out by M. H. Whittaker and C. H. West, of England, assignors to the Merganthaler Linotype Company. They are numbered 672,199 and 672,200. The idea involved in these is the manufacture of a Linotype having tapered ribs, the thickest part of the ribs being at the face. The object of this is to adapt the slugs to being placed on a cylinder for printing.

A novelty in type-justifying mechanism is an automatic type-justifying space, patented as No. 672,131, by L. E. & H. S. Merrill. This space is made in two parts, that are so notched and beveled that they may be adjusted to different widths. While ingenious, the device does not seem to us to be practical, as the variation in width is limited, and the spacing rendered abnormally wide.

The Linotype Company, Limited, of London, is the owner of patent No. 671,092, covering improvements in engraving machinery devised by Charles W. Pashley.

Dan Lichtenberg-Madsen, of Denmark, has patented, as No. 672,534, the process of producing stereotypes of celluloid, which consists in first heating a mass of celluloid and forming a matrix therein, then permitting said mass to cool and

harden, then heating a celluloid plate, and finally pressing said plate when in a plastic condition into the cold celluloid matrix.

Frederick Wicks, inventor of the typecasting machine of that name, in patent No. 671,362, describes mechanism in his rotary typecasting machine having to do with the mold wheel and matrix plungers.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XI.—JAMES CONNER'S SONS.

AFTER the death of James Conner, in 1861, the business came under the immediate control of his two sons, James Madison Conner and William Crawford Conner. Both these sons had been members of the firm for a number of years, in fact were admitted into the partnership as early as 1847, before the establishment was destroyed by fire in that year, and its restoration and subsequent prosperity was largely due to the ability of the junior members. When the firm of James Conner & Sons was formed in 1847 it was located at Nassau and Ann streets; in 1850 it was removed to Beekman street, between William and Nassau, and after the death of the elder Conner it was removed to the block bounded by Center, Reade and Duane streets, where it continued until sold out, in 1892, to the American Type Founders Company.



WILLIAM C. CONNER.

Of the sons of James Conner, William C. was the eldest, and became the most widely known in public life. Born in New York in 1821, he passed through the grammar schools, and afterward entered Columbia College, from which in due time he was graduated. Before entering college he had engaged for a time in the foundry, and on graduating he again went into the establishment, where he ever afterward retained his interest and for most of the time an active connection until his death, which occurred at his home in New York, April 26, 1881. In early life Mr. Conner took an active part in politics, and in 1842 was appointed to a position in the New York Customhouse. In 1850 he went to California, the firm having made some heavy shipments to that State, and the affairs of the agent not being in a satisfactory condition. The settling up of its affairs was successfully and satisfactorily accomplished by William. In 1857 he was elected a supervisor of New York by the largest majority ever given to a single candidate. He drew the short term, but so great was his popularity that at the end of his term he was reëlected. It was while Mr. Conner was a member of the Board of Supervisors that the ring headed by William M. Tweed was formed, and against which he took an active part. Mr. Tweed determined to punish his opponent, and caused Harry Genet to be nominated for county clerk. Mr. Conner accepted the nomination of the independent Democrats for the same office, and so great was his popularity among business men that he was elected. This office had been held by his father, James Conner, and it is said is the only instance on record in which father and son were elected to the same office in New York.

In 1870 William C. Conner again visited California. During his absence in Cuba the house had established a branch typefoundry in San Francisco, and he was delegated to make a settlement of the business. In 1873 he was elected sheriff of New York, and it was during his incumbency that the notorious William M. Tweed escaped from his custody. This caused him great anxiety, from the notoriety of his culprit and the supposed political influence he had. Mr. Conner spent large sums of his private funds to effect his capture, and this again caused him trouble. On retiring from the office he entered into private life, and devoted his entire time and energies to the typefoundry. He was by birth and sentiment a true New Yorker, and was always actively engaged with her public interests.

The second son of James Conner was James Madison, born in Boston, November 2, 1825. He entered the typefoundry in early life and became an expert mechanic. Although a full and active partner in the business, he devoted most of his time and energies to the details of the manufacture of type. Thus he was not so well known as his elder brother, but his services were no less important. Under his judicious management the business prospered and the product of the Conner Typefoundry became well and favorably known all over the United States. Even at this distance of time the recollection of the foundry and those who were active in its career are distinctly remembered by printers of the last decade.

A third son of the first James Conner, named Charles S., born in 1837, was actively engaged in the typefoundry all his life, dying July 12, 1879. He had no interest in the firm, but for twenty-eight years his services were given to the business. Being a sufferer for many years from rheumatism and an affection of the heart, he was deprived of the physical strength necessary to a more active career. Being possessed of industrious habits and great perseverance, his life may be said to have been most useful. He died in New York July 12, 1879.

THE GENERAL UTILITY OF THE COMPOSING-RULE.

"Yes," said the old comp., "a composing-rule is a mighty handy thing in every way. You see," and he inserted a sharp corner of his rule in the rind of an orange, deftly circled the fruit and proceeded to peel off the skin, "I am now using it as a fruit-knife. As a paper-knife and letter-opener it is always at hand. To a bachelor, deprived of all the little conveniences of a home, it is simply invaluable, for I have used it as a corkscrew, as a cigar-clipper, as a can-opener, as an oyster-knife, and to open clams. It is also a surprisingly handy tool for odd jobs, for I have at different times used it as a putty-knife, as a screwdriver, and as a tackdrawer. I can sharpen pencils with it when I lose my pocket-knife, and I can pry open my watchcase with it when I 'want to see the wheels go around.' There are many other ways in which a printer's rule can be used, but I have either forgotten them or not learned them yet. However, I think I have told you enough to show that if a printer were, like Robinson Crusoe, cast away on an uninhabited isle, he would feel himself amply equipped for a struggle with the disadvantages of his situation were he only provided with his composing-rule."—*M., in London Advertiser.*

A FORECAST OF THE COMING INDUSTRIAL ERA.

Zola's latest novel, which is entitled "Labor," has been appearing in an abridged form in *Harper's Weekly*, and has just been published in its complete form by Messrs. Harper & Brothers. In this novel, as the title would suggest, Zola treats of the relations existing between the workman and the capitalist, and he ventures to make certain predictions concerning the future of both. Yet Zola is not a dreamer. He is an uncompromising realist, and for this reason his forecast of the coming industrial era, based on broad facts of observation and free from Utopian fancies, should attract the attention, as it deserves the careful study of industrialists and political economists. The romance of the story is unusually strong and absorbing for Zola, and serves as a buoyant current on which to carry the doctrines which the novel is intended to teach.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

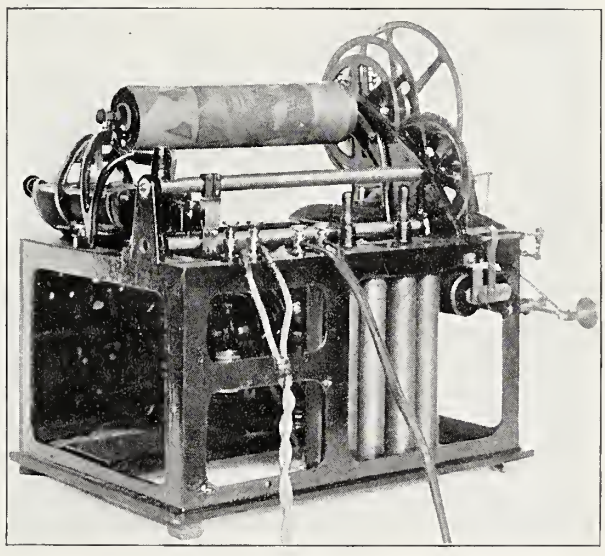
ILLUSTRATION FROM PHOTOGRAPHS.—J. M. Bulloch, in an article on British pen drawings, predicts: "What we shall see a great deal more of is the manipulated photograph; that is to say, either the photograph painted upon by the artist, or at any rate used as the basis of his drawing. One of the best artists of *L'Illustration,* the French illustrated weekly, is not too proud to paste one piece of photograph here and another there and work the medley up in such a manner that it is impossible on seeing the reproduction to detect when the one begins and the other ends.

EXCHANGES.—The May number of the *Photographic Times* proves that Mr. Walter E. Woodbury, its editor in its best days, is in charge once more. As the death of Mr. H. P. Robinson, the master of landscape photography, is announced in this number, many examples of his work are given. The *Times* is a publication that promises not to be subsidized by any of the trusts that are said to be getting control of the photographer's supplies. *Camera Obscura* for February, from Amsterdam, Holland, contains an excellent reproduction of a fan in three colors by Jean Malvaux, printed by Binger Freres, Amsterdam.

AIDS FOR COLORPLATE-MAKERS.— It will be found that color-printing is creeping more and more into the magazines, into catalogues and into circulars. Colorplate-making is not the complex problem it was but a few years ago, when the writer had to study out for himself every step of the process, from making his own screens to selecting the inks for the printer. Both of these are at present readily purchased, standard in quality, while the lens, which we did not suspect as making trouble for us, has now been perfected. This latest boon to the color man is called the apochromatic lens, which is corrected both for chromatic aberration and spherical distortion. A reproduction 18 by 24¾ of a copperplate engraving is shown as an example of the performance of a 16½-inch focus lens of this make. The definition is said to be exceedingly fine, the stop used being f-25.

NEW DEVELOPER FOR ASPHALT PRINTS.— It was in 1826 that Nicephore Niepce used bitumen of Judea, or asphalt, to sensitize metal plates. These plates were exposed under an engraving to the action of light for many hours and then developed with essence of lavender. The light rendered the asphalt insoluble, while that which was protected from the action of light by the opaque lines of the engraving remained soluble and was washed away by the lavender. The metal was then etched and became an intaglio plate for use in a plate press. Since that time the French have very generally used asphalt in relief plate etching by printing on it from a negative. Still it is only recently that M. Alberini has discovered that alcohol is a solvent for asphalt that has been acted on by light. His method is to make a seven per cent solution of asphalt in benzine. Coat a zinc plate with this solution and expose under a positive on glass two to three hours in the sun, or if it is a tracing on linen, it will require five or six hours' exposure in the sun. The exposed print is developed in forty per cent alcohol rubbed on with a tuft of cotton. The developed print will be a positive, ready for etching as usual.

SENDING HALF-TONES BY TELEGRAPH.— Many inventors have attempted to send pictures by telegraph. The newest machine for doing this is the invention of Messrs. H. R. Palmer and T. Mills. Its success is due to the employment of a half-tone on the transmitting cylinder of the machine. Just before President McKinley started on his tour of the States, a portrait of the President was telegraphed from Washington at night to the New York *Tribune* office and printed in that paper the same night. The writer made the half-tone for that feat. It was made with a twenty-two-to-the-inch cross-line screen and etched on a sheet of twenty-four gauge zinc. This half-tone was heated and covered with melted sealing-wax until the etched portions were filled up completely with the wax. Then the surface of the zinc was scraped until the sealing-wax and the half-tone dots presented a smooth surface. This half-tone plate was bent around the cylinder of a machine in Washington, connected by an ordinary telegraph wire with a similar



THE HALF-TONE TELEGRAPH MACHINE

machine in the office of the *Tribune* in New York. The value of the half-tone to the machine is this, that a portrait or other picture can be reproduced with photographic exactness. In transmitting, the cylinder containing the half-tone revolves and a needle passing in a fine spiral line over the plate makes and breaks the electric circuit as it passes over the zinc half-



PRESIDENT HARPER.

Portrait of the head of the University of Chicago, as received by wire on the picture telegraph machine.

tone dot, which is a conductor, or the sealing-wax, which is a non-conductor. The receiving instrument is exactly similar to the sending one, only that a sheet of paper is drawn over the cylinder and a fountain pen takes the place of the stylus. When these machines come into general use on the great newspapers it will mean more work for the half-tone maker.

Half-tone Should Be a Reproduction Only.— Chapman Jones gives this deserved comment on the processworker in the *Camera Obscura:* "The reproduction of line drawings leaves little scope for the ingenuity of the processblock-maker. The lines are definite and should be equally definite in the reproduction. The standard of perfection is easy to understand. But when we come to half-tone subjects the case is widely different. The blockmaker here has very much scope for the exercise of his skill in giving his idea of what the subject ought to look like, and in many cases uses it to the full. He does not try to reproduce the photograph or the drawing, but to give his interpretation of it; he thinks he can improve it and tries to do so. Very often this improvement (?) consists in making the reproduction harder or more brilliant than the original, that is, giving it more contrast. Knowing this, the photographer or the artist makes his original weaker than he prefers, so that the blockmaker may have his way and yet give something not far from what is desired. And so there is a constant struggle between the blockmaker and the artist, ending often in dissatisfaction to both. The blockmaker ought to understand that his skill is shown in giving a block that will give as exact a reproduction as the means is capable of, and that any variation whatever, even though he considers it an improvement, shows a want of skill, unless the variation is distinctly asked for by those who order the reproduction. The virtue of a copy lies in its faithfulness, and the skill of the copyist is shown in his copying and not in his variations from the original."

Half-tones in the Newspapers.— On the occasion of introducing half-tone illustrations into its pages, the Salt Lake *Herald* said recently: "Newspaper illustrations represent evolution, progress, enterprise. They have already created a new field of education. They have extended the use of the daily press as it never could have been extended otherwise. There is a constant struggle between the magazine and the newspaper — the educators of the old and of the new schools. The monthly, the weekly, or the daily which tenaciously clings to the methods and prices of twenty years ago is doomed. It can not survive the art of the camera. People want pictures and illustrated articles, and when they get good pictures and find them cheap, they would rather have them than the ordinary reading matter. They are right about it. Life is short, and it is often possible to get a better idea of the subject treated by looking at pictures while reading an article than by asking a hundred questions of those who have visited the scenes. Then the absolute fidelity of the camera and the half-tone print is a corroboration of an article none may dispute. Newspaper pictures are already a great power, and they are destined to play a more important part in the education of the reading public."

Be Either Printer or Engraver.— H. L. F. Cleveland, Miles, Ohio, states: "I am a young man and, like many others, would like to learn photoengraving. I am a printer, making good wages, but believe with a knowledge of the aforesaid art would be better off. I have for the past five years been an interested reader of your department in The Inland Printer, and I believe almost all that can be said has been told by you. So I believe I fully understand the theory of the process. I am going to try the zinc half-tone process first. It would be preposterous for me to say, 'Please send by mail the full process of making half-tones.' I have learned better than that from reading your answers to other 'would-bes.' Now the favor I would ask you is: Could you get me a stripped negative that would save me the expense of buying a screen?" *Answer.*— If you are a printer making good wages, stick to it. There will always be a demand for expert printers and expert engravers. You can not be both. Learn thoroughly either one trade or the other. It requires much knowledge and experience to be a successful photoengraver and it is an expensive trade to learn. I would not recommend a stripped negative half-tone screen; better get a small ruled glass screen for experimenting with Such a screen is not expensive.

Engraving and Printing Pan-American Stamps.— E. G. Paul, Buffalo, asks if the Pan-American stamps are printed from stone lithographically, as he finds it announced that they are to be printed in colors. *Answer.*—This is written before the Pan-American stamps are issued and will be read after they are in use. But without any special information, it is safe to say they will be printed from steel plates on a plate press, as all postage stamps are printed. Printing them lithographically would make counterfeiting easy. The security from counterfeiting lies in the expensive plant and expert workmen required to get out a single stamp. The various parts of a stamp are engraved by different workmen, each skilled in his special line. When the work of the different engravers is assembled in one steel plate, the size of a stamp, this steel plate is case-hardened and a die is made from it by pressing soft steel into the case-hardened original engraving. The soft steel die is hardened and stamped with the aid of a transfer press four hundred times into a soft steel plate. This soft steel plate is hardened and becomes the printing-plate from which four hundred stamps are printed at one impression, in exactly the same way as a visiting card is printed. The Pan-American stamps, being in two colors, will require two printings on a plate press.



UNCLE SAM.—"William, this new rig you got for me kinder jars in places."
WILLIAM, THE VALET.—"Hit's the very latest thing hout, sir; and considered the swell harticle in Lunnon.'

A SPECIMEN OF CHALK-PLATE WORK.

Made on "Crown" plates of the
HOKE ENGRAVING PLATE COMPANY,
St. Louis,
By Leonard Small, Boston



GROVER LANDS A BIG CATCH.



WANTED: A COALING STATION.

Cuba: "Move on! You can't set that down here!"



CHICAGO WELCOMES PRINCE KROPOTKIN.

Chicago: "Welcome, Prince; but leave those bombs outside!"



A NEW TRIPLE ALLIANCE.



GRAU'S OPERA COME TO TOWN.



NO MORE AMERICAN BEEF FOR TOMMY ATKINS.



J. BULL TRIES TO RAISE A LOAN ON HIS PET LION.



YOU CAN'T KEEP A GOOD MAN DOWN.



TURKEY'S RULER.

How'd you like to be *his* doctor

CARTOONS BY CLYDE J. NEWMAN, CHICAGO.

(Courtesy Chicago *Record-Herald.*)

A PROMISING CHICAGO CARTOONIST.

CONSIDERABLE attention has been attracted to the work of Clyde J. Newman, of the Chicago *Record-Herald,* whose cartoons have appeared daily upon the front page of that paper for some time past. While his draftsmanship is of a high order, this talent is only secondary to his keen insight into the motives which govern men in political or social life, and his unique manner in delineating human frailties and making even the passions of men ridiculous. Thus his pen-drawings are more powerful than the word pictures of the writer could be, for they reach the humblest understanding and make their impression upon the minds of the wisest. It is in the talents of the cartoonists in modern journalism, among whom Mr. Newman has already won his spurs, that the greatest power of the press lies.



CLYDE J. NEWMAN.

Mr. Newman was born at Racine, Wisconsin, May 13, 1873. His parents moved to South Dakota when he was about nine years of age, taking the lad with them. After an absence of nine years the family returned to Racine and young Newman obtained employment in the machine shop of J. I. Case Company of that city. He had shown some aptitude for drawing, but had never had any particular training, Before the callous hands had become softened, in 1896, he began work on the Chicago *Journal,* under Charles M. Peck, then, as now, the managing editor. In January, 1899, he accepted a position on the Chicago *Record,* continuing until its consolidation with the *Times-Herald,* where he now is. When with the *Record,* Mr. Newman undertook the making of cartoons during the absence of John T. McCutcheon in the Philippines, filling the position satisfactorily. He has rare talent, but is one of those modest young men who does not desire to be "puffed." He says he considers it a genuine misfortune to be overestimated. Simple, strong, and with meaning in every line, his cartoons are watched for each day with much interest. His work speaks for itself and no lengthy article concerning it is necessary. INLAND PRINTER readers will be glad to have this opportunity of seeing a few miniature reproductions of some of his regular newspaper work, and a portrait of the young cartoonist.



THE MAKING OF AN OFFICER.
Drawn by C. J. Newman, Chicago.



A HOT FINISH.
Drawn by C. J. Newman, Chicago.

Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Ave., Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

FRATERNAL RELATIONS.—The following letters show a gratifying relationship between editor and assistant editors of THE INLAND PRINTER: "My dear Mr. Rice,— Since Mr. William J. Kelly has returned from Russia, it has been deemed best to give him the control of the department on pressroom notes and queries. I want to thank you very cordially for the interest you have taken in conducting this department during Mr. Kelly's absence and to assure you that it is from no lack of ability on your part that we make the change, but simply



AN ALMOND-EYED JOKER.
Death sentence on three deceased princes.
Drawn by C. J. Newman, Chicago.

for the reason that we like to keep our old contributors with us whenever possible. I shall always be glad to hear from you on matters pertaining to the pressroom, with particular reference to Gordon presswork. Yours very cordially, A. H. McQuilkin, Editor INLAND PRINTER." *Answer.*—"My dear Mr. McQuilkin,—Your kind letter of the 12th at hand. I thank you for your kind commendation of my feeble attempts to sustain the department of presswork. I shall be glad to welcome Mr. Kelly back again, and think that all the readers will be pleased to hear from him. Yours truly, Arthur B. Rice." *Answer to the foregoing.*— Mr. McQuilkin's opinion is heartily endorsed regarding the able manner in which the pressroom department has been attended to during my absence in Russia, and my personal thanks are hereby most kindly tendered to Mr. Rice for the courtesy shown me on my return and for his

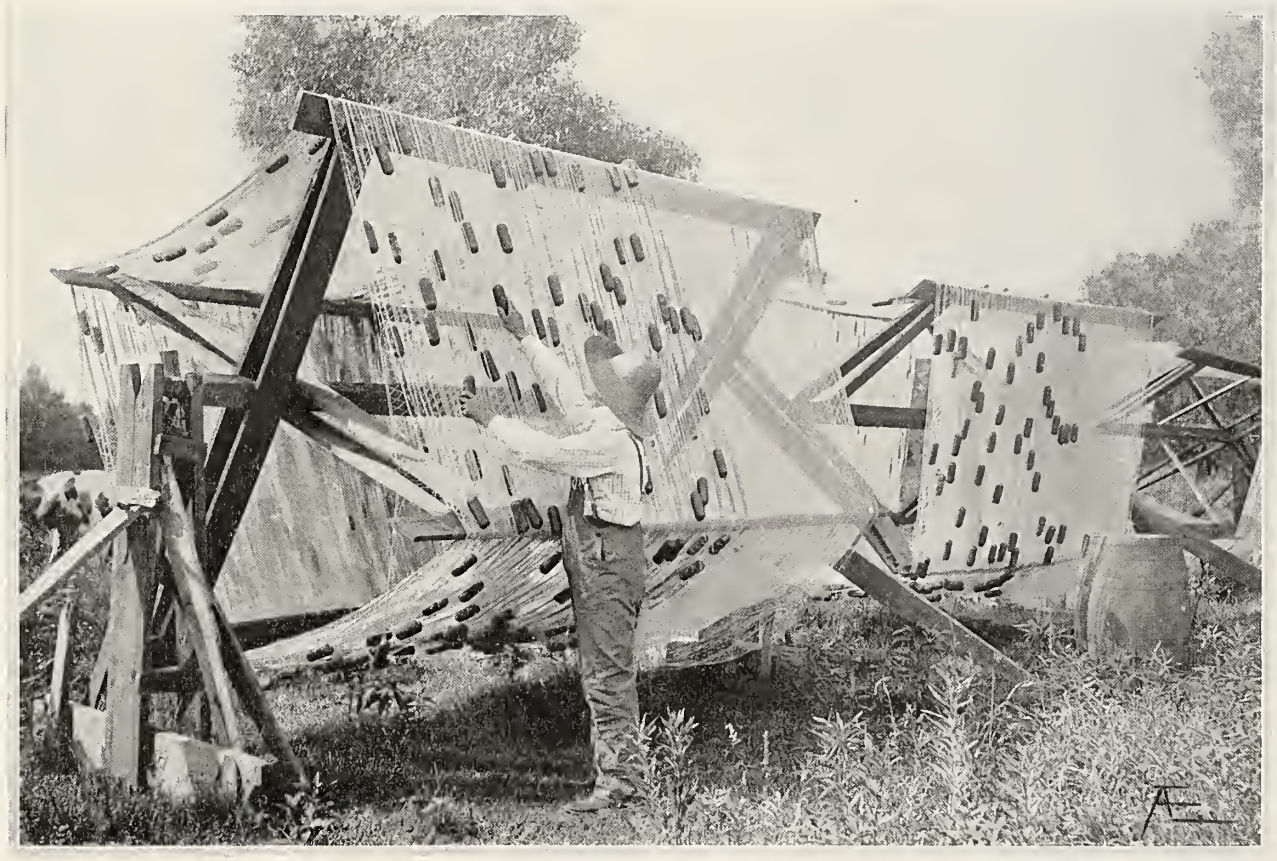


Photo by Andrew Emerine, Jr., Fostoria, Ohio.

DRYING GILL NETS.

very interesting efforts to meet the growing demands of those seeking information through this source during my absence.

WILLIAM J. KELLY.

DOES CHANGE OF SPEED WEAR TYPE.— G. J. H., of Fort Atkinson, Wisconsin, asks: "What causes type to wear most on the end of a full form? Would the change of speed, without resetting the plungers, have anything to do with it? Speed varies from fifteen to eighteen hundred impressions an hour." *Answer.*— Change of speed, from slow to fast, will wear down the face of forms on the end as well as in the openings, more particularly if the cylinder and bed are not traveling in unison. Where forms are made ready with taut tympans and true impression, change of speed affects the wear but slightly.

TROUBLE WITH A HALF-TONE CUT.— D. M. S., of Troy, Ohio, has sent a sample print of a half-tone cut which, while fairly well made-ready, is not satisfactory printing. He writes: "Please find a print of a half-tone. I wish you would please state to me the fault most evident in working it. The cut looks very dirty, but that is no excuse for it working as if greasy. I had the press washed four different times, and used three different colors of inks, namely, blue, photo-brown and black, but they all worked about alike. The job was printed on a C. & P. Gordon press. It is the first time I have had such an experience. The rollers were in good condition and all overlays cut and applied as in former instances. Does the fault lie with the presswork or the cut?" *Answer.*—The cut is a good one in all respects, the overlays fairly well made, but the rollers have not been in proper order, or, if in order, have pressed so hard upon the cut while inking it as to fill it up with dark spots and otherwise over-ink the entire surface. The surplus ink has produced the "crawled" appearance evident on the print; this you designate "greasy." Apparently your rollers have been too fresh, or else "soggy" by reason of dampness. At once procure a set of roller supports and lock these up in the right and left ends of your chase hereafter when printing small half-tone cuts, as these will prevent the rollers from striking the form too violently when running the press and give you better inking quality. These can be purchased at any printers' supply house. By their use the face of the form is smoothly covered.

REDUCING COMPOUND.— C. K., of Cleveland, Ohio, writes thus: "Will you please tell me, through the columns of your journal, if the reducing compound which resembles vaseline, sold so extensively by inkmakers, is not as good an agent for reducing, or better, than ordinary reducing varnish?" *Answer.* It is a splendid article to have on hand for reducing the tackiness of strong inks, and is, in a measure, safer than reducing varnish, much of it so-called. In many cases the compound would not be the best to use, especially where tints, etc., are employed in a job of printing.

MULTI-COLOR PRESSES.—A pressman, of Chicago, Illinois, writes as follows: "Is there a press made or in operation that will print three-color half-tones, or other colorwork, in one

operation; if so, where? Would such a press be profitable? Can the three or more colors be run on top of each other without thoroughly drying?" *Answer.*—Such presses are made and are now running in different cities, some of which are employed in printing supplements for newspapers and monthlies. The presses have proved profitable or they would not be in use. When suitable ink is used, it is not absolutely necessary that the colors be thoroughly dry before printing over them. First-class half-tone color printing has not been done on any of such presses up to now.

Hard to Please.—J. M., of Elmira, New York, writes the following: "I am a regular reader of The Inland Printer and would like to have you furnish me some information. I would like to know what kind of packing or tympan is used on Inland Printer make-ready, from the bare cylinder to the top sheets. What quality and in what order? I have Kelly's 'Presswork,' and have tried all of his tympans, but am not quite satisfied. If you will publish this it will satisfy my desire for the best form." *Answer.*—J. M. should carefully reread "Presswork." The Inland Printer, as well as other first-class publications, use the forms or make-up of tympans as laid down in that book. Perhaps some of our friends will suggest a satisfactory make-up of tympan for this inquirer.

Recipe for Roller Composition Wanted.—W. B. McL., of Beverley, Massachusetts, writes for a formula for roller composition. The following may be used as the proportion for composition for medium temperature: Seven pounds of glue, one gallon of New Orleans molasses (sugarhouse), one pint of good glycerin and two ounces of venice turpentine. The glue should be quite clear and also snappy when bending. Steep the glue in clear, cold water until half soaked through; drain off water for about one hour and put glue into composition kettle to melt thoroughly. When melted and well skimmed of dregs on top, add the molasses slowly and allow both to simmer slowly. After becoming incorporated by brisk stirring and increased heat, then add the other two ingredients, stirring the mass in similar way, taking care that it does not burn. Bring all to near boiling, skim off sediments on top, then take off fire or steam and allow the composition to cool for about ten minutes, when it is ready to pour into molds. A slight change in the proportions here given is necessary for hot or cold weather — winter weather requiring more molasses and glycerin, hot weather less.

Registering on Deckle-edged Paper.—A. S., of Newark, New Jersey, evidently needs considerable information on this subject. We therefore regret to be obliged to be quite brief at this time. Some time ago The Inland Printer contained an instructive article, by the present writer, covering the entire ground of this question. Our correspondent writes: "Will you please let me know if the ragged-edged paper is manufactured before it is printed, or if it is printed before manufacture. I have had many jobs on this paper, but they are printed in three or four colors. I have many samples printed on this paper, from typefounders, and they look all right, but mine do not seem to. If they are printed after they are manufactured, please state what kind of guides are used." *Answer.*— Most of the deckle-edged papers are manufactured before being printed upon, while a considerable quantity of what is known as antique paper is made with trimmed edges and then deckled after being printed. To register deckle-edged papers on press, guides about three inches long should be used, and the same points of feed be maintained when printing and registering the second, third or more printings. In this way the same edges of the stock are fed up to the guides successively.

Locking Up Jobs for Job Press.—T. E. W., of Columbia, Pennsylvania, writes: "Enclosed please find a few faulty specimens. You will notice the uneven impression of the rule borders, also at corners. When locking up, the type, or the job rather, raises in the chase, and naturally the weak parts sink when an impression is taken, making it indistinct, as shown. How can I lock up a job without the type raising? I have purchased Mr. Kelly's 'Presswork,' as suggested, but fail to find anything on that particular subject. Also please tell me how to work ink well on an ugly, damp day." *Answer.*— Use metal furniture about your rule and type forms to keep them down solid in the chase. *Underlay all low rules;* you evidently have overlooked this necessity on the samples sent us. Mr. Kelly's book does not make low rules type-high, but it tells you to *underlay all low parts.* It lays great stress on this prerequisite to good presswork. Take time to peruse that book again. A narrow strip of thin paper, placed *under* the low brass rules, would have much improved your otherwise fairly good presswork. Rub powdered alum over the entire face of your rollers when weather is too damp to allow them to distribute ink or cover the form smoothly. Dust off surplus quantity of alum before using the rollers in the press.

About Cut-out Underlays.— O. L., of Chicago, Illinois, has sent us a fairly good cut-out underlay, size 5½ by 7 inches, regarding which he writes: "I have found a good many blocks which I received to print underlaid, similar to the one enclosed; that is, it was pasted on the back of the block (not between the plate and block). How can the light parts which are cut away, and the dark parts, which are left or patched up (like on underlay) show any effect through the wood? I have received such half-tones made ready in this way from the engravers." *Answer.*—The underlay sent should be found quite effective in producing the result intended. Underlaying, when well done, is almost as artistic as overlaying, because it brings, relatively, to the inking rollers and the tympan the lights and strongly dark parts of the engraving when the press is printing. Skilful underlaying is the key to good presswork. It has been in vogue for many years, and was largely employed when wood-cut engraving and printing was general. It need not surprise you when we state that even a thin folio paper underlay, placed on the bottom of a quarter-inch electrotype plate, will be quite apparent on the printed sheet after being placed there. Where proper hard packing is used, the bed of a press and the tympan on its cylinder have a known sensitiveness that is simply wonderful in precision and power.

About Matching on Overlays on Cylinder Presses.— G. W. R. G., of Suffolk, England, has sent us sample pages of cuts printed with type, which show a simple method employed by him in matching on overlays. The pages sent are taken from a sheet showing the pitch of the cylinder and the tail of the cylinder. Here read his description of his method: "I have been very much interested with the queries on matching overlays in the November Inland Printer, and I would like to show you and tell you how I do mine. I do not think that it is wise to have all the muslin and hard packing board punched with a lot of small holes, as it must become if every cut has to be pricked to put on the overlay. I have enclosed you two cuts that I have pricked from the outside — one at the pitch of the cylinder and the other at the leave off of it. I then took off six sheets of packing and run the press several times with waste to get the correct speed; then I pulled on it and put small pieces of thin card (about three-ply stock) *below* the corners of cuts, *to bring them into view for putting on the overlays.* You will see that the holes (cut slits) correspond with each other, although there are six sheets between the top and the one on which the overlays are mounted. Of course, I shrink the sheet on the cylinder and make the slits to insert the piece of card the same as the sheets to avoid any chance of false impression." *Answer.*—This method is in vogue in many pressrooms and is certainly sure and speedy.

Printing and Embossing from Type and Die.—J. W. F., of Fergus Falls, Minnesota, has sent us a couple of samples of this kind of work, and also a sample of steelplate embossing. He says: "The corner card on letter-head is one of my attempts at embossing. I hope you can help me overcome a

difficulty. Notice the white on the right of the letters; also the white on the left of the letters on the several lines. If this was due to imperfect feeding, the imperfect registration would appear on one side of the letters only. The job was fed on a Gordon press with great care. The female die was made by a well-known Minneapolis concern. Is it possible that the die was defective? Might some atmospheric change affect the paper after the printing was done, making it impossible to secure a correct registration in the process of embossing? Please tell me something about the process of doing work like sample." *Answer.*—The die is imperfect because it is over two type points too small lengthwise. The error has occurred in the method employed in making the transfer of the printed lines on the metal plate used for the die. This is a frequent cause of complaint by printers who use dies for embossing up lines of type, or, indeed, in executing designs in colors. Specialists in embossing dies should always be selected for this kind of work. The No. 2 sample was done on a steelplate printing-press from a metal die, in which the letters are engraved. The ink is daubed into the sunken letters and the smooth face of the die rubbed off clean before taking the impression. A force is made for the die, which fits accurately and assists the female die in setting the ink on the stock, thereby producing printing and embossing at one impression. The process is slow, but effective.

Reducing with Magnesia.— H. B. H., of Boston, Massachusetts, writes: "Will you kindly inform me about the advantage of using magnesia in inks for colorwork of four or five colors. I find when I have reduced inks with varnish in colors which print over each other that the effect on the subject is a blind mass when completed — seems to be no detail — which I judge must be from the effects of gloss, consequent from the use of varnish. Reducing ink with kerosene or any greasy matter to prevent peeling allows the color to rub off when dry. I have no experience with magnesia, but I have seen jobs of work in which it was used in the inks; the effect was a bright and clear appearance, like so much art chinaware in comparison with inferior earthenware. I use magnesia instead of white ink to make tints, therefore it will lower the color, which was directly intended by the artist. This means that I must experiment to strike the right color. It is out of the question to get specially prepared inks, as the employer expects the pressman to do all this. (1) Should magnesia be used in all colors throughout the job, or confined to the final printings only? (2) What quantity of magnesia should be used to produce that effect which is absent when varnish is used? (3) Advise me how to escape this blind glossiness." *Answer.*— Glossing is produced by lapping colors over one another which have over-strong varnishes in their make-up. If a low-boiled varnish — thin varnish — is employed to *slightly* reduce the body strength of inks, the danger of glossing becomes infinitesimal. Another cause of glossing comes from printing over colors that are not *thoroughly* dry. This will produce "blind glossiness" about as readily as anything we know of, except gloss varnish. Then again, glossiness and creeping of color are sure to follow where over-much ink has been used in the first printings. Carry as little ink as is necessary to produce *the actual color on solids* — this rule should be set down as a standard one if you would be successful in color-printing. Magnesia does well enough for reducing some colored inks, preferably those of a warm nature, such as yellows, reds, etc. Magnesia being of a transparent order of mixture, rarely disfigures the richness of such colors, but it should be used with considerable intelligence and sparingly on somber colors, because it is apt to lay on the surface of printed work and to rub off more or less "dusty" when employed in inks that have been used in printing on high-surfaced stock. If magnesia is mixed in medium strong printers' varnish and then incorporated in color, it will be found a fair ink reducer, and be reasonably safe in obviating glossing, provided the rule here laid down for carrying color is observed to the letter. More colored work is spoiled by over-inking than by most other causes.

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Proofreading.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is prefcrable, with concise rules and alphabetical lists. Cloth, $1.25.

Underscoring, Etc.— E. G. B., Brooklyn, New York, writes: "Is there any kind of underscoring in general use except that for italics, capitals, and small capitals? I know of none, but it is often needed. How would it do to use a wave-line? Do you consider 'somebody's else' or 'somebody else's' the correct form? Good usage seems to be divided, although the first might be considered the more logical, 'some other



Photo by Alley, Tarboro, N. C.

TOM.

body's' evidently being the meaning." *Answer.*—A wave-line has been used to indicate heavy-faced type, or anything other than italic, though nothing of the kind can be said to be in general use. Any sort of mark will serve the purpose, if its user accompanies it with an explanatory direction. "Somebody else's' is the correct form, and also much more logical. "Else" is defined as synonymous with "other." Thus, in speaking of "somebody's else umbrella," we would be practically saying "somebody's other umbrella." There is no possibility of such implication in the other form. The only correct

way to preserve the possessive sign with the noun is to express the idea in other words, as "some other body's (or person's), umbrella."

Spelling.—The editor of this department has received copies of two papers read before the Chicago Society of Proofreaders. One is entitled "A Paper on English Spelling," by George D. Broomell; the other is "The Digrafs Ei and Ie," by Samuel Willard. As the editor can find in the first only Misspelling, and as he never knew of a Digraf (he does know a digraph), perhaps it will be as well for him to say nothing more about them.

Chinese Names.—O. K. S., San Francisco, offers this suggestion: "In The Inland Printer some time ago an article was reprinted from *Leslie's Weekly*, on the Mystery of Chinese Names. I have often wondered how an ordinary reader would pronounce words given in such articles, and how much more interesting and instructive they would be if they were marked so that the reader could pronounce them as spoken in the mother tongue. Take the words pie and pai, si and li, tung, kiang, etc., hardly two readers will pronounce them alike; is pie pronounced pī or pē and pai, păĭ or pī or păĭ? Are the words si and li pronounced sī and lī or sĭ and lĭ? Is tung, tūng or tŭng? Is kiang, kīăng or kĭăng? It seems to me that the marking of words of doubtful pronunciation should be as much the duty of writers and proofreaders as it is to see that the construction, punctuation, and spelling are correct. At least, the reader's understanding would be broadened and his interest prove deeper should diacritical markings come into more general use." *Answer.*—As to Chinese names, or words of any kind, the pronouncing would have to be done by the writer, and could not possibly be expected from proofreaders. Even the writer would have to know how before he could do it, and undoubtedly the words are often written by persons who do not know how to pronounce them. Few things may be called absolutely impossible, but the suggestion seems to be one of the few.

A Manual of Style.—Still another style-book, published by the Stone Printing and Manufacturing Company, Roanoke, Virginia, has been received. Evidently it is intended for sale, and so its maker and publishers must have thought its rules fitted for general adoption. The rules are mainly good for use by persons who hold opinions as to spelling, etc., similar to those of the compilation, but some of them are badly expressed, and many important questions are left unanswered. We have never seen a style-book to which this criticism would not truthfully apply. We can not imagine one good for general use, unless one might be made with sets of opposing rules, for choice by those who are to use it. Here is one rule: "When a person has been mentioned by name and title and is afterwards referred to by title only, it should be capitalized." The only antecedent for *it* in this sentence is *person*. Of course the one intended is *title*, but the construction is not right for that. Another rule is: "The addition of 's' to form the plural of a word — horses, fences, for example — does not add another syllable, and the word should not be divided on the portion so formed." *Horse* is one syllable and *horses* is two syllables, so a syllable is added. The "portion so formed" is only the letter *s*, and no one would dream of dividing so that the single letter should begin a line. What is meant is that the plurals should not be divided to turn over the last syllable, and this is a good rule; but it is expressed with absurdity. Rules, to be worthy of general acceptance, should be worthily expressed.

A Welcome Criticism.— S. K., Moline, Illinois, sends the following: "I am an old printer of independent ways of doing, and a chronic kicker against irksome restrictions, traditional or otherwise. So, when I read in your 'A Study of Proofreading,' in the April Printer that 'No page of a book should end with the first line of a paragraph. This is a traditionally inflexible rule,' I got right hot. It seemed like a personal reproof, undeserved. I have been a printer many, many years, and a persistent violator of that rule — in fact, never hard of it but once, and that time from a half-baked printer who, I thought, had got mixed up with the other rule — never begin a page with the last line of a paragraph. This prime rule gives trouble enough without adding unnecessary ones. If I were asked to supply a second rule, it would be the exact opposite of yours, namely, 'Never end a page with the end of a paragraph. Add a line if possible in order to preserve the continuity of the work.' However, I never followed this in practice, and attach little importance to it. To return to your rule. I never heard of it. I have examined such books as are at hand and may be considered standard, typographically, and numerous violations occur in all of them. One of these, 'Picturesque America,' published by the Appletons, cost me over $40 for two volumes, and in its day was among the very finest works printed. Another, 'Bryant's History,' from the press of H. O. Houghton & Co., Cambridge; another, 'Grant's Memoirs,' first edition, press of J. J. Little & Co.; a fine edition of Irving's 'The Alhambra,' David McKay, publisher, Philadelphia; Agassiz's 'Geological Sketches,' University Press. Evidently no proof-



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

JUST AT SUNSET.

reader on any of these works, produced by the leading book-printers of the country, ever heard of your 'traditionally inflexible' rule, and I am a little curious to know where you found it. Your rules and suggestions as a whole are admirable, and are undoubtedly helpful to hundreds of conscientious printers who, knowing their lack of early education, are anxious to avail themselves of such help. You ask for suggestions. I like to see paragraph indentions made wide or narrow, in proportion to the width of measure. This is generally done, but not always. A single 'em' indention, 8 or 10 point, in 20-ems or more looks very bad. Another practice I have usually followed might well be adopted as a rule: Make indentions uniform on the same work, regardless of the size of the type. If the indention is 12 points in the text, let it be 12 points in quotations, etc., set in smaller type. I think this adds to the symmetry of the printed page." *Answer.*—The "kick" is reasonable. I do not know how I could have done it, but somehow I wrote "No page should end," etc., when the rule meant and thought of was "No page should *begin* with the *last* line of a paragraph." The suggestions are excellent.

AN OWL IN A PINE KNOT.

A peculiar freak of nature and a coincidence almost as remarkable was recently described by the New York *Sunday Press*. The firm of Albert Nathan & Co., manufacturers and dealers in printing-inks and bronze powders, 148 Worth street, New York, use a picture of an owl as a trade-mark on each package of their goods. When one of their packing cases was emptied not long ago there appeared at the bottom of the pine box a well-defined image of an owl's head in the wood. By the courtesy of the above-mentioned firm we are enabled to give our readers a view of this freak.



AN OWL IN A PINE KNOT.

Postal Information for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

THE SENDING OF SAMPLE COPIES.—The R. Publishing Company asks: "The law says that I can not send sample copies of my paper 'continuously' to one address. What does it mean by 'continuously'? How many consecutive copies may I send?" *Answer.*—For the present it is held that not to exceed three consecutive or alternate numbers may be mailed to the same address without its being regarded as "continuous."

THE TRANSFER OF SUBSCRIPTIONS.—W. R. G. asks: "If the publisher of a paper which has ceased publication pays me to fulfill his contract with his subscribers by sending them my paper, which is of a kindred nature, have I not the right to count such subscriptions as legitimate subscriptions to my publication?" *Answer.*—The Department has recently ruled as follows on this point: "An entirely new publication seeking entry to the second-class postage rates can not claim, in whole or in part, as the 'legitimate list of subscribers' required by law as a prerequisite to entry, the list of subscribers to another publication, unless the new publication be the legitimate successor to the other and follows in the regular period of issue; that is, it must be virtually the regular issue, under some change of physical features, of a publication which is discontinued. But, of course, there can be no objection to a new publication using such list of names for the purpose of sending sample copies to induce subscriptions. If the transfer of a list of subscribers to a discontinued publication be to a publication of established second-class status, and if a consideration passes from the former to the latter for its agreement to fill out the contract or obligation of the former to its subscribers, the Department will allow the claim that such are 'legitimate' subscribers to the latter. But if there be no consideration, or if the consideration passes not to the established publication but to the discontinued publication, for the list of names, then, in that case, the Department will disallow a claim that such are 'subscribers' to the established publication."

REFORM IN SECOND-CLASS MAILING PRIVILEGES.—The circular letter of Third Assistant Postmaster-General E. C. Madden, mailed to some four hundred publishers in April last, contemplates such radical changes in the existing order of things that many publishers seem somewhat exercised over it, fearing their rights under the present postal laws are about to be taken from them. It is probable that no steps will be taken by the department without careful consideration or without first securing expressions from a majority of those interested.

While the opinion of but a few publishers has as yet been asked, others will undoubtedly be requested later to give their views. That readers of THE INLAND PRINTER who were not among the "fortunate four hundred" may know the contents of the circular, it is reproduced below:

Publisher: April 15, 1901.

SIR,—I beg to ask your most earnest consideration of the subject of this circular letter.

For years past the Postoffice Department has been praying for legislation which would relieve it from the burden it carries in the abuses of the privilege of second-class mail matter. A proposed remedial act of Congress has been three times defeated, and the publishers of the publications not intended to be included in that class continue to profit at the Department's expense. The loss of revenue is enormous, being estimated conservatively to be between $15,000,000 and $25,000,000 a year.

It is well known that the Postoffice Department has for some time been endeavoring to its utmost, under existing law, to reduce the annual loss from this cause, by carefully guarding entry to the second class of mail matter, and also by expelling from that class those publications within its reach which have grown to be abuses since entry. But existing regulations, however faithfully administered, are inadequate to accomplish material reform and fully protect the public treasury against these improper drafts. The most prolific means by which the law is circumvented remains undisturbed by regulation. This condition should and can be met by an adequate rule, such as is within the power of the Postmaster-General to make; and the purpose of this letter is to propose such and ask your judgment as to its effect.

Of the many means by which publications not properly entitled to this favored postage rate spring into existence and thrive, no other is so fruitful and so insidious as the permission — not of law or rule, but of uninterrupted practice — that subscriptions may be obtained by offers of premiums of merchandise, chances to draw prizes in guessing contests, and countless ingenious schemes of kindred character and effect. Circulations running into the thousands, and into the millions, have been built up by this premium process, for publications which upon actual merit could command no public patronage whatever. Such "subscriptions," except in an occasional instance where some actually meritorious publication employs the plan, represent in no literal sense a public interest in the literature, or in the news, to which it is claimed such publications are devoted. The source of profit and of life is in the advertising patronage, induced by large circulation. That advertising patronage, in the proper adjustment of things, belongs to bona fide newspapers and periodicals, which are supported by the public upon real merit, and for which this favored rate of postage was created, in a broad public purpose to foster genuine literary and news journalism, because of the great compensational benefit in the educational advantages thereof to the whole people, thus justifying a postage rate the maintenance of which is a draft upon the public treasury.

A few examples of the premium business are cited by way of illustration: One publication boasts of a quarter of a million circulation, and the advertised subscription price is $1 a year. Every subscriber has received, as a premium, a tea set, the market value of which is $2. A quarter of a million tea sets for a quarter of a million names is the transaction in this case. Then there are schemes to give a book, a knife, a watch, a telescope, an insurance policy, or, perhaps, a canary bird, for, or in some combination for, a subscription. Another kind is the chance in a guessing contest, or puzzle scheme, appealing to cupidity in an awarding of large cash prizes. These illustrations might be multiplied without number. Subscriptions so obtained can not be regarded as such in the sense the law contemplates, or in the ordinary significance of that term. Surely no person will question that it is the tea set, the watch, the chance to win a prize, etc., not the merit of the publication as a news or literary journal, which win in the vast majority of instances the alleged subscriptions.

A "legitimate list of subscribers" is the great essential of the law. Until this exists no publication can be admitted to the second class; if it ceases to exist, after admission, the continuance of that classification is unwarranted. Subscriptions like those defined being under existing practices, allowed as "legitimate," this subsidiary postage rate is obtained for many newspapers and periodicals which have no just claim to that privilege. The expense of handling in the mails is several times the postage rate; the Government loss is enormous, and the disadvantage to meritorious publications is palpable.

It is true that the premium plan of securing subscriptions is often employed by publishers whose publications can not be classed as abuses, but it is usually explained as compelled by sharp competition. No doubt some will protest that to take away the premium privilege would severely interfere with their business practices; but will not the great body of legitimate journalism throughout the country, for which this special postage rate was created, be better off if the premium schemes be curtailed by a rule which will class every subscription so obtained as *not legitimate?* All would then be on the same plane and would be bound to obtain public patronage solely upon merit. This postage rate would then be obtainable and maintainable only when the public, irrespective of glittering extraneous inducement, attests the merit through a proper and actual "legitimate list of subscribers." While such a rule would prevent a publisher from sending at the pound rate of postage copies of his publication to subscribers so obtained, it would not, of course, interfere in the case of a publication not seeking or not enjoying the second-class rates.

No doubt it will be argued by some that it would be better to fix a limit to premium offers, as a measure of correction of the abuses that grow from the practice; but this is impossible; either all premiums must be eliminated, or the subject should remain untouched.

A copy of this letter is sent to about four hundred publishers of newspapers and periodicals to ask the following question:

In the judgment of those addressed, will a departmental rule be regarded as injurious to legitimate newspapers and periodicals, which will stop absolutely all premium inducements, direct or indirect, and of whatever character, for subscriptions? In other words, after a publisher has fixed a price on his publication, any bonus or premium given to the subscriber, or any combination with another thing except a second-class publication, shall vitiate that subscription in its relation to the second-class rates of postage.

It is believed that such a rule as that proposed will be of great direct benefit to legitimate journalism, and that in a very large measure it will check this draft upon the public treasury for private advantage, with no compensating public benefit, through the elimination of an immense number of publications which are wholly sustained in their second-class status by patronage induced by some extraneous thing, in conflict with the spirit of the law. Such a consummation has much of promise in the direction of better postal facilities and cheaper rates for other classes of mail matter.

I would thank you to give this subject attention, as immediate as your convenience will permit, and favor me with a reply, giving your judgment. Such a reform can scarcely be carried on successfully without the aid and moral support of the standard newspapers and periodicals of the country; and I am anxious to ascertain how this proposition is received by each of those whom I have addressed. The Department does not wish to enact any rule which will injuriously affect the bona fide newspapers and periodicals. For these the intent is to afford the best facilities.

It should be understood that if such a rule be adopted it will not interfere with the clubbing together of several second-class publications for sale at a clubbing rate, and that all subscriptions already taken under premium schemes shall be allowed to run to expiration. A date in advance will be fixed for the taking effect of the rule, so as to allow reasonable time for the adjustment of business methods.

On the back of this sheet I have caused to be printed paragraph 4 of section 277, Postal Laws and Regulations, which contains the law's requirement of a "legitimate list of subscribers"; and an extract from a circular of this office, under date of June 29, 1900, the latter showing the most liberal interpretation of what may be included in such a list.

An envelope which requires no postage is inclosed for reply. Your opinion is awaited. Very respectfully,

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

EXTRACT FROM LAW.

"Section 277. Statutory Characteristics:

"Fourth — It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and having a legitimate list of subscribers: *Provided, however,* That nothing herein contained shall be so construed as to admit to the second-class rate regular publications, designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." (Act of March 3, 1879, Sec. 14, 20 Stats., 359.)

EXTRACT FROM RULING.

"In making up the 'legitimate list of subscribers' there may be included, with direct subscriptions to the publishers, copies regularly sold by newsboys; copies regularly sold over the publisher's counter to purchasers of individual copies; regular sales of copies of consecutive issues by news agencies, and bona fide bulk purchases of consecutive issues by news agencies for sale in the usual way without the return privilege. There may also be counted in making up the list of subscribers, one copy to each advertiser, to prove advertisement, and bona fide exchanges — one copy for another — with existing second-class publications within reasonable limits as to number in each case." (Circular No. 111, Third Assistant Postmaster-General, June 29, 1900.)

Although the circular may fail to bring to Mr. Madden the information he desires, it certainly will have the effect of creating discussion and will cause those interested to study the laws and plan to defend their rights and privileges. There seems to be very serious objection to placing in the department's hands the power to curtail the privileges enjoyed so many years by those in the publishing business, and letters are beginning to pour into Washington protesting against such methods of procedure. From a study of these, and the calm, fair and business-like suggestions that will be received from

others, a way out of the present difficulty will unquestionably be found. The Inland Printer is sure that the Department will welcome any suggestion that its readers may have to offer, and it is hoped the publishing of this letter may call forth some views that will be of service to those whose wish it is to remedy existing evils without entailing any unreasonable hardship on the legitimate papers now being carried at the second-class rates.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank-book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

Joseph A. Montifore, Belfast, Maine.— Blotter unique and very good.

G. N. Murray, Nappanee, Indiana.— Specimens well displayed and neat.

I. K. Fretz, Lindsborg, Kansas.— Poster very artistic and forcefully displayed.

Keystone Press, Portsmouth, Ohio.— Blotters good. Other specimens very artistic.

A. H. Crowther, Osage, Iowa.—Your specimens are all very neat and well displayed.

Bert Coursiver, Chicago, Illinois.— Bill-head forcefully displayed, artistic and attractive.

Karl C. Miner, Montague, Massachusetts.— Specimens neat and creditably displayed.

P. M. Mahoney, Spring Valley, Illinois.— Specimens neat as to display and well balanced.

Woessner & Marson, Stephenson, Michigan.—The only criticism we have to make on your blotter is the employment of light-faced script line for firm name. This type is not suitable for the purpose. Otherwise the blotter is excellent. Other specimens good.

Keller & Ellison, Nashua, Iowa.— Envelope corner well designed and good as to display.

Mohr & Carter, Bellefontaine, Ohio.— Blotter and letter-head very attractive and artistic.

Fred Mickel, Lincoln, Nebraska.—Ad. up to date as to design, well displayed and artistic.

Crescent Printing Company, Cincinnati, Ohio.— Cover-page artistic and good as to design.

Betz & Orr, East Liverpool, Ohio.— Booklet artistic in every respect. Reflects much credit.

Alf J. W. Galbraith, London, Ontario.— Specimens good as to design, neat and well displayed.

Beall Printing Company, Asheville, North Carolina.— Announcement attractive and artistic.

Walter Redfield, Shenandoah, Iowa.— Blotter very attractive and well calculated to get business.

Burr A. Brown, Fairmont, Minnesota.— Specimens creditably displayed, good as to plan and neat.

W. A. Kinney, Hartford, Connecticut.— Cover-page up to date as to design and forcefully displayed.

The Rosary Press, Somerset, Ohio.— Neatness and good form are characteristic of your specimens.

Byron D. Burdick, Westerly, Rhode Island.—Ad. specimens well written and creditably displayed.

Ernest V. Dodd, London, Ontario.— Specimens up to date as to design, artistic and forcefully displayed.

Burnell Brothers, Harrisburg, Pennsylvania.— Specimens well displayed, neat and up to date as to plan.

E. B. Woolsey, Corning, Iowa.— Specimens all very good. You have made improvement on all reset jobs.

Ivy Press, Lincoln, Nebraska.— Easter greeting unique and artistic. Other specimens of an excellent quality.

E. A. Lally, Philadelphia, Pennsylvania.—We reproduce one of your statement headings, specimen No. 1. The simplic-

PHILADELPHIA,_____190____

M_____

To MRS. E. GREEN, Dr.

TAILOR-MADE GOWNS A SPECIALTY — FASHIONABLE MODISTE — 1113 SOUTH TWENTY-THIRD STREET

No. 1

ity, display and whiting out on this specimen are commendable. Your other specimens reflect much credit for their artistic merit.

Williams Printing Company, Richmond, Virginia.—Your specimens are creditably designed and well displayed.

Albert Scholl, Chillicothe, Ohio.—Your Easter program is an artistic one. The work is all that could be desired.

G. A. Ormsby, Herkimer, New York.—Your specimens show careful work. They are neat, attractive and artistic.

Alvin S. Hawk, Portland, Oregon.— Blotters excellent and attractive. Other specimens good in every particular.

D. W. Beanblossom, St. Joseph, Missouri.—You have reason to be well pleased with your work. It is all excellent.

E. M. Brumback, Silver City, New Mexico.—There is nothing whatever wrong with your business card. It is artistic.

A. D. MacGibbon, Buckingham, Quebec.—Your reset statement heading shows decided improvement over reprint copy.

This is especially commendable, as you have employed the same type-faces in its construction.

The Axiom, Salem, New York.— Bill-head shows a decided improvement over reprint copy. Your letter-head is excellent.

Ed F. Collins, Wakefield, Massachusetts.—We reproduce your Purrington card, together with the reprint copy. Specimen No. 2 is the copy and No. 3 the job as reset. The No. 3

E. I. PURRINGTON,
MACHINIST.

Pattern and Model Making,
Machine Work of all kinds in Wood or Metal,
Gas Engines bought, sold and repaired.

SHOP, CENTRE STREET, NEAR MAIN,
WAKEFIELD, MASS.

No. 2.

E. I. PURRINGTON

Pattern and Model Making
Machine Work of all kinds in Wood or Metal
Gas Engines bought, sold and repaired

Machinist

SHOP: CENTRE STREET, NEAR MAIN, WAKEFIELD, MASS.

No. 3.

specimen is certainly much better as to balance, general display and plan than is the reprint copy. Your work is all neat and creditable.

Roscoe Thompson, Ransom, Michigan.— Blotter unique and good. Other specimens good as to balance, display and whiting out.

U. A. McBride, Warrensburg, Missouri.— Display, whiting out and balance of your specimens are good. They are also neat.

F. H. McCulloch, Austin, Minnesota.— Dimity ball program very attractive and artistic. It is also unique. Booklet good.

The Irwin-Hodson Company, Portland, Oregon.— Every one of your specimens is artistic. The work certainly does you credit.

Robert J. Stein & Co., New York.— Specimens excellent in all respects. The composition, color schemes and designs are artistic.

William H. Hatton, Lebanon, New Hampshire.— Bill-head artistic in every respect. The work shows that you are studious.

C. R. Arnold, Grenoble, Pennsylvania.— For neatness, simplicity and good display, your specimens are certainly deserving of praise.

B. S. McKiddy, Emporia, Kansas.—We have no criticisms to make on your specimens. The composition and designing is creditable.

Charles T. Adolph, New Orleans, Louisiana.—Your ad. specimens are well displayed, but you employ a trifle too much fancy border in their construction. However, taken as a whole, they are all quite creditable.

J. W. Compton, Portland, Oregon.—You are deserving of commendation for the general attractiveness and good form of your specimens.

Carroll C. Allen, Glencoe, Minnesota.— Blotter attractive and well calculated to bring trade. Other specimens well displayed and neat.

E. Biggers, Ennis, Texas.— Letter-head and envelope very attractive and artistic in every respect. Other specimens good as to plan and display.

Frank Armstrong, Des Moines, Iowa.—Your work is commendable for its attractiveness and artistic merit. Not a poor specimen in the parcel.

L. E. Tait, Red Cloud, Nebraska.— Illustration on Teachers' Institute program is all right. The program is a very neat one and is well displayed.

The Clarence A. Clark Company, Laconia, New Hampshire.— Specimens up to date as to design, artistic and harmonious as to color schemes.

B. W. Wedereit, Milwaukee, Wisconsin.—The only objection we have to your card specimen is the underscoring rules. Otherwise the card is all right.

Joseph F. Berg, Jr., Plainfield, New Jersey.— Considering your experience, we think you do very well with your work. Specimens neat and well printed.

David M. Shilling, Troy, Ohio.—We reproduce your statement headings. No. 4 is the reprint copy and No. 5 the heading as reset. The customer did not like the No. 5 specimen and thought the old form the best. We can not agree with the

TROY, OHIO, ... 190

M .....

To THE TROY BUGGY WORKS CO. Dr.

...MANUFACTURERS OF...

Phaetons, Surreys, Piano Box Buggies,

TRAPS AND PONY VEHICLES.

TERMS .....

No. 4.

customer. The No. 5 specimen is better in every way. Now, we have a criticism to make on the No. 5 specimen. The word "pony" is misspelled. The date-line would have been better had it been set in italic of the same style as main display.

TROY, OHIO, ... 190.....

M .....

To The Troy Buggy Works Co. Dr.

MANUFACTURERS of

PHAETONS, SURREYS, PIANO BOX BUGGIES, TRAPS and PONEY VEHICLES

TERMS .....

No. 5.

Always strive to please your customers. Give them what they want and try to find out what they desire before you do the work.

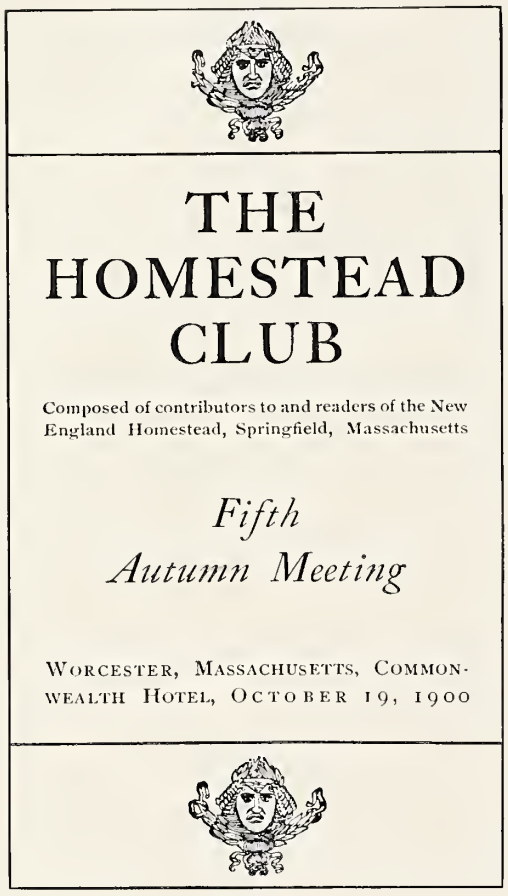
J. G. McCutcheon, Bradford, Pennsylvania.—Your No. 3 specimen was certainly a hard piece of composition to handle. However, you did very well with it and arranged the cuts in a

pleasing and artistic manner. Your specimens are all well displayed and up to date as to designs.

R. W. Hadley, Sterling, Massachusetts.— Envelope corner very neat. Had you employed a plain rule border on the program the effect would have been better.

T. Edgar White, Columbia, Pennsylvania.— Specimens up to date as to design. Vast improvement is shown in your reset specimens over the reprint copies.

Arthur A. Whitbeck, Springfield, Massachusetts.—We reproduce two of your specimens, Nos. 6 and 7. The quiet



No 6.

dignity of these specimens, together with their correct display, makes them worthy of close study. All your specimens are artistic.

E. J. Affolter, Shakopee, Minnesota.— Everything considered, we find your program very good. It does not pay to spend too much time on jobs of this kind.

Edward W. Stutes, Spokane, Washington.—All of your specimens evidence good judgment as to display and color schemes. They are attractive and artistic.

James R. Marsh, with Stone Printing Company, Roanoke, Virginia.—Your specimens show that you know how to do artistic printing. Specimens all first-class.

W. H. Morris, Roseville, Ohio.—Your newspaper ads. are quite good. Considering the material you have at command and your experience, we think you do very well.

News Publishing Company, Sacramento, California.— Booklet and card are both artistic. The ad. display work in the booklet is certainly forceful and very attractive.

W. L. Purcell, Moline, Illinois.—Your letter-head is certainly an artistic one. For quiet dignity as to display, plan and color scheme it would be hard to excel this specimen.

James P. O'Connor, San Angelo, Texas.— Blotter very well displayed. Date-line on bill-head is too prominent. Light rule border around panel would have been better than the fancy metal border.

Carl R. Herbig, Coshocton, Ohio.—Your 1901 stationery specimens are certainly artistic in every respect. All your work is good. It shows that you make your business a study.

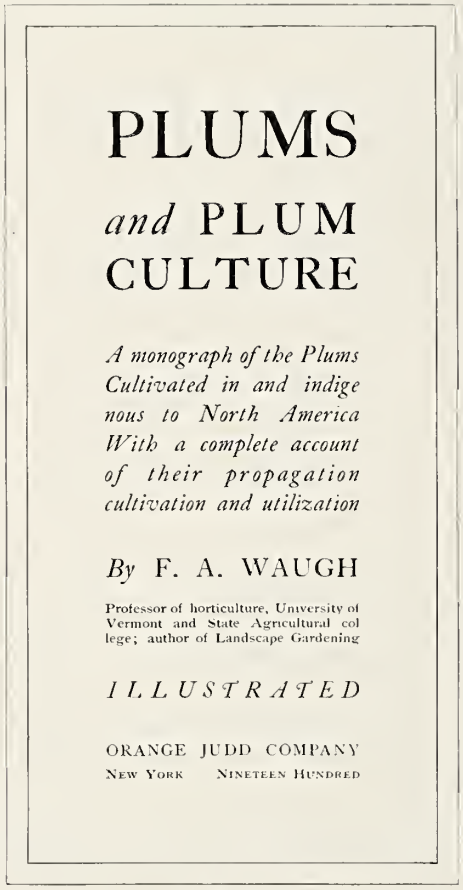
Leonora Marshall, Jackson, Mississippi.—Your cover-page is certainly creditable and shows that you have artistic ability. The design is good and the display neat and forceful.

J. Frank Elwell, Phœnix, Arizona.— Stock certificates in good form and excellent as to appearance and general treatment. Stationery headings good. Menu card artistic and in good form.

Mosher & Backus, Andover, New York.—All things considered, the specimens by your Mr. Backus are very creditable. In every instance he has made a decided improvement over his reprint copy.

C. F. Clayton, Tarboro, North Carolina.—The border employed on your bill-head is much too heavy for the type used in conjunction. You should use a better grade of black ink for your stationery work.

Drummer Printery, Lecompte, Louisiana.—We see no reason why you should do printing at the prices advertised. Certainly there is no profit in it. Specimen submitted for criticism is not out of the ordinary.



No. 7.

Fred C. Hubbard, Ashtabula, Ohio.—The specimen cover marked by you No. 1 is better than the one designated No. 2. The objection to the No. 2 specimen is that it is too profusely ornamented. Bill-head excellent.

V. Curtis Hopkins, Boston, Massachusetts.—Your specimens are all neat and quite attractive. You should always accord the firm name more prominence than the business engaged in on stationery headings and business cards. This latter case has exceptions where a card is employed for the sole purpose of advertising some special article. Then the rule is

reversed and the article sought to be advertised is given the most prominence.

CLARENCE F. ALDRICH, Carson City, Michigan.—You should never employ a solid letter for capitals in conjunction with an outline letter, as it gives the work a spotted appearance. Other specimens neat and good as to design.

W. C. PECK, Los Angeles, California.—The Trust Company booklet is a very artistic and attractive one. There is not a bad specimen or one upon which adverse criticism could consistently be made, in your entire collection.

G. F. SCOTT, Mount Gilead, Ohio.—We do not approve the plan of your court record title. It is not in proper form. It is not wise to try art composition on work of this kind. Stick to the conventional in matters of this kind.

ASA H. BAXTER, Cambridge, Ohio.—Your reset note-head is better than the copy. Cover-page artistic and very creditable to the artist, Mr. Dwiggins. He should cultivate his taste in this direction. Your other specimens are good.

WILLIAM L. EATON, Seattle, Washington.—The only defects we see in your rulework around panels is in the joining of the rule. This defect is only a slight one and we think the work could hardly be adversely criticized for that.

FRED A. RANDALL, Tekonsha, Michigan.—While the general design of your statement heading is good, yet its appearance would be bettered by placing the panel containing the main display in the center of the heading. Other specimens creditable.

T. B. LEWIS, Thornbury, Ontario.—You accord too much prominence to such things as "In account with." You should also pay more attention to the proper joining of your rules in panels. In regard to display and balance, your work is quite creditable.

JOSEPH J. CASSIDY, Philadelphia, Pennsylvania.— Neither of the books you mention are by the editor of this department. Specimen No. 4 in your collection, set by Mr. Hougherty, is very good. Your specimen No. 3 is too fancy. Your Nos. 1 and 2 specimens are very good.

H. C. PORTER, Ancram, New York.— Barton note-head not well balanced and has too much of a pyramid effect. This should be avoided, as it is difficult to secure a real good balance on these lines. "Bought of" on Barton statement heading is too large. Other specimens excellent.

J. H. COE, Stillwater, Minnesota.— Bill-head artistic and up to date as to design. We object to the date-line as you have it inside the panel on your letter-head. It should have been below the rule and outside of panel, especially so where there is so little room for it on the inside of panel.

T. M. KENNEDY, Lafayette, Alabama.—When you employ a rule border on stationery headings you should always have the margins equal at the sides and top. Otherwise the effect is bad. We refer to the Scott statement heading. Your specimens are all up to date as to design. Envelope corners are a trifle too large.

NORMAN P. EBY, Reinbeck, Iowa.—Ad. and envelope corner very good. The Philp & Robinson note-head is too much cut up with panels, and the ornamentation is too profuse. It is not a good plan to employ panels for ornamentation in the manner you have. But, as you say this was the wish of your customer, the fault is not yours.

WESLEY PENROSE, Menominee, Michigan.—Where a firm name is signed to a letter by some member or officer of the firm, it is customary to place this latter signature immediately underneath the firm name, as shown in your No. 2 proof. Personally, we prefer to see it occupy this position because it is more closely associated with the firm name and really belongs there. We know this has become a matter of style with a great many printers, and some place the firm name flush to the right and the name of the officer who signed for the company flush to the left.

B. T. BURGER, Hackensack, New Jersey.—Your No. 2 specimen is better in every way than the reprint copy. There is one very serious fault with the reprint copy and that is the employment of the Bradley caps for a display line. This renders the line uncertain and, for persons unaccustomed to the type, very hard to read.

C. T. LINSTRUM, Evanston, Illinois.—The Tucker note-head is neat, well balanced and good as to display. It is your best specimen. On the majority of your specimens there is a certain "sameness." This is caused by employing type-faces of too uniform a strength for both display portions and reading-matter. You should make more of a distinction.

J. F. LATIMER, DeFuniak Springs, Florida.—You did very well with the Brett envelope corner. The only criticism we have to make on the envelope corner and note-head is the end pieces on the panel. A plain rule would have been better. Had the border bands been omitted on the Chicago Concession Company letter-heads, the appearance would have been much better. We like the No. 2 specimen best.

G. C. MORGENSTERN, Nocona, Texas.—The preferred place for a date-line on stationery headings (where ruled stock is used) is above the first ruled line and about an equal distance from first ruled line as the ruled lines are apart. That is, if the ruled lines are three-eighths of an inch apart, place the rule in date-line three-eighths of an inch above the first ruled line. Card specimen much better than the reprint copy.

HENRY H. HARRIS, Norman, Oklahoma.—Your customer was not right regarding the envelope corner. Your reset heading is the most modern as to plan. You should always be particular about having equal margins, or rather space, between rules where you employ two rules, one within the other, as a border. It looks very bad to have the space unequal. This is a very apparent fault with your reset job.

STILWELL PRESCOTT, Cleburne, Texas.—We reproduce the Long envelope corner, specimen No. 8, in order to answer your questions, and also that others may profit by it. "Dealer in" is too large; should have been set in lower-case. Place the

Return in 5 Days to

J. A. LONG,

——DEALER IN——

PIANOS, ORGANS and STRINGED INSTRUMENTS

Pool Building, East Henderson Street.

Cleburne, Texas.

No. 8.

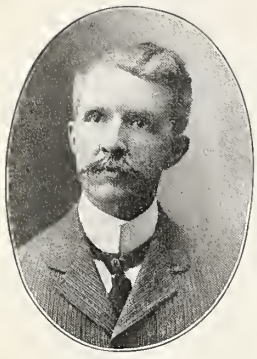
words "Pool Building" in a line by itself, in center of measure. Devote another line to "East Henderson Street," also place same in center of measure. Then so space the name of town that it will be the same length as name of proprietor. The reason the job "looks queer" to you is owing to the two lines at bottom being set longer than the upper portion, which throws it slightly out of balance. Other specimens creditable.

H. R. LANDIS, Rock Creek, Ohio.— Should you desire specimens reviewed in the July issue of THE INLAND PRINTER, it would be necessary to have specimens for that purpose in our hands not later than the 25th of May. The work is done for the July issue during the month of June, and the department editors are obliged to get in their copy not later than the 1st of June. We usually send in our material on the 28th of each month in order to have it in the printers' hands promptly on the 1st of the month. All matter received after the 26th

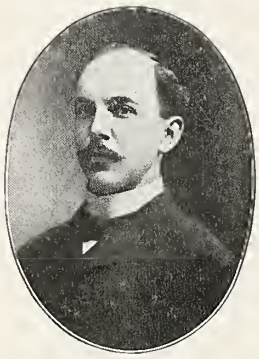
lays over until the next month. We never send anything for publication after that date. Your specimens are neat and quite good as to design.

ENVELOPE CONTEST.

The general excellence of the 211 specimens entered in the envelope contest under the auspices of the Job Composition Department, made the task of the judges no easy one. As fast as the specimens were received, they were numbered. Three sets of these specimens were sent to Mr. O. F. Byxbee, who selected Mr. F. H. Gerlock and Mr. L. H. Casterline, all of Scranton, Pennsylvania, to act with him in making the awards. The thanks of the contestants as well as those of the editor of this department are due these gentlemen for the impartial and careful manner in which they made the awards. The following letter from Mr. Byxbee tells the finding of the judges in a clear and concise manner:



Ed H. Pierce.



Will Crombie.



E. G. Bates.



James M. Mansfield.



Charles A. Gleim.

WINNERS IN THE INLAND PRINTER ENVELOPE-SETTING CONTEST.

Scranton, Pa., March 26, 1901.

Mr. Ed S. Ralph, Springfield, Ohio:

Dear Mr. Ralph,—To act as a judge in your envelope contest was a task of unusual responsibility, owing to the large number of excellent corners, the majority of which show that your advice as to proper display has been carefully followed. As you suggested, I requested two of my acquaintances to act with me — F. H. Gerlock, of F. H. Gerlock & Co., proprietors of one of Scranton's leading printing-houses, and L. H. Casterline, foreman of the Scranton *Tribune's* job department. I made my selections first, so as not to be influenced by the finding of others. The selections made were as follows:

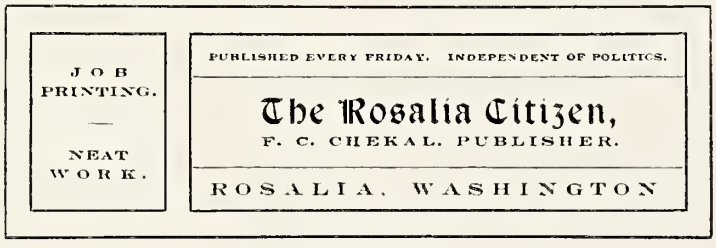
Mr. Gerlock — 17, 25, 206; honorable mention, 142, 79, 10, 53, 33, 173.

Mr. Casterline — 59, 130, 206; honorable mention, 100, 25, 114, 20, 54, 33.

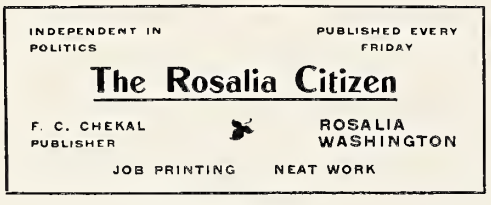
Mr. Byxbee — 25, 122, 72; honorable mention, 53, 54, 173, 142, 100, 131.

Allowing 3 points for each first choice, 2 for each second, 1 for each third, and ½ for each honorable mention, we reach the following result:

No. 25, 5½ points; Nos. 17 and 59, 3 points; Nos. 122, 130, 206, 2 points; Nos. 33, 53, 54, 72, 100, 142, 173, 1 point; Nos. 10, 20, 79, 114, 131, ½ point.



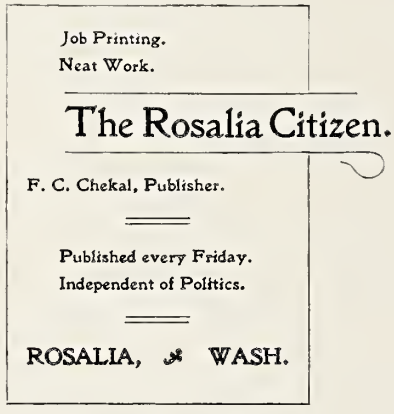
No. 33. One point.



No. 53. One point.



No. 173. One point.



No. 131. One-half point



No. 142. One point.

THE INLAND PRINTER ENVELOPE-SETTING CONTEST.

We were, as you will notice, quite unanimous regarding the merits of No. 25, but otherwise our ideas were more or less scattered. No. 25, in securing 5½ out of a possible 9 points, or 61 per cent., did remarkably well. Another feature worthy of note is the fact that all but five of the specimens mentioned above succeeded in securing more than ½ a point.

In making my selections I discarded those with a superfluous amount of rulework and those where the whole corner was set in nearly the same size type. With so much matter I do not fancy the adhering to one series, such as the Engravers' Roman, as so many of them did. As a

THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
PUBLISHED EVERY FRIDAY INDEPENDENT OF POLITICS | JOB PRINTING NEAT WORK
ROSALIA, WASHINGTON

No. 20. One-half point.

JOB PRINTING
NEAT WORK
INDEPENDENT OF POLITICS
PUBLISHED EVERY FRIDAY

THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
ROSALIA, WASHINGTON

No. 25. First place.

THE ROSALIA CITIZEN
PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS | JOB PRINTING NEAT WORK | F. C. CHEKAL PUBLISHER
ROSALIA, :::: WASHINGTON

No. 59. Tie for second place.

THE ROSALIA CITIZEN
INDEPENDENT OF POLITICS
PUBLISHED EVERY FRIDAY
F. C. CHEKAL, PUBLISHER
ROSALIA, WASH.
JOB... PRINTING... NEAT WORK

No. 206. Tie for third place.

The Rosalia Citizen
ROSALIA, WASHINGTON
Published Every Friday : Independent of Politics
F. C. CHEKAL, PUBLISHER
JOB PRINTING & NEAT WORK

No. 10. One-half point.

JOB PRINTING & NEAT WORK
THE ROSALIA CITIZEN
F. C. CHEKAL, Publisher.
Published every Friday.
Independent of Politics.
ROSALIA, WASH.

No. 100. One point.

PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS
The Rosalia Citizen
F. C. CHEKAL, PUBLISHER
ROSALIA, WASHINGTON
JOB PRINTING NEAT WORK

No. 54. One point.

THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
PUBLISHED EVERY FRIDAY | INDEPENDENT OF POLITICS
JOB PRINTING NEAT WORK
ROSALIA, WASHINGTON

No. 17. Tie for second place.

The Rosalia Citizen
F. C. Chekal, Publisher
PUBLISHED EVERY FRIDAY :: INDEPENDENT OF POLITICS
ROSALIA, WASHINGTON
JOB PRINTING & Neat Work

No. 72. One point.

PUBLISHED EVERY FRIDAY. | INDEPENDENT OF POLITICS.
THE ROSALIA CITIZEN.
F. C. CHEKAL, PUBLISHER.
JOB PRINTING. NEAT WORK.
ROSALIA, WASH.

No. 130. Tie for third place.

JOB PRINTING | F. C. CHEKAL, Publisher. | Published Every Friday
The Rosalia Citizen.
NEAT WORK | ROSALIA, WASHINGTON. | Independent Of Politics

No 114. One-half point.

JOB PRINTING
Neat Work
The ROSALIA CITIZEN
F. C. CHEKAL :: :: :: :: Publisher
Published Every Friday | Independent of Politics
ROSALIA :: WASHINGTON

No. 79. One-half point.

rule, I do not think the designs covering the end of the envelope are desirable, although I gave one of these second place, owing to its artistic arrangement. The other judges do not mention any of those set in this style.

Mr. Gerlock, in sending me his selections, writes as follows: "Reasons for selections — Neatness, distinctness and proper emphasis given to the words. No. 79 is large, but there is a business-like boldness about it that one must admire. The beauty of No. 50 lies in its simplicity. The nicety of proportion of No. 173 makes it attractive."

I shall be interested in learning the names of the successful contestants. Sincerely yours, O. F. Byxbee.

It will be seen from the finding of the judges that No. 25 took first place; Nos. 17 and 59 tied for second place; Nos. 122, 130 and 206 tied for third place. This is, indeed, quite unusual. We were unable to secure a photograph of Mr. Conway, who set the No. 206 specimen, but were fortunate enough to secure photographs of the other five gentlemen, together with a brief personal sketch of each.

No. 25 — Ed H. Pierce, Ann Arbor, Michigan, first place, 5½ points.
No. 17 — Will Crombie, Brattleboro, Vermont, tie for second place, 3 points.
No. 59 — E. G. Bates, Albert Lea, Minnesota, tie for second place, 3 points.
No. 122 — James M. Mansfield, Oskaloosa, Iowa, tie for third place, 2 points.
No. 130 — Charles A. Gleim, Jersey City, New Jersey, tie for third place, 2 points.
N. 206 — T. J. Convey, New York city, New York, tie for third place, 2 points.

The following specimens scored ½ point each, and are reproduced:

No. 33 — A. K. Ness, Cheboygan, Michigan.
Nos. 53 and 54 — George J. Walther, Boston, Massachusetts.
No. 72 — H. C. Ramsdell, Hoosick Falls, New York.
No. 100 — Will L. King, Ames, Iowa.
No. 142 — H. F. Zinkenhoefer, New Kensington, Pennsylvania.
No. 173 — T. H. Stott, Brockton, Massachusetts.
No. 10 — Charles M. Hecker, Indianapolis, Indiana.
No. 20 — Art Yeager, Newman, Illinois.
No. 79 — Charles H. Odell, Chicago, Illinois.
No. 114 — James G. McCutcheon, Bradford, Pennsylvania.
No. 131 — Charles A. Gleim, Jersey City, New Jersey.

BIOGRAPHICAL SKETCHES OF THE CONTESTANTS.

Mr. Ed H. Pierce was born at Ann Arbor, Michigan, and at an early age began to serve an apprenticeship at the printer's trade in his native city. Except for some road experience, all his work has been done in the print-shops of the University City. Until quite recently Mr. Pierce did nothing but book and newspaper work. It was not until machines began to encroach on the field of straight composition that he entered the job-printing field. Entering upon this line of work when he had passed the age when printers are supposed to be so thoroughly fixed in their habits that they can not take up with the new ideas, Mr. Pierce made a most conspicuous success in his new field of labor. Mr. Pierce had the qualifications — style, originality and energy. True, he was somewhat advanced in years, yet he persisted, exchanged ideas with out-of-town printers, read The Inland Printer regularly, and conquered. He is most appreciative of the good work of others, being ever ready to accept their ideas and being just as ready to give credit to those ideas he has made use of. Mr. Pierce has given much attention to cover-designs, mailing cards and blotters, and his originality and style of arrangement is very striking. He is a most faithful workman, giving most freely of his time and strength to his work. The satisfaction of seeing a good piece of work is a reward almost as well appreciated by him as the dollars and cents he receives as compensation for his services. He feels that he owes not a little of his success to the fact that he is a constant reader of The Inland Printer.

Will Crombie was born April 8, 1871, at Rouseville, Pennsylvania. He spent his childhood in Connecticut. He was apprenticed in the office of the Lincoln (Neb.) *Daily Democrat,* and finished his time with the Woodruff Printing Company. He then made a tour of the Eastern and Southern States, returning to Lincoln in 1890, where he started, with E. A. King, the well-known typographic artist, one of the very best and up-to-date job-offices in the West. In 1896 Mr. Crombie sold out to the Ivy Press and accepted a situation in the Wayside Press under Mr. Will H. Bradley, the artist. He remained with the Wayside Press one year, and for the past three years has been foreman of the jobroom for E. L. Hildreth & Co., Brattleboro, Vermont. Mr. Crombie won the *Typothetæ and Platemaker* first prize in August, 1899, $10. Mr. George Herrick, one of the job compositors employed by the same firm, won the first prize for the March, 1900, Inland Printer cover, $25, and Mr. Crombie won the *National Printer-Journalist* first prize, 1901, $20.

E. G. Bates was born on a farm near Owego, New York, January 6, 1869. Began work at the printing trade at the age of thirteen, working in the office summers and going to school in the winter time. This was in the office of the Wellsboro *Gazette,* Wellsboro, Pennsylvania. After working there about three years, he went to work for the *Democrat,* Corning, New York, making up and setting ads.; stayed there about a year, then traveled about the country for about two years, working in various towns and cities of the country, and finally went to Minneapolis, Minnesota, in 1889, to work for the L. Kimball Printing Company, staying there about three years. Then he worked in other offices in Minneapolis until 1895, when he went to Albert Lea to work on the Freeborn County *Times,* where he is now employed. He commenced the publication of a series of specimen books called "Possibilities of the Country Print-shop," last November.

James M. Mansfield spent the larger part of his typographical career in Oskaloosa, Iowa. He began the printing trade in 1884 in the office of the Oskaloosa *Herald,* serving seven years. Resigned with *Herald* to accept foremanship of Oskaloosa *Weekly Times,* later the *Morning Times,* which position he held up to 1898, again accepting a position on the *Herald,* where he has been employed since, dividing time in the "ad." and job departments. He has had some experience in all branches of a country printing-office, from "sanctum to engineroom."

Charles A. Gleim was born in 1863, in Newark, New Jersey. After graduating from the public school, he found employment in the printing-office of Geiger Brothers. A short time thereafter he entered Newark Academy and took a two years' classical course, when he resumed the printing trade in the establishment of L. J. Hardham. Five years elapsed, when he took charge of the pressroom of Terwilliger & Peck, on Eighth avenue, New York, and then of N. J. Macklin & Co.'s, 47 Broad street. For eight years he was foreman of the printing department of Collins & Sesnon, 57 Maiden Lane, New York, and at present and for the past five years, foreman in A. J. Doan's office, at 54 Montgomery street, Jersey City, New Jersey, one of the largest book and job printing houses in the city.



PAN-AMERICAN EXPOSITION.

A pavilion of the Graphic Arts building, seen from archway of the Machinery building, during construction.

SAVED A HALF DOLLAR.

The editor of this paper believes he knows a good thing when he sees it. The Inland Printer is a welcome visitor at all times to our sanctum. It is of material assistance and help to every one in the office, from proprietor down. A half dollar saved is a dollar earned, therefore please find my renewal in the shape of $2 for a year's subscription to The Inland Printer, the finest printed and best trade publication in the world.—*F. D. Elmer, City Editor Commercial, Monroe, Michigan.*

Notes and Queries on The Laws of Copyright

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHT LAWS AND TREATIES OF ALL COUNTRIES.—A new and materially enlarged edition (subscription price, 8 shillings; after publication, 10 shillings) of the German verbatim edition of the "Copyright Laws and Treaties of All Countries," revised by the secretary of the International Bureaux for Intellectual Property, Prof. Ernst Röthlisberger, will shortly be issued by the publishing firm of G. Hedeler, Leipsic, Germany.

COPYRIGHT OF MOSAIC FOR PUBLIC LIBRARY.

The Circuit Court, District of Massachusetts, recently decided: "If a patron gives a commission to an artist, there appears a very strong implication that the work of art commissioned is to belong unreservedly and without limitation to the patron. The patron has a right to make and permit to any extent reproductions of the work sold, unless the contrary is set out in the contract." In the particular case the artist had made a cartoon of the subject and had it copyrighted, and the copyright notice was inscribed upon the completed mosaic when it was placed in position. This did not avail the artist, because nothing was said or agreed upon at the time the commission was given. Upon the question of acquiescence, the Court said: "The United States, by its officers, permitted the placing (indeed, placed for itself) the mosaic in question, bearing the copyright notice. A witness testified that the larger number of the mural paintings in the Congressional Library are marked 'Copyright.' It seems, therefore, that the United States has permitted the complainant to placard the mosaic in question with a statement that his construction of the contract between him and the Government is the correct one, and that the library is pretty thoroughly placarded with like statements of like claims on the part of other artists. These facts are entitled to much weight, and have caused me to doubt greatly if the United States has not acquiesced in complainant's claim of copyright. The officers in charge of the library, in permitting these inscriptions to remain, have failed in the performance of their duty, unless the complainant's contention is correct; but as they have encouraged the taking of photographs, while permitting the inscriptions to remain, their conduct is, in any case, indefensible. Upon the whole, considering the nature of governments and the habits of governmental officers, which are matters of common knowledge, I do not deem the evidence of acquiescence strong enough to overthrow what appears to me the plain and necessary meaning of the contract."

WHAT CONSTITUTES PUBLICATION.

The above is best illustrated by an extract from the following case: A photographer prepared a pamphlet in 1896, entitled "The Answer," followed by the words, "How to sit — When to sit — What to wear — When having a photograph taken," containing printed matter and pictures. This was copyrighted in 1897. Afterward, a newspaper, republished from another paper several paragraphs found in said pamphlet, which on its face constituted an infringement. At the time of the publication by defendant, it was not aware of the pamphlet of plaintiff or its copyright. Prior to obtaining a copyright, plaintiff had freely distributed about ten thousand or more copies of the pamphlet on the streets, in business houses and at residences, using it as an advertisement. No copies were sold or offered for sale. Certain testimony was taken upon the question of damages, "that the information contained in the pamphlet was common to the profession and it possessed no commercial value." At the trial it was conceded that if the weight of the evidence should show plaintiff, prior to obtaining a copyright, published his pamphlet, he was not entitled to protection. An edition of five thousand copies was printed about the middle of December of 1896. Although not authorized by law, this edition bore the words "Copyrighted, 1896." It was intended for distribution for the holidays. February 20, 1897, copies of the pamphlet were seen in a hotel, and on March 1, 1897, one or more copies were purchased by the father of a lady whose picture was exhibited therein. Commenting upon this evidence, the Court said: "In the ordinary acceptation, the word 'publication' means the act of publishing a thing or making it public, offering to public notice or rendering it accessible to public scrutiny. In copyright law it is 'the act of making public a book; that is, offering or communicating it to the public by sale or distribution of copies.'" Without undertaking to state the qualifications of this definition, as applied to certain incidents, by which the book might be exhibited by the author, prior to copyrighting it, without amounting to a publication within the spirit of the statute, it is safe to say that the appearance of a pamphlet, after its delivery to plaintiff by the publisher, in a public hotel, subject to be seen and read by any about so public a place, certainly was a "rendering it accessible to public scrutiny," and was likewise a "communicating it to the public by distribution of copies." It is very apparent from the foregoing that prior publication and distribution forfeits the right to protection under a copyright subsequently obtained. I purposely allude to this subject somewhat at length because of many inquiries I have received from different parts of the country from patrons of THE INLAND PRINTER who have been threatened with litigation for alleged infringement of copyrights obtained upon subjects previously published and distributed. The law of copyrights acts prospectively and can not be enforced retroactively.

IS A PHOTOGRAPH A WRITING?

In 1883, section 4952 was attacked upon the ground of unconstitutionality, particularly with reference to copyright legislation and the protection given thereunder to photographs. It will be remembered that the Constitution vests in Congress the power "to promote the progress of science and the useful arts by securing, for limited times, to authors and inventors, the exclusive right," etc. Under this provision, copyright protection was extended "to any citizen . . . who shall be the author, inventor, designer or proprietor of any photograph or negative thereof." In the suit referred to it was contended "that there was no constitutional warrant for the act; that a photographer is not an author, and a photograph is not a writing. The lower court expressed itself as in grave doubt upon this question, but nevertheless sustained the validity of the act. When this case went to the United States Supreme Court it was there argued "a photograph is the mere mechanical reproduction of the physical features or outlines of some object animate or inanimate, and involves no originality of thought or any novelty in the intellectual operation connected with the visible reproduction in shape of a picture. That while the effect of light upon the prepared plate may have been a discovery in the production of these pictures . . . the remainder of the process is merely mechanical, with no place for novelty, invention or originality. It is simply the manual operation, by the use of these instruments and preparations, of transferring to the plate the visible representation of some existing object, the

accuracy of this representation being its highest merit." To this argument the Court replied: "This may be true in regard to the ordinary production of a photograph, and that in such case a copyright is no protection. On this question we decide nothing." However, it looked at it in a broader view, and said: "The Constitution is broad enough to cover an act authorizing copyright of photographs, so far as they are representations of original intellectual conceptions of the author, which effectually disposed of the sophistry presented against the validity of this phase of the law."

HOW EXTENSIVE SHALL THE NOTICE BE?

In this same case, the proprietor of the photograph inscribed upon it, "Copyright, 1882, by (giving initial of first name and last name in full)." Concerning the contention that this notice was insufficient, the Court held: "The object of the statute is to give notice of the copyright to the public, by placing upon each copy, in some visible shape, the name of the author, the existence of the claim of exclusive right, and the date at which this right was obtained." Upon the particular issue submitted the Court held: "It clearly shows that a copyright is asserted, the date of which is 1882, and if the (last name) was used it would be a sufficient designation of the author, until it is shown there is some other (of a similar name)."

LITERARY PRODUCTIONS OF EMPLOYE.

When a clerk is employed upon a salary "to compile, prepare and revise" certain matter, the product of his labor belongs to his employer, and an attempt upon his part to use the same after it was copyrighted will be enjoined. But where the employe has been discharged or his business connection terminated, there is nothing to prevent him using the same original sources of information, nor from availing himself of the knowledge he acquired under his previous employment, in compiling a work of his own upon the same subject matter. This exception has its limitations, however, and like everything else, is dependent upon the peculiar facts which each case develops. One may always seek the same fields for knowledge, but in disseminating information absorbed care should be taken not to trench upon the arrangement of another whose literary efforts are protected by law. Imitation is one thing; originality of treatment of the same topics creates a valid legal right which may be copyrighted. In other words, imitation is one thing, originality of treatment another.

LIABILITY OF MASTER FOR ACTS OF SERVANTS.

In 1899, the United States District Court, northern division, for California, handed down a decision construing section 4965. Suit was brought to recover $82,729 for publishing without authority a certain copyrighted map, 82,729 printed sheets of the infringing matter being found in the possession of defendant. A special defense was interposed, namely, that at the time of the infringement, defendant was absent from the country, and the same was published without his knowledge or consent;



VISTA ACROSS NORTH BAY, PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

and the managing editor and business manager of defendant had charge of his affairs during his absence and were both competent. The well-established principle of law, namely, "The master is civilly liable to respond in damages for the wrongful act of his servant committed in the transaction of his business which he was employed by the master to do," was thus raised for consideration by reason of this special defense. Like all other rules, it has its exception, and the Court said: "When the wrongful act of the servant, although committed in the performance of duties imposed by his employment, was done without the authority, knowledge or approval of the master, the rule just stated is not broad enough to render the latter liable for punitive damages on account of such act of his servant in the absence of gross negligence in the employment or in the retention of the servant after knowledge of his unfitness or incompetency." As the suit was instituted to enforce a penalty, and as the master was exempt from payment of punitive damages for the wrongful act of his servant, when he did not participate in such act, the Court held he was not subject to the penalty.

SECOND-CLASS MAILING PRIVILEGES.*

YOU are all familiar with the circular letter recently sent out to about four hundred publications by the Hon. E. C. Madden, Third Assistant Postmaster-General, referring to the abuses in the second-class mailing privileges. As this letter has been quite extensively published, I need not repeat it here. He asks the opinion of those addressed whether a ruling against the use of any bonus or premiums would be injurious to legitimate periodicals, and clearly intimates that if the publishers addressed favor his new policy, it will be carried out without waiting for any further legislation. From various other communications from his office it appears also that he is disposed to interfere with the sending out sample copies as has been the practice for many years with agricultural, religious, and to some extent, trade papers, and with other newspapers of general circulation.

My purpose in addressing you is to request the coöperation of the members of the Chicago Trade Press Association to prevent rulings by the Department not based upon any existing law, and taking away privileges which have been enjoyed many years by legitimate periodicals of high standing throughout the country.

One of the first requisites would be to get at the exact facts. The letter referred to seemed to assume that there were but few, if any, legitimate periodicals which make use of premiums. It clearly implied, also, that if the four hundred publishers addressed should agree with this new policy, the Department would adopt it without waiting for the assembling of Congress.

In reply to such a proposition, is it not clear that if the greater part of the four hundred publishers addressed are those who do not use premiums, their judgment, though it might accord with the proposed ruling, could not properly be taken as a fair basis for action? It might result in great injustice and might be misleading as to facts. It seems evident that the Third Assistant Postmaster-General has underestimated the number of meritorious publications which employ premiums. There are about four hundred agricultural papers, and as far as I have observed, they all employ them more or less. The writer was, for some ten years, publisher of the *Advance* — one of the so-called religious newspapers. There are some of this class of papers in every State, and in all about nine hundred in the United States. The most of them employ premiums of one kind and another in obtaining new subscribers. The political weeklies for the most part make use of premiums. Many of the weekly and monthly papers of general circulation and almost all of the young people's papers obtain their new subscribers by the use of premiums. Their circulation is very large, and if they did not reach the thousands of homes they do it is by no means probable that other periodicals of a higher class or better quality of literature, and which do not use premiums, would take their place.

The answer of the question of the Third Assistant Postmaster-General might be made solely with reference to the interests of our own publications. But in that case it could hardly have much weight. Any just conclusion must have regard to the greatest good of the greatest number and that not of publishers merely, but of the whole people of the country. The Postoffice Department is designed for the benefit of all the people. Even should it be shown conclusively that the low rate on second-class mail matter resulted in a great financial burden, is it quite clear for that reason alone the people would desire it abolished? If by means of it the great body of the people get the reading matter they want, and to an extent otherwise impossible, is it at all certain that Congress (representing the people) would consent to repeal the law? It would seem from the statement of the letter that the matter had already been thoroughly presented to Congress, with the undivided influence of the Department in its favor, and that Congress deliberately refused to make the change.

I regard it of the highest importance that we reach the great body of the people with papers that they want and will read, and feel that the means of reaching them which has proven most successful is by the use of premiums of various kinds. These must be articles that they want. They are thus induced to take a paper which they do not at first know much about, having seen but one sample. It is possible also that they have not cultivated a taste for reading of any kind and are quite indifferent as to whether they have any paper in the family or not. They are induced to take the paper, say by the offer of seeds which they want, or by some other article of utility, or even by a chance of securing a money prize; the paper then comes regularly, and some one, or more, of the family acquires the habit of reading it. Its weekly or monthly visits are at length hailed with great satisfaction. By the end of a year a number of the family are attached to the paper and they become permanent subscribers.

This leads me to the observation which should be duly noted, that the principal object of the premium is to attract the attention of persons who do not yet know the merits of the periodical; that it takes the place of the paid agent, and that it is frequently the means of paying an agent, making the present subscriber an agent to procure another. All this seems to be a legitimate use of the premium; nor is it by any means apparent that subscribers so obtained are "illegitimate," or that a circulation so obtained can properly be so characterized. Thus far I have referred to the well-being of the people.

Let us turn now to the interests of the publishers who make use of premiums. Taking the agricultural and religious press and the family and literary papers, established, many of them, more than a score of years ago, though they publish much interesting and instructive matter tending to the education and information of their readers, yet in an experience of thirty to forty years they have developed no better way of extending their circulation than by use of premiums. If the Postoffice Department knows of a better way, it certainly has not been tried; it is not yet a matter of demonstration. The premium has come in a process of evolution. Our judgment is that, until something better can be invented, these publishers must depend, as they have for the last twenty years or more, on premiums and sample copies, and that they will not otherwise greatly enlarge their list of subscribers. Of course, they would all like to receive light on their business, either from the Postoffice Department or from any other source. But until such light comes we must conclude that the prohibition of premiums would be injurious to their business and a hardship.

Let us now inquire whether there would be any good results which would bring an adequate compensation for this loss to publishers, and, as we have shown, a resultant loss to the people. The letter suggests that "legitimate publications" would be benefited; that is, other periodicals, say, like *Harper's Weekly* or the *Nation*, or the magazines which use no premiums, would get the subscribers which these other papers lose and would secure the advertising and so enjoy a prosperity they do not now have. How would they get the subscribers? Would the people who now begin their subscriptions because of a premium suddenly change in their tastes and remit their money for "higher class periodicals"? As to the advertising, it is seeking the people. It is difficult to see how the periodicals termed "legitimate" in this letter would receive it, unless they could prove that they reached the people that have hitherto been reached by means of what is called in the letter "illegitimate circulation."

But the principal reason why the Department should cut off premiums, as presented by the letter, seems to be to save the expense of carrying second-class matter. Waiving, for the present, the question whether the whole people desire to reduce

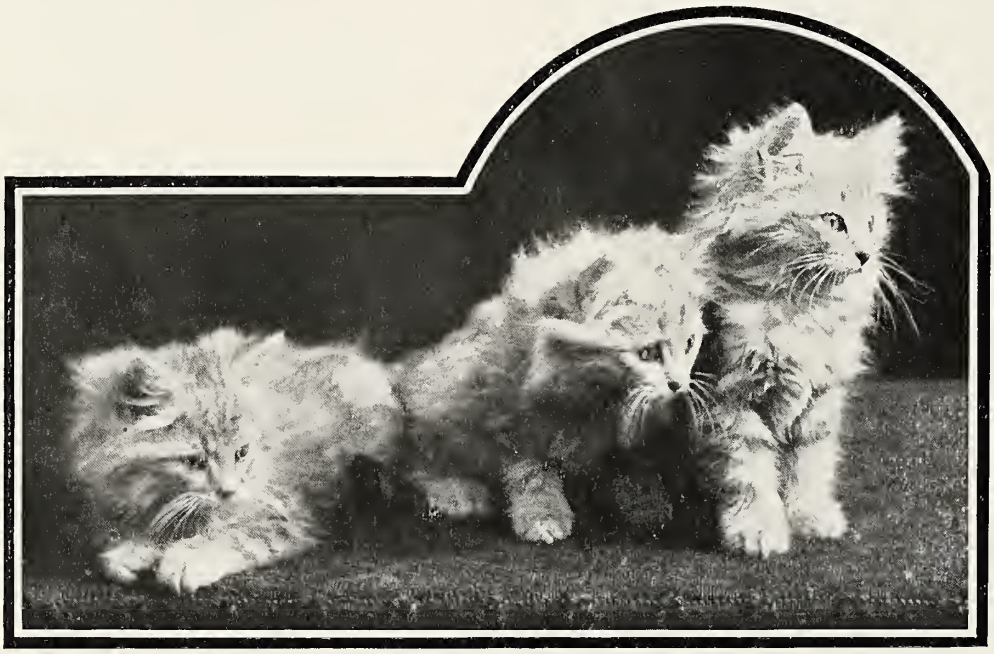
*Address delivered by Gen. C. H. Howard, managing editor *Farm, Field and Fireside*, at meeting of the Chicago Trade Press Association, April 26, 1901. General Howard is a member of the Agricultural Press Association of Chicago. The circular letter of Mr. Madden referred to, is published in the department of Postal Information, page 386.

the circulation of reading matter on account of the cost of carrying the mails, let us inquire carefully whether the carrying of second-class matter is really a cause of the deficit. From a careful examination of the figures in our own office, and judging from them alone, the deficit does not appear to be so caused. For example, we have the cost of second-class pound-rate postage each month and the postage for letters and circulars growing out of the former (since we have no other business) and the two are about equal. We are prepared to give the exact figures if wanted by the Department. This proves that from this one source alone 2 cents a pound is received, and not 1 cent, as appears to be assumed by the Department. Besides, the postage on letters written to us and to our advertisers and that paid on their answers and circulars, catalogues, etc., amount, we estimate on carefully secured data, to an additional 2 cents a pound, so that 4 cents per pound is received by the Postoffice Department instead of 1 cent per pound. This, if the proportion holds good with others using second-class mail privileges, would show that this fund should be credited four times what it has hitherto been credited, and the supposed deficit on the second-class matter would be reduced to just that extent. A more exact accounting, as indicated by the figures of our own business, would thus, to a large extent, relieve the second-class matter of the charge of being a burden upon the Department.

But taking up this question from the figures supplied by the Postmaster-General's report, it appears that the increase of second-class matter each year results in a corresponding decrease in the deficit. Let us examine the figures: 1897, amount of second-class matter carried, 310,000,000 pounds, deficit, $11,000,000; 1898, amount of second-class matter carried, 336,000,000 pounds, deficit, $9,000,000; 1899, amount of second-class matter carried, 352,000,000 pounds, deficit, $6,000,000; 1900, approximately amount of second-class matter carried, 370,000,000 pounds, deficit, $4,500,000. This last deficit (1900) includes the extra of the rural delivery, and is therefore not exact.

It will be seen that these figures for four years apparently sustain the conclusion derived from those of our own office, to the effect that the business growing out of the second-class matter, i. e., the postage paid on first, third and fourth class matter directly traceable to that of the second-class matter is so much increased as in reality to diminish the deficit. In other words, the second-class matter, in view of all receipts caused by it, is not the source of the deficit, but helps out the deficit of the Department. If this is correct, the causes of the deficit must be sought elsewhere, such as the carrying of franked mail matter, the exorbitant cost of carrying the mails in many instances, and other like expenses. But it is no part of my purpose to criticize the Department or account for the deficit, but to ask that simple justice be done to the branch of business which depends on the second-class mail matter privilege.

My conclusion is unqualified, namely: That in view of the wants of the people and the law Congress has made in their behalf, and in view of the character and interests of the publishers who use second-class mail matter rates, and in view of the apparent mistake as to the cause of the deficit, there is no sufficient ground for cutting off the privilege of offering premiums, which is quite generally used by a large proportion of certain classes of legitimate publications. If there are abuses, of course they ought to be corrected. The law is plain prohibiting free circulation and "circulation at nominal rates." No one can complain of the proper enforcement of these provisions, but for the Department to enact a law that Congress deliberately refused to enact would certainly not be sanctioned by the people, and is clearly against public policy.



TOM, DICK AND HARRY.

A NEW NATIONAL PARK.

There is much talk in the country at present of a great national park among the mountains southwest of Asheville, North Carolina, where North Carolina and Tennessee come together. Near Asheville is located the magnificent Vanderbilt estate, "Biltmore," where noteworthy experiments in forestry are being carried on. The whole region is a favorite pleasure and health resort, both in winter and summer. The particular region proposed for the national park is the subject of an interesting article by Prof. Frank Waldo in the May number of the *New England Magazine,* entitled "Among the Southern Appalachians." Professor Waldo writes from a basis of close familiarity with the region, of which he is an enthusiastic admirer. He loves the simple mountaineers as well as the mountain places, and a large part of his article, as well as a large proportion of the fine pictures which illustrate it, is devoted to the human life of the region. The people of New England and the North who are pouring into these Southern mountains in larger numbers every year will welcome this full account of them.

48-PT. The Keystone Types:

CHARCOAL SERIES 14 TO 48-POINT

36-PT. Standard Line

24-PT. Point = Unit Set

18-PT. Nickel = Alloy

CARDINAL SERIES. 24-POINT

To the TYPOTH

18-POINT

To the TYPOTHETA

14-POINT

To the TYPOTHETÆ Gre

12-POINT

To the TYPOTHETÆ Greeti

10-POINT

To the TYPOTHETÆ Greeting

8-POINT

To the TYPOTHETÆ Greeting

6-POINT

To the TYPOTHETÆ Greeting

STANDARD LINE is a system for the perfect alignment of any size of type with its own size in another series without justification, **AS HERE ILLUSTRATED,** this all being 8-point type; also the alignment, with leads only, of any size in a series with another size in its own or other series where "Standard Line" is the basis adopted. The use of card-board, paper and tissue-paper being required with the castings of type of other foundries not on this system.

"Standard Line" was invented and first adopted by the Inland Type Foundry, who coined that name. We adopted both system and name, by the Inland's consent, and our steel Lining-standards were made to our order by them that we might have the alignment uniform and thereby most useful to the printer. The Inland has our thanks for courtesies received.

NICKEL-ALLOY. As has nickel been adopted by the United States Government, with which to alloy steel in the casting of its big guns, so we, several years since, adopted the same metal as an alloy in the casting of our movable types, to make them wear longer with a clear-cut face than is possible with the ordinary "Type-Metal."

SET TO SHOW 8-PT. CARDINAL AS A BODY LETTER

734-42 Sansom St.,
Philadelphia, Pa.

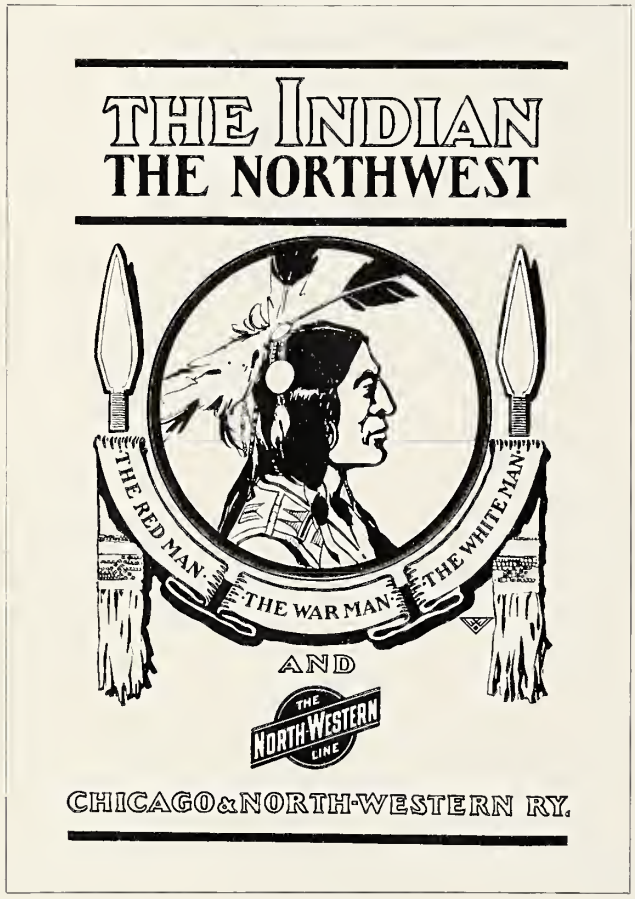
Keystone Type Foundry

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

WALTER A. WYCKOFF, author of "The Workers," once worked on the Union Pacific Railroad as a section hand. He describes the incidents of that experience in the June *Scribner's.*

A VALUABLE cloth-bound book of some 114 pages has been issued by the Chicago & Northwestern Railway, entitled "The Indian and the Northwest." While in a sense an advertisement of this great railway, it so well compiled, printed, illustrated and bound that it is superior in many respects to much of the railroad advertising of the present day. It is a history of the country through which the Northwestern road passes, or which can be readily reached by the connections of its



A COVER.

immense system, and covers the period from 1600 to 1900, telling of the red man and the white man. All the information seems to have been very carefully compiled, and we have no doubt all the data is accurate. Some of the highest authorities on the history of that section of the country as well as of the whole United States have been consulted, and the result is a volume in compact form that contains a mine of information. The book is illustrated with a number of very excellent halftones showing Indian life and character, and in addition has specially prepared maps, printed in colors, showing the Northwest at different periods, as well as a large map of that section as it appears today, with all the lines of the Northwestern road which reach out into that wonderful territory. The traffic department of this railway has not only in this work secured a permanent advertisement for the road, but has placed in the hands of its patrons and prospective patrons a most interesting and valuable historical work. One peculiarity of the work from a printer's standpoint is the method used in setting the text matter. The lines are set flush at the beginning and left irregularly spaced at the end, like the lines of a typewritten letter. This style of composition has found favor in the eyes of a few publishers, but has not come into very general use, and it is doubtful whether it ever will be. The price of the book is 50 cents.

A FINE specimen of German press and color work comes through the Christmas number of the *Deutscher Buch und Steindrucker,* a Berlin trade paper published by E. Morgenstern. The book is elegantly bound and contains an interesting and worthy collection of fine pieces of typography. It would be most interesting to compare these specimens of high-class workmanship with some of our own productions. Copies of this work can be had by addressing Ernst Morgenstern, Berlin, W. 57, Dennewitz street, 19. Price, 75 cents.

"POEMS OF THE FARM" and other poems, by Charles Nelson Johnson, has just been issued from the Daniels Company Press, Chicago. The work contains some twenty-four poems, which the author states in the preface "are not presented to the public with the slightest pretension to merit," and "were not, strictly speaking, presented to the public, but published to please a few of his friends who had expressed a desire to see them between covers." The work is set in Cushing old style with cover in white embossed in gold, and is creditable so far as the printer and binder have had to do with it.

THE RISE OF THE BOOK-PLATE. By W. G. Bowdoin, with an introduction and chapter on the study and arrangement of book-plates by Henry Blackwell. Illustrated, square 8vo, boards; price, $2 net. A. Wessels Company, New York, 1901.

In this work the author has made an exhaustive study of the subject, and placed before those interested in book-plates matter to be obtained only by a great deal of research, if possible to find it at all. Examples of some of the earlier book-plates, as well as those of more recent origin, occupy a greater share of the book. Besides a complete bibliography of book-plate literature, the volume contains a selected list of American periodical contributions to book-plate literature and a list of well-known American book-plate engravers and designers. The work contains two plates printed from the original copper of Mr. E. D. French, on Japanese vellum, has some two hundred pages, is printed on plated deckle-edged paper, with cover of appropriate design, and is a valuable addition to book-plate lore.

FOR CHARLIE'S SAKE, AND OTHER LYRICS AND BALLADS. By John Williamson Palmer. 12mo, cloth, deckle edges, gilt top; price, $1 net; postage, 7 cents. New York and London: Funk & Wagnalls Company.

This is a book with a history. The sixteen poems that compose the volume have been published at intervals during the last forty years, and each of them has called forth a more or less remarkable response. The title poem, for instance, first published anonymously, was a favorite of Bayard Taylor's, and Dr. Rossiter Johnson (editor-in-chief of "The World's Great Books") says that often as he has read it, it still invariably brings the tears to his eyes. He pronounces it superior to Emerson's famous "Threnody." Another of the poems, "Stonewall Jackson's Way," Richard Henry Stoddard, the poet and critic, considers "second to no poem of which our

long, terrible, bitter Civil War was the inspiration, but in the forefront of all rival lyric bursts of patriotic feeling, of Northern, or Southern, or Western fury and force"; and the late William Henry Hurlburt wrote that "with Mrs. Howe's Hymn, it constitutes about the sole surviving *poetry* of the Civil War." Another of Dr. Palmer's ballads, "The Maryland Battalion," has stirred the blood of thousands with its story of Mordecai Gist and his "four hundred wild lads" who held a British force at bay in the battle of Long Island, long enough to save the American retreat from destruction. Mr. William Freeman is the designer of the cover. It is in green and gold on red cloth.

THE TRANSFIGURATION OF MISS PHILURA. A novelette. By Florence Morse Kingsley. 16mo, cloth; half-tone frontispiece; price, 60 cents net. New York and London: Funk & Wagnalls Company.

This sprightly little story is written in Mrs. Kingsley's happiest vein. It is woven round the "New Thought," which is finding expression in Christian Science, divine healing, etc. In the course of the story, Miss Philura makes drafts upon the All-encircling Good for a husband and various other things, and the All-encircling Good does not disappoint her. Some who have seen the story have said it is a satire. Others are sure it is not, but that the author deals in a friendly and sincere way with the belief which supplies the motif of her story. The cover-design, by Miss Margaret Armstrong, is in gold and white on green cloth, and is a clever piece of work.

TARRY THOU TILL I COME; OR, SALATHIEL, THE WANDERING JEW. A historical romance. By George Croly. Introduction by Gen. Lew Wallace. 12mo, cloth, 622 pages; price, $1.40 net; postage, 19 cents. New York: Funk & Wagnalls Company, 30 Lafayette place.

In this work the author has woven about a classic figure — the Wandering Jew — incidents of excitement and of historic truth, and his skill in character-sketching and his power of giving an oriental richness to his natural descriptions have resulted in a novel of great strength, full of human interest. The story covers a period from the crucifixion to the fall of Jerusalem, a period which, in the annals of history, stands out with great dramatic force. Salathiel, the hero, is doomed to wander till the second coming of Christ. In a moment of blind fury he aids in bringing the Master to the cross, and Christ utters against him the words of condemnation, "Tarry thou till I come," which doomed him to immortality on earth— for the Wandering Jew still wanders. It is this ceaseless wanderer who tells the story of these years, reviewing the successive and ever-deepening phases of his life at this time. As a piece of bookmaking the book is noteworthy. It is embellished with sixteen half-tone illustrations, three bastard title-pages and a lithograph frontispiece printed in six colors, all drawn by Mr. T. de Thulstrup. The cover-design is by Mr. George Wharton Edwards, and the title-page design by Mr. William Freeman. Gen. Lew Wallace, author of "Ben Hur," says in the introduction: "In my judgment, the six greatest English novels are 'Ivanhoe,' 'The Last of the Barons,' 'The Tale of Two Cities,' 'Jane Eyre,' 'Hypatia,' and this romance of Croly's. If Shakespeare had never been born; if Milton, Byron and Tennyson were singers yet to be, and Bacon, Darwin and Ruskin unknown, . . . still the six works named would of themselves suffice to constitute a British literature."

THE WORK OF RALPH SEYMOUR FLETCHER.

In a recent issue of the Chicago *American*, Wallace Rice refers pleasantly to the art craft in Chicago, mentioning particularly the clever work of Ralph Seymour Fletcher. Speaking of the Art Institute and the people who have inhabited it, he says: "By no means the least famous of the tenants which have made this building significant is Ralph Fletcher Seymour, a young man whose art education was gained in the city. Not contented with the better trodden paths, he sought some new road in which artistic excellence might find scope, and, cheered by the successes of William Morris and his Kelmscott Press, he determined upon giving Chicago a series of books which should rank in point of excellence with those of the greatest presses of the Old World. Morris, savior of handicrafts and able to inform with his genius trades which had long been given over to the Philistines, made his smallest success, perhaps, as a typefounder, chiefly because he thought that this difficult art required no more preliminary study than could be implied in his general knowledge of art and artisanship. Mindful of this, Mr. Seymour determined to serve an apprenticeship in the craft of letter designing.

"There is, of course, no school in which this can be taught. The three kinds of type which owe their existence to Morris — the Troy, the Chaucer and the Golden — have been pronounced successful in every respect for which type is intended with a single exception, that of legibility. As this is the prime purpose for which type is manufactured, Mr. Seymour was warned against haste. He accordingly began experimenting with books, lettering the text by hand, supplying the designs for illustrations and embellishments, and turning out a finished work, printed without the use of type, from plates made directly from his hand-wrought pages.

"Four books have thus come from his workshop. The first of these is Keats' 'Ode on Melancholy,' a beautiful little volume put out in 1897, and now out of print. This was followed by 'Three Merry Old Tales,' published the following year, containing three of the old stories in what is sometimes known as Shakespeare's Jest Book, from his reference to it in 'Measure for Measure.' This edition, too, has been exhausted. The next year Mrs. Browning's 'Sonnets from the Portuguese' was printed in three colors on hand-made paper, with an introduction by the Rev. Frank W. Gunsaulus. The crown of all this work was issued during the year just closed in the form of a strictly limited edition of Keats' 'The Eve of St. Agnes.' For this the famous English scholar, Edmund Gosse, poet, lecturer and man of letters, provided a critical and historical preface.

"These four books are all lettered by hand and printed from plates. With the skill thus obtained in the formation of letters, Mr. Seymour has now designed a font of type which will be cut and cast during the present year. The sale of his present publications has left him with a fund, not of any great size, but sufficient to warrant him in promising three new books in 1901, the paper, expressly made for them, being now in process of manufacture. It is noteworthy that these works have so far paid for themselves, and that such profits as have been derived from them instead of being pocketed for the artist's private use, have been kept intact for the production of more of these creditable works, giving the entire enterprise an aspect of disinterestedness which deserves encouragement.

"The new books announced include John Milton's 'Ode on the Morning of Christ's Nativity,' which is now in hand; Spenser's 'Shepherd's Calendar,' in two volumes, and some of the poems of Theocritus in translation. In all of these the same scrupulous care manifest in the earlier productions will be exercised, the whole process of publishing being a rebuke to certain pretentious charlatans who have been leading the people of the United States away from the true art of book designing and printing."

TWO WAYS OF SHINGLING.

As a means of entertainment for the little ones in one of the primary grades one day last week, the teacher allowed them to propound conundrums. A bright little tot asked the question, "How does a boy compare to a house?" when another bright youngster, equally as keen, remarked: "One is shingled on top, and the other is shingled on the bottom." A faint smile appeared on the teacher's face, which spread into a broad grin after adjournment. The story will remind a great many that they have in years past been shingled that way.—*Union, West Union, Iowa.*



THE LIFE-BOAT.

From painting by J. R. Miles.

Four Most Decidedly

Good Things for ye Printermen



Magazine-border
New Rule-faces .
Floral-panels . . .
Arlington-types .

All of which
are shown on this page,
but more fully
on pages following



By American Type Founders Co.

Leader in Type Fashions *United States America*

Above shows American Type Founders Company's Arlington Oldstyle and Arlington Oldstyle Italic in practical display
Point-lead alignment, liberal schemes, and low prices (see third succeeding page)

AMERICAN TYPE FOUNDERS CO.'S FLORAL



PANELS

Are particularly desirable for the prevailing panel-work style of typography. The rules here shown are very effective, although any medium-face rules may be used with them


161A 50¢


163A 60¢


165A 60¢


164A 60¢


162A 60¢


167A 60¢


172A 90¢


170A 75¢


169A 75¢


168A 75¢


166A 60¢

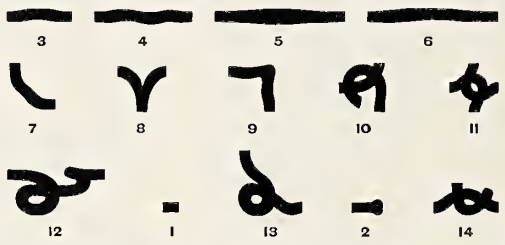
Detailed Information Regarding

Four Good Things

The various characters of the new 6 Point Magazine Border are cast on multiples of 6 Point, and every possible combination may be made with even 6 Point quad justifications

6 Point Magazine Border A

54 inches, $1.50



The various characters of the new 12 Point Magazine Border are cast on multiples of 12 Point, and every possible combination may be made with even 12 Point quad justifications

Arlington Oldstyle Series F

10 Point	20A	26a	$2.75
12 Point	16A	20a	3.00
18 Point	10A	16a	3.25
24 Point	8A	10a	4.00
30 Point	6A	9a	5.00
36 Point	5A	8a	5.50
48 Point	4A	5a	7.75
60 Point	4A	5a	8.90
72 Point	3A	4a	11.15

New Brass Rule

2 Point No. 10AG	10 cents per foot
3 Point No. 10AG	15 cents per foot
4 Point No. 10AG	20 cents per foot
6 Point No. 11AG	30 cents per foot

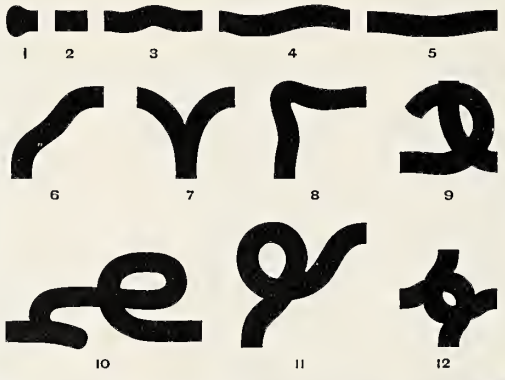
Labor-saving fonts at regular rates

Arlington Oldstyle Italic A

10 Point	14A	28a	$2.50
12 Point	12A	24a	2.75
18 Point	8A	14a	3.00
24 Point	6A	10a	3.50
30 Point	5A	8a	4.25
36 Point	4A	7a	5.25
48 Point	4A	6a	7.50
60 Point	3A	4a	10.00
72 Point	3A	4a	12.00

12 Point Magazine Border A

36 inches, $1.50



The new brass rule shown on this page is particularly adapted for use with the Floral Panels shown on the preceding pages, although it can be used in all kinds of work, independent of ornamentation, with very favorable results

Order from the nearest Salesroom

In stock at all Salesrooms and at Special Dealers of

American Type Founders Co.

United States of America

Above shows American Type Founders Company's point-lead alignment Arlington Oldstyle in practical display
Observe the liberal font schemes and reasonable prices printed above

AN ALASKA PRINTING-OFFICE.

Out-of-the-way "print-shops" are always interesting. The accompanying illustration shows a newspaper office located far from others in the United States. The Dawson Daily and Weekly *News* was established at Dawson, Yukon Territory, July 31, 1899, by Captain R. Roediger and William McIntyre, of Tacoma, for sixteen years proprietors of the Tacoma Evening *News*. The daily is a well-gotten-up and neatly printed six-column eight-page paper, while the weekly consists of sixteen pages. Captain Roediger is the general manager, and resides in Tacoma, while J. Harmon Caskey holds the position of local manager at Dawson. The publication has been a good-paying enterprise from the start, and is now valued at $35,000. W. M. Wilson, of Seattle, attends to the advertising in the United States. The salaries paid on the paper range from $200 to $250 per month. Hand composition, when done, $1.65 per thousand. About sixteen people are employed in the different departments. A. H. Devers, from Chicago, is in charge of the job department, and Arthur Peterson, of Tacoma, and Jay B. Barber, of Seattle, are machine operators. Mention has already been made in these columns of the Linotype machine which was taken to Dawson for use on this paper. It was machine No. 5801. The Seattle Daily *Times* of April 13 gave a very interesting history of the trip of this Alaskan pioneer machine, with a picture of Mr. Barber.

The mode of distribution of papers is by dog teams in winter and by horses in summer. The carriers' runs range from 50 to 250 miles a week. The paper is circulated upon every creek in districts where work is being done. The daily is delivered the same evening it is published at the Forks, 15 miles distant. The daily is sold in Dawson at 25 cents per copy, or $4 per month; at the Forks for 25 cents per copy, or $5 per month. The weekly sells for 25 cents per copy in Dawson and at 50 cents per copy on the Creek. Newsboys average $5 per day in street sales.

Mr. Caskey, who was recently in Chicago, stated that aside from purchasing a year's supply of stock he would take in a half-tone etching plant and competent workmen to run it. The *News* is now erecting a modern building to be completed early in June.



AN ALASKA PRINTING-OFFICE.

The prices obtained for printing in Dawson would seem rather high to those who live nearer the sources of supply. Customers there demand first-class work, want the best of stock used and are willing to pay for it. Here are some of the prices, the figures being per thousand: Letter-heads, $22.50; bill-heads, 6s, $15; bill-heads, 4s, $20; bill-heads, 2s, $30; envelopes, $15; cards, 63 to 55, $15; cards, 36 to 48, $17.50; 1-16 sheet dodgers, $12.50.

WORTH FIVE TIMES ITS PRICE.

We are regular readers of THE INLAND PRINTER and would not miss it for $1 an issue. It is worth five times the subscription price.—*J. B. Story Printing House, Hot Springs, Arkansas.*

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

"Etching and Acids."—B. B. Company, Cleveland, Ohio: "Etching and Acids" is out of print just now. Copy for a new edition is being prepared by the writer and will most likely be issued during the coming summer. Have placed your name on the list.

Date of the Litho Artists' Strike.—A. D., Bridgeport, Connecticut.—The lithographic artists' strike took place in the spring of 1896. The details have been published in book form under the title, "History of the Lithographic Strike," by Francis Ficke, New York.

Book on Color Lithography.—A. P. I., Baltimore, Maryland, asks if we would inform him where he could purchase a work on "Color in Lithography." We know of no book that would come near to this title except Richmond's "Color and Color Printing as Applied to Lithography." This work may be out of print and hard to get. Will hunt it up if interest enough is shown by our correspondent in sending an order to that effect.

Etching Powder for Raising the Work on Stone.—Take 6 parts asphaltum by weight, 1 part rosin by weight, 8 parts dragon's-blood by weight. Reduce each separately to the very finest dust and then thoroughly mix. The powder is carefully brushed over the work, first from one and then from the other direction, until the required depth is reached. Always have the drift well charged. Finally, melt the powder before pouring the acid.

Durability of Aluminum Bronze Powder.—Aluminum bronze powder is made, if made conscientiously, from pure aluminum metal. It holds its color better and longer than the yellow bronze, which is made of various alloys of copper, zinc, etc., and which are subject to oxidation, which is also true of the regular silver bronze, which is made of tin and zinc. The luster of the aluminum is remarkable and so is its resistance to the action of the atmosphere.

Imitating Water-marks in Paper by Lithography.—A. K., Cleveland, Ohio, writes: "I have read in 'Notes and Queries,' some time ago, that a paper water-mark can be produced by etching the design upon a stone and running it through the press at good pressure. Now, I have tried it and find no result. I produce a sort of embossed result, that is all." *Answer.*—The pressure need not be so very severe. The paper should be made wet, then hung up to dry, and finally placed between pressboards and flattened out by hydraulic pressure.

Lithography on Metallic Paper.—R. Company, Hamilton, Ohio, sends a sheet of metal of the thickness of tissue paper, mounted on thick paper. On the metal side is executed by lithographic printing a label, showing deep, brilliant, steel-blue letters on silver ground, and asks by what process it is gotten up. *Answer.*—The metal part is copper, beaten or rolled out to the extreme fineness shown. This has been pasted on paper and coated with a varnish lacquer, which has produced a deep, polished-steel effect. Then a negative plate of the lettering was made on stone, printed and dusted in with silver bronze, showing the lettering in the steel color upon a white silver ground—a rich and unique effect, produced by great care and at no small cost. This metallic paper, also called silver paper (some grades of which are made by an electro deposit), can be had in different colored lacquers—red, green, gold, etc. It is an imported article, only one house in New York dealing in it. It costs about 30 cents a sheet; by the ream, 27 cents. It is often used for printing labels for wine bottles. The effects are very unique. Fine engraving can be printed on it.

Consumption of Bronze Powder in the United States.—According to a letter from Mr. M. S. Fuchs to the *Aluminum World,* we have imported into the United States, for the last twelve months, 1,776,000 pounds of various bronze powders. At the same time about 800,000 pounds were manufactured here in the same period, making the annual consumption about 2,500,000 pounds. Mr. Fuchs claims to have a superior process for manufacturing all kinds of bronze powders and promises a good dividend to those who would invest in an enterprise designed to make the material here, where it really should be produced.

Improvement in Litho Zinc Plates.—The Messrs. A. W. Penrose & Co., of London, have taken up the manufacture of improved patent zinc plates for the use of lithographing. The face of these plates present a delightfully soft, light-gray color for the artist to work upon from smooth to fine and coarse grains. Changes, such as erasures or additions, can be made upon the plate with ease. Transferring, drawing and printing can be executed on these plates by any lithographer. The other advantages, such as portability, care of storage, cheapness and practicability in handling and printing, are evident. Upon application this firm sends a booklet with full instructions for manipulating the metal.

To Produce the Smooth Matt Surface on Litho Zinc Plates.—E. J. J., Toronto, Canada, says: "I would be glad if you would tell me how to obtain the pearl or satin finish on zinc, a sample of which I send you. Kindly explain in The Inland Printer." *Answer.*—The surface which is so tempting to a lithographic artist to draw or write upon, and thereby create printing-plates, is produced by etching to get the result of a very slight grain. The plate must first be well cleaned in a bath of caustic soda. Then a solution of 10 parts of water to 1 part of nitric acid is quickly poured over the plate, which is then rinsed in plenty of clean water and dried quickly. The plate is then ready for use, and shows the smooth appearance you desire.

Why Are Color Proofs Dusted?—In printing colorwork hurriedly each color must be dusted with soapstone powder or magnesia. This dries the color, and although causing a slight loss of luster, this can be brought out again after the work is finished by heating the sheet from the back. Sheets are also dusted when a color has been proved up *too strong.* The strength is diminished by the operation. When color proofs, partly completed, are to lie for a long while before adding the rest of the tints, they are dusted to prevent their becoming glossy and in that state refusing to accept the next color properly. When gold printing is to be done in connection with printing of another color, in order to prevent the ink of the first printing taking on the bronze, the sheets are well rubbed in with soapstone or magnesia.

Right of an Artist to His Work After Selling the Product.—An interesting question has been presented to our notice by a subscriber and friend who had a drawing made by a pen-and-ink cartoonist of considerable local fame. On this picture appeared a body, and on this body a head, to which latter the customer objected. The artist, however, after several attempts at changing, did not succeed in getting such an expression as the customer would have liked, the artist finally saying that he could do no better. The customer thereupon employed another artist of inferior renown to change the drawing, as far as the objectionable part was concerned, and succeeded in getting what he required. The first artist did not

like the idea of another man correcting his drawing and said that, although he was paid for his work, he did not relinquish authority over it. Would it not seem that a customer who pays for a sketch which is to be reproduced for commercial purposes, could add thereto or take away according to his needs and desires without consulting any one about it?

To Our Subscribers.—We are in receipt of numerous communications from foreign subscribers asking us to send them American lithographed or process printed samples, or giving orders to purchase books or other articles. We are certainly pleased at the confidence and trust shown by our constituents in sending, in most cases, the *exact* amount of money in checks, postal orders or stamps. Not dealing ourselves in the goods



Photo by Baker.

RAPIDS AT GREEN RIVER COVE, HENDERSONVILLE, NORTH CAROLINA.

requested, we are often at a decided disadvantage on account of lost time and expense added to our labor of procuring these objects when cash is not remitted with the order. An alert and interested gentleman in St. Gallen, Switzerland, or in Utrecht, Holland, etc., whom we would gladly serve, may not be aware that in this country we are so stringently organized that no one does anything for another without gauging such services by the standard of *cash*, and cash only. If a house in Buenos Ayres wants a certain kind of metallic paper, for instance, dispatched to their works, they should add a little for the time it has taken us in searching for the place where it can be obtained, leaving the order, etc. The same way if we are to write to a Cincinnati concern for certain specimens desired by a business house in Tokio, Japan; the extra postage to both points should never be forgotten.

How to Make Zincographic Crayon.— H. H. P., Brooklyn, New York, asks if the crayon used on stone for drawing can also be used on zinc plates for drawing, and how to grain zinc plates. *Answer.*—The same crayon, preferably the hard kind, can be used on zinc plates, but if an artist or printer has the desire to make his own material he can obtain a superior article by boiling and casting the crayons himself. Use an iron pot, large enough so that the substances to be boiled will not fill more than two-thirds of the same; it should have a convenient handle and a close-fitting cover. Dissolve in this vehicle 4 parts wax and 2 parts shellac; then add 4 parts soap, cut in small bits, and heat to the point of burning; then after taking from the fire, allow the mass to burn for several minutes. The longer it burns the harder will be the crayon, for then more of the oily constituent of the chemicals will have been reduced to carbon, up to such a point where the whole mixture will be useless. After smothering the flames with the cover, place again upon the fire and add, under constant stirring, 1 part well-calcined lampblack. Heat up to the burning point again, but extinguish the flame immediately. Then before cooling pour out upon a metal plate which has been previously rubbed in with soap, so that before the mass has cooled off entirely it can be cut in suitable strips to be placed in a holder for the artist to work with.

Embossing for Lithographed Labels.— N. S. W., Cleveland, Ohio, writes: "Will you kindly give instructions in your next issue on embossing as done in litho houses on such work as cigar-box labels; also on tin signs particularly. Understand the composition is emery and fish-glue, but do not know how to go about it to make die-plates." *Answer.*—The making of plates for embossing fine cigar-box labels is not an easy thing to do. It requires a skilful diesinker to cut on brass

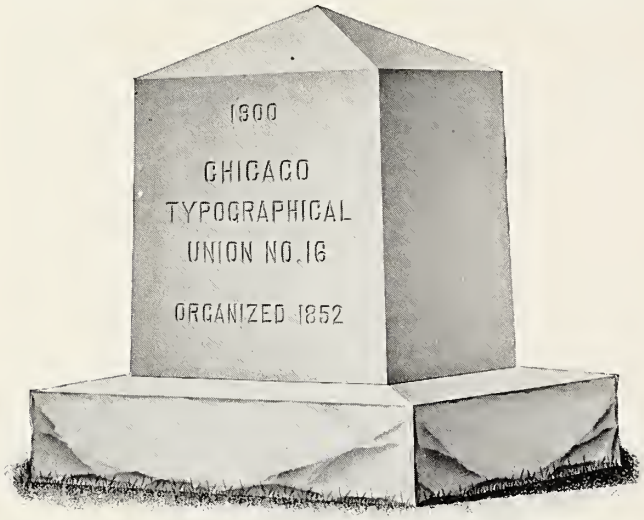
the various depths and modulations required to bring out the beautiful relief shown in this kind of work. The method of getting the die-plate to fit the impression on paper is to either execute the printing first, provided with a pinhole or gauge, and then make the embossing-plate, or, what is better, to have the lithographer make his key-plate from a flat impression made from the die. The force which presses in the paper is either made of papier-maché or gutta-percha, or the resin cements made for the purpose. The original die is fastened to the bed of the powerful press, and the gutta-percha is heated and gradually driven into the oiled engraving. Embossed plates are also made by processes such as etching, but owing to the fact that an inferior or soft metal is used and that no art can be put into the work, these plates do not give superior results. Students of the subject may do well to get the little book entitled "Practical Guide to Embossing," by J. P. Burbank, $1. The Inland Printer Company, Chicago and New York.

PATENTS.

Edward Hett has obtained a reissue of two patents assigned by him to the American Lithographic Company. These are numbered 11,902 and 11,903, and cover more fully certain details of Mr. Hett's inventions in lithographic multicolor printing.

DEDICATION OF A PRINTERS' MONUMENT.

On Sunday afternoon, May 19, Chicago Typographical Union, No. 16, dedicated the monument erected to its members in Elmwood cemetery, near that city, going out by special train of seven coaches. The introductory address was delivered by President Michael Colbert, and John McGovern, one of the old-time printers of Chicago, and well known in literary circles, delivered the oration of the day, which was considered by



his listeners to have been a masterpiece. The monument, which is of Vermont granite, about six feet high, was unveiled by Miss Wright, a niece of Mr. Colbert. Charles F. Howe, chairman of the Cemetery Committee, made the closing address. Music was rendered by the Primo Quartette during the exercises. The resting-place which this monument marks is the third purchased by Chicago union, it already having lots in Rosehill and Calvary cemeteries. The new plot contains five thousand square feet, with space for 240 graves.

THE NEWSPAPER WORLD.

A neatly set, well-printed and ably edited weekly journal for newspaper men is the new publication just started in New York under the above title. This paper gets the news and dishes it up in palatable shape. It not only prints news, but has much general matter well selected. Every issue is live, snappy, original. N. W. Penfield is editor and publisher.

Notes on Practical Bookbinding

BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

SLATE DUCK COVERS.— R. E., of Pennsylvania, wants to know how to make canvas covers (cases), double or single thread, slate colors, and not have them spotted. *Answer.*— Use fresh paste (not sour) and not too thin; stand them out to dry when made and do not lay them between strawboards.

FADED PAPER-SIDE CASES.—An inquiry has been received from a binder who had some half-bound paper-side cases to make and who had to have sides reprinted because they faded in streaks when pasted on the board. He wants to know if the trouble was with the paper. *Answer.*— Some colors of paper, especially green and blue, can not be pasted, but have to be put on with glue.

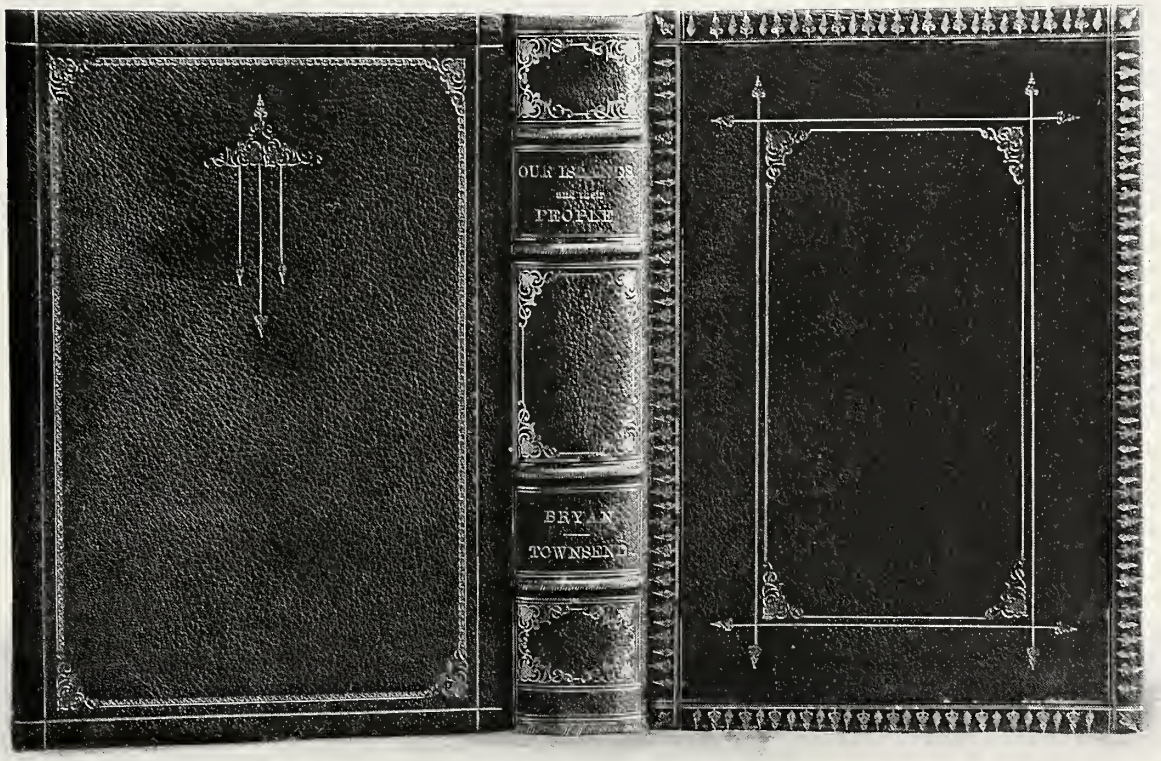
STAINS ON LAW SHEEP.— E. T. N., of Nebraska, writes that he finds mysterious dark spots on sides of law books after being forwarded and says he always sees that the stock is clean before "drawing over." *Answer.*—Keep clean white paper under the books when stacked up, or pulpboard. Strawboard frequently causes black spots in white sheep and any iron tool will, of course, spot it if left in contact.

USE CARE IN ESTIMATING.— Some blank-book makers seem to think that if they can get the cost of the paper, plus ten per cent for ruling and forwarding, they can afford to do the work so as to beat the "other fellow." In their bindings they will figure soft cloth board, job-lot cowhide or worse yet— buffing —"end sheets made up at odd times do not cost much," glued-on strappings, and unlined springbacks, to help cut down the time and cheapen the process. No wonder customers kick about flimsy bindings, warped covers, sections working loose, backs cracking, etc.

Now since "art leathers" (ooze calf and sheep) in all shades are to be had, any one with some knowledge of bookbinding can make any number of useful and ornamental articles. If one possesses a pyrography outfit and has some talent for designing, there is practically no end to the uses these leathers can be put. If you have no pyrography outfit, 15 cents' worth of tincture of iron and a small camel's-hair brush will do just as well. Draw your design, then transfer it to the leather by means of carbon paper. On smooth leather, sponge first; then trace the pattern with a sharp folder. Follow your outlines with even strokes of the brush dipped in diluted tincture. Dilute with water until you get the desired shade, from a black to a light blue.

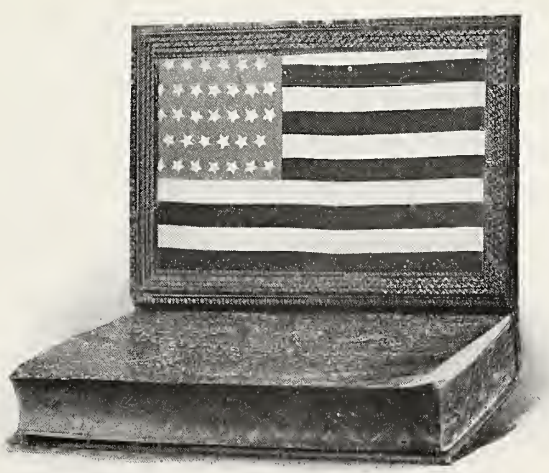
WAX EDGES.—"Extra Binder," New Orleans, writes saying he has received a set of reference books to bind in a handsome, durable binding, but is at a loss to know what kind of an edge to put on —"Marbling not wanted." *Answer.*— Gilding for

that kind of books would not be suitable and sprinkling would look too cheap. A wax edge would be very attractive, if made to match color of leather used. Trim your fore edges and place books in hand press so that edges are flush with cheeks of press. Screw the press down as hard as you can and scrape edges smooth; then rub off with thin paste-wash and clean white shavings. Cut up an adamantine or spermaceti candle in a clean pot and melt on your finishing stove; take tightly bound whisk broom stub and dip in the melted wax; beat broom over a stick until fine spots of wax appear; then cover your edges with sprinkled wax as evenly as you can. Edges are now ready to be colored with inks (ruling colors will do), brown, blue, red or green, as the case may be, which is done by brushing over like an ordinary red edge; then scrape off wax well with a dull knife and burnish. Trim your ends and proceed in same manner, but be careful to have your wax sprinkles match or you will have differently spotted edges. These edges can be made in two or three colors by scraping off the wax after each color has been applied. It is by no means a slow process when one becomes accustomed to it. Green edges on blank-books made this way are insisted on in some localities.



BINDING IN OLIVE GREEN LEVANT, FULL GRAIN.
By William O'Shea.

Edge Gilding.—A. C. F. S., Texas, asks for formula to produce gilt edges. *Answer.*—Trim your books carefully with sharp knife; place hard, smooth board each side, or between the books; put them in a hand press so that the book-edges and boards are flush and slightly above the cheeks of the press. Screw down as tightly as possible and scrape edges well with a steel scraper until edges and boards are perfectly smooth. This is a tedious and laborious part of the work. Rub edges with paste-wash and paper shavings until it becomes glossy. Take white of an egg and beat up in one pint of water; let it settle and then skim off froth. It is then ready to be applied to the edges in press, with a fine sponge, as a sizing for gold-leaf. Lay on gold-leaf evenly and firmly so that no break will show; then let them stand to dry. The time it takes to dry depends on both weather and paper, so you can try by blowing your breath on the gold; if it stays cloudy it is too wet, but if the cloudiness clears off immediately it is usually dry enough to burnish. Begin the burnishing lightly with a flat, perfectly smooth agate. First use a thin, slightly waxed paper laid over the gold to burnish on so as to fix the gold firmly to the edge; then remove paper and rub edge very lightly with a soft rag containing some clean white wax; then again use the agate lightly, increasing the pressure as the gold brightens. Even, smooth strokes should be given, as you can not be too careful to avoid scratches or streaks. To gild a book in the round or with round corners or with a red ground or bole requires special care and practice.



DOUBLÉ OF "OUR ISLANDS AND THEIR PEOPLE."
Bound by William O'Shea.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

THE Moline (Ill.) *Mail* is to have a fine new office building.

THE Easter edition of the Des Moines (Iowa) *Mail and Times* was an exceptionably creditable number.

THE *Boys' Industrial School Journal*, Lancaster, Ohio, of April 26, had a very neat and artistic cover in brown and white.

THE Easter issue of the *Potter Democrat*, Coudersport, Pennsylvania, had a nice cover, containing well-printed halftones of the churches of its town.

ANAMOSA (Iowa) *Prison Press*.—You are publishing a very neat little paper, the presswork, arrangement of matter and headings are all commendable.

THE *State Journal* is a new paper just started at Evarts, Walworth county, South Dakota. N. J. Frayn is the publisher, and Arthur G. Keene, editor.

CHICAGO HEIGHTS, Illinois, has a new weekly, the *Star*. It is a nicely printed eight-column folio, the make-up and advertising display being particularly good.

CASSVILLE (Mo.) *Democrat*.—The *Democrat* is satisfactory in every way except the sandwiched readers on the second and fourth pages. Some of the ads. are particularly neat.

THE *Weekly Advertiser* is a little advertising sheet, which is being successfully issued every week at Sault Ste. Marie, Ontario, being two-thirds advertising and one-third very good jokes.

J. ALBERT HOOD, superintendent of the Herald Press, of Passaic, New Jersey, is sending out some very attractive folders and novelties, advertising the excellent work of his establishment.

CHARLES M. BERKHEIMER, Connellsville (Pa.) *News*.—Your two ads. are good examples of display, but you take too great liberties with abbreviations when you use "Mdse" and "Co" without periods.

W. W. HINDS, Owensboro (Ky.) *Messenger*.—The first page of the *Messenger*, in particular, is gotten up in good style, important news nicely featured, and the whole paper is well put together.

J. P. BLACK, Vicksburg (Miss.) *Post*.—Your ads. show good ideas, which are probably worked out as well as the material at hand would allow. Your best ad. is that of Robinson, marked No. 3, as it has the most contrast between display and body, while No. 2, that of the Greenville Drug Company, has too much display, giving it a sameness and no contrast.

THIEF RIVER FALLS (Minn.) *Press*.—Ads. and make-up are well handled, but "Local News" and "Correspondence" heads are too small. Presswork needs more attention, particularly in regard to color.

GEORGE E. SIMMS, East Liverpool (Ohio) *Tribune*.—First page ads. are a little too black for good contrast, but all are fairly well displayed. The city clerk's report was a feature of the issue and it was very nicely handled.

Hamilton County Journal, Webster City, Iowa.—The color and impression are uneven. Nearly all the ads. are nicely displayed and well balanced. In the half-page ad. of Burleson & White the top line should have been much more prominent.

ROSEVILLE (Ohio) *Independent*.—Such a large number of paid readers on the first page is not a good plan. The Jenson headings are neat, but they need more leads to make them appear to the best advantage. Ad. display and presswork are good.

CHARLES H. MCAHAN, St. Joseph, Missouri.—You are doing good work on your ads., a commendable feature being the contrasting display. The series of R. T. Davis Mill & Manufacturing Company's ads., which are reproduced here-



No. 1.

with (Nos. 1, 2, 3), are exeellent examples of this. Compositors should notice how the important lines stand out distinctly from the balance of the ad., and the proper proportion of the seeondary display. If a lead or two more could have been worked in between the lines "Use Davis' Blue D Flour," in No. 1, it would have been an improvement.

ON April 11 the Albany (N. Y.) *Press-Knickerbocker-Express* had a "house warming" at its new building, and entertained crowds of citizens. A model newspaper structure has been reared from the ruins of the disastrous fire of five months ago.

THE *Colorado Telegraph*, Colorado Springs, Colorado, issued a special edition on April 14, celebrating the completion of the short line between that city and Cripple Creek. It was called the "Pictorial Jubilee Number," and contained many

half-tones. Sections of the paper were printed in blue and red. It was an issue the publishers have every reason to be proud of. The paper had many of the attractive features of large metropolitan dailies.

JOHN R. BERTSCH, *Berkshire Courier,* Great Barrington, Massachusetts.—You handle the make-up of the *Courier* very nicely, the only defect being that two or three of the columns are evidently loose, as quads and spaces have worked up. Your jobwork shows good taste.



No. 2.

CHAMBERSBURG (Pa.) *Public Opinion.*—This is a new six-column morning paper, and is a good example of what a small-city daily should be. It presents the news attractively and fully, and is well printed. No extra labor is expended on the ads., but they are well displayed.

J. F. LATIMER, De Funiak Springs (Fla.) *Breeze.*—Your paper looks well and has some pleasing ads. There are a number of spaces and quads up on the first page, and the column rules are not all up snug to the head rule. A few more leads in the display heads are also advisable.

G. W. HAND, *Montcalm Herald,* Stanton, Michigan.—Your paper will stand a trifle more impression and the color is a little too light in places. Aside from the ad. of Charles Holland, which has no contrasting display, the ads. are well handled, and the paper generally has a neat appearance.

G. E. CAMERON, *The Children,* Cincinnati, Ohio.—There is every sign of prosperity about your publication, the first issue of which was announced in this department in April. The April issue, No. 4, is increased in size and has valuable features added to its contents. The mechanical work is of the best.

EDMORE (Mich.) *Journal.*—It is nearly a year since this paper has come to my table. In the meantime it has enlarged its pages and is now a six-column quarto. The first page has too much advertising and, in fact, the whole paper is afflicted in the same way. Another enlargement or an increase in advertising rates is advisable.

THE Williams (Ariz.) *News* recently published a nicely printed edition on supercalendered book paper, containing an illustrated write-up of the attractions of the town, including a description of that paper's plant. The mechanical portion of the work was under the direction of Charles A. Neal, and was exceptionally well handled.

DURING the forty-ninth annual conference of the Indiana Evangelical Association, which lasted a week, the Berne, (Ind.) *Witness* published a daily edition of eight pages, which was well gotten up. This was an enterprising stroke on the part of the publisher, Fred Rohrer, and was nicely handled throughout by Henry M. Rensser, the foreman.

JAY CRAWFORD, Shenandoah (Iowa) *Sentinel.*—No, you have not departed from what is proper in newspaper ad. display at all. Your ads. would attract attention anywhere, because of their well-balanced display. The body of J. C. Webster & Co.'s ad. is crowded a little too much, and the same is true of the wording in the panel of that of R. B. Crose & Co.

WHEN papers install a new press or a Linotype, or put on a new dress, they usually let subscribers know it through the columns of the paper. The *Evening News,* of Franklin, Pennsylvania, and the *Daily Eagle,* Mount Vernon, New York, have put in Cox duplex presses, and show cuts of the machines, with extended articles, in recent issues. The *Times,* of Davenport, Iowa, has put in a large Hoe press and other machinery and equipment, and takes up its whole front page in telling its readers about it.

THE April 4 issue of the Chatham (Ont.) *Banner-News* was known as the Hunter-Crossley edition, and consisted of twenty pages, the proceeds being given to aid the Public General Hospital, of Chatham. Rev. J. E. Hunter and Rev. H. T. Crossley, evangelists, and the Ladies' Assisting Society, of the hospital, were the editors. It was an interesting number, the mechanical work being well taken care of by the *Banner-News* force, neat and striking ads. and good press-work being particularly noticeable.



No. 3.

OCEAN CITY (N. J.) *Sentinel.*—Aside from the smaller display ads., your paper is exceptionally creditable. It is well printed, carefully made up, and contains an unusual amount of news and miscellaneous matter. In the ads. on the fourth page there is too much display and it is too near the same size. The larger ads. are much better, that of the Ocean City House & Sign Painting Company being exceptionally good.

The presswork on the half-tones in your anniversary number deserves particular mention, as they are brought out very clearly.

Joseph T. Johnson, Willmar (Minn.) *Tribune.*—The cover of your Easter number is at once striking and artistic. The make-up was well handled, particularly in the placing of cuts — the arrangement of the seven faces on the tenth page was a very happy conception. Presswork is good. Ads. are neatly displayed, the only fault being a tendency toward sameness in the display. Quite a number of the ads. would have been greatly improved simply by substituting one large line. Examples of this are your Nos. 3, 7, 9, 25 and 33. The larger ads. are better.

Arizona Range News, Willcox, Arizona.—You should use more care in making up plate matter; see that the columns are even at the top and bottom, removing dashes when they come to the bottom. Ads. can be improved by following the advice so often given in these columns regarding distinctive display. The wording of one of your ads. is quite out of the ordinary:

Bucket of Blood Saloon, the only second-class house in the city. Two drinks of Old Plantation Whisky makes a jack-rabbit fight a bear. Two glasses of beer will make you whip your mother-in-law. And yet I do my share of business.

William F. Schempp, of the Brodhead (Wis.) *Independent*, sends a copy of his Easter edition, enclosed in a handsome cover. The paper consists of twelve seven-column pages, and is folded twice, making the size when inserted in the cover about 9 by 12½ inches. The cover-pages are of this size, the last leaf extending at the front edge about 1½ inches beyond the paper, and is folded over the edge of the paper after it is inserted, giving it a neat finish and at the same time preventing its slipping out of place. This latter feature is probably original with Mr. Schempp, although I have seen several similar covers. There are many excellent ads. in the *Independent's* Easter issue.

Charles F. Spencer, Willmar, Minnesota.—Your ad. for the Trio Portable Seat Company (No. 4) is well designed,



No. 4.

although a little crowded. The other specimens are equally creditable.

Contest No. 9.—The blotter contest closed May 1, with forty specimens, the smallest number yet submitted, notwithstanding the fact that this was the first contest in which a cash reward was offered. From letters received I am led to believe that there are two reasons for this — first, a feeling that a good blotter could not be produced when restricted to black and white; and, second, a dislike on the part of contestants of preparing their own copy. The result, however, makes it all the easier for the judges, and it is expected to have the winners ready for announcement in The Inland Printer for July. There are three judges: Ed S. Ralph, editor "Notes on Job Composition"; F. F. Helmer, editor "Advertising for Printers," and W. W. Davis, the superintendent of the Scranton (Pa.) *Tribune's* job-printing department.

Information Bureau.— Requests for information by mail regarding various subjects pertaining to newspaper publishing, in accordance with the announcement made several months ago in The Inland Printer, are continually being received. A nominal charge is made for this service and the answers are not published in connection with the name of the writer unless permission is given. Some of the subjects would not be of interest to all, but occasionally questions are asked that are of value to the general reader, and the following correspondence is published with this belief:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— I again want information. Your rate card furnished me several months ago proved quite satisfactory. Now I want a whole lot of information. It is about running a country daily in a town of 6,500 inhabitants, and I am willing to pay you your price. I have been in the printing business a long time. I agree with you in most things concerning newspapers, but disagree with you in others; that is why I want your advice — your knowledge. I think it unwise to confer with a person who thinks as you yourself do in everything. Now, then, please tell me if you think a country daily is to supplant the country weekly in the future in towns the size of say five or six thousand? I do. What size paper would you advise starting? I favor a six-column twenty-inch folio. My idea is that the first page should contain daily plates of telegraphic matter. How much ought we to charge for advertising per inch to make the venture pay? How much per copy? How much a year? Would you advise issuing morning or afternoon? The town is twenty-nine miles away from a large city. The city dailies come in large numbers. How would you advise collecting for ads. and subscriptions — weekly, monthly, or how? Would you advise having a man to solicit for ads.? How would you contract ads.— by certain inches, to be used as advertiser deemed best? How much advertising ought such a newspaper have regularly to make it profitable? Do you believe in country dailies? Do you believe they seriously weaken weeklies where both are printed in the same town? In fact, I want all the information possible bearing on the establishment and operation of such a paper as I have described. Remember I want to pay for the advice. Send your bill in advance and I will remit. Thanking you, I am, Very truly yours, ————.

Dear Sir,— In response to your request of the 18th, I am glad to know that you agree with me in some instances, even if you do not in all, and think that your determination to seek the views of those with whom you are not fully in harmony a wise one, as in so doing you at least learn to view matters from various sides and may possibly secure valuable aids in arriving at the best decision.

I consider it safe to publish a daily in a town of five thousand or over, where the conditions are favorable. I am not familiar with the conditions of your town, but will state what would be, in my judgment, beneficial or detrimental to the successful establishment of a paper such as you suggest. The farther a town is from a large city, the better the opportunity. I judge from your reference to ———— as being twenty-nine miles away that that city is your nearest competitor. If so, I would consider your outlook good, particularly if the populace of the districts surrounding your town are in the habit of coming to your place to trade. This being the case, you are so situated that you should be able to secure advertising from local merchants who wish to secure the trade of these people, and yet sufficiently near ———— to be able to pull advertising from that city's merchants also. To answer your question more specifically, I would say that when a town reaches a population of five thousand, and is favorably situated, the daily is bound to soon follow, and the weekly must rely on something more than mere news as an excuse to exist. However, towns that are practically suburbs of large cities, even with many thousands more population, are decided exceptions to this rule.

As to size, I fully agree with you that the six-column folio is the best. I think, however, you will make a mistake if you fill six columns with telegraphic plate. I would not use more than three columns of this — two would be better, culling out the more important items, resetting the display heads to conform to the make-up and general style of the paper. Give greatest prominence and the most space to the local matters. I would not unduly exaggerate, but I would go to the limit in featuring and heading every local item. Continual attention to this will soon lead your constituency to look upon your paper as being "full of news."

It is impossible for me to state just what you ought to charge for advertising to make the venture pay, as this all depends on the cost of production, the wages you pay, cost of rent, power, heat and light, paper, etc. You must be able to make your edition exceed one thousand within a year or you can not hope to secure much foreign advertising. You should carry as nearly as possible twelve columns of advertising, or 240

inches. An average of 10 cents an inch would mean a revenue of $24 a day. Leave subscription receipts out of it — you are entitled to these, at least, as a profit. If you can figure your expenses so that you could afford to accept less than an average of 10 cents an inch, so much the better. If you start with a rate so high that you are unable to secure the required amount of advertising, you will be in a greater predicament than if you started so low that your space was more than filled. It is not hard to raise rates under such conditions.

Suppose you find that 8 cents an inch will cover your expense. I would then be in favor of charging from 6 to 12 cents an inch, according to the number of inches used, and would adopt a rate card something like this:

Less than 100 inches	.12
100 and less than 500 inches	.10
500 " " " 1,000 "	.09
1,000 " " " 3,000 "	.08
3,000 " " " 6,000 "	.07
6,000 inches and over	.06

I would always quote prices on the inch basis, giving the customer the privilege of changing whenever he desired, and of using his space as he deemed best. Whenever a customer prefers to contract for a fixed space, and there will be many such, quote him by the month, thus: Say, four inches one year, equals 4 times 312, or 1,248 inches in all. This



gives the advertiser a rate of 8 cents per inch. Therefore, four inches a month — 4 times 26, or 104 inches in all — would cost 8 times 104, or $8.32 per month, on yearly contract. Four inches for a single month would cost $10 — as there would be 104 inches used, entitling the customer to a 10-cent rate. In advocating this style of arrangement I speak from a very successful experience with one just like it with a paper of ten thousand circulation. Just what the price per inch should be in your case would require greater familiarity with your conditions than I possess.

I favor an afternoon 1-cent paper in a town the size of yours. The people have more time to read it and a larger circulation is possible — a most important condition where the field is limited. I would collect both subscriptions and advertising monthly, keeping close after both.

It will pay you to get a good man to solicit and look after the advertising, collect the bills, etc. If you have not had experience with a daily, you will find that it means a tremendous lot of hustle. Advertising must be sought continually and persistently.

It is difficult for me to tell if I have answered all you have in mind. I have endeavored to neglect nothing that you mentioned in your letter. If you wish to ask further questions, I shall be pleased to reply without further charge.

Sincerely yours,

O. F. Byxbee.

THE INLAND PRINTER IN AUSTRALIA.

Your publication is a boon to the printing trades in this country, and its educational value is great indeed.— *Lennon & Co., Printers, Melbourne, Australia.*

Obituary

John W. McLean, publisher of the *Times,* Picton, Ontario, died in that city on May 15.

J. M. Elliott, founder of the *Spearfish Valley Gazette,* Spearfish, South Dakota, died in New York April 28. Mr. Elliott was at one time with Stromberg, Allen & Co., Chicago.

John Charter, Sr., the inventor of the gas engine which bears his name, died in Sterling, Illinois, April 30. He leaves two sons, James Charter, of Chicago, and John Charter, Jr., of Sterling.

Louis R. Riley, president and general manager of the Standard Paper Company, of Cincinnati, died on May 14, aged thirty-five years. Mr. Riley has been identified with the paper trade since he was sixteen years of age. He was a man of unblemished character and a consistent Christian. A widow and two daughters survive him.

Watson Fiske Munger, for many years a member of the firm of M. Plummer & Co., wholesale paperdealers, at 45 Beekman street, Manhattan, died on April 26 at his home, 218 Washington avenue, Brooklyn, at the age of sixty. He was born in Windsor, Maine, and was a son of the late Rev. Cyrus Crowell Munger, of an old New England family. Mr. Munger was a Mason, a member of the Dauntless Council, Royal Arcanum, Brooklyn, and formerly a member of the Crescent Athletic Club, of Brooklyn.

Henry R. Wills, for over twenty years connected with the Hoyt Metal Company, St. Louis, Missouri, died at his home in Alton, Illinois, May 22, of dysentery. Mr. Wills was known and respected by all who knew him. The electrotypers and stereotypers of the country will miss his genial smile and his kind words. He was a familiar figure at all conventions, and his advice and counsel in the formation of the national association will never be forgotten by those in the trade. No one worked harder than he did to keep up the friendly spirit between firms in different cities, a spirit which aided so much in bettering trade conditions.

William F. Sherlock, editor of the *Unionist,* a labor journal, died May 15, of pneumonia, at his home in Brooklyn. Sherlock attained notoriety in connection with a libel suit instituted by an employe of the New York *Sun,* whom his paper attacked. This was during the recent troubles between the *Sun* and Typographical Union No. 6. When the fight was hottest, Sherlock turned his paper over to the union, although retaining the editorship. An article was printed about a *Sun* employe which was libelous and for which Sherlock was sentenced to three months on Blackwell's Island. After serving twenty days he was pardoned, upon making a retraction.

HAD ENOUGH.

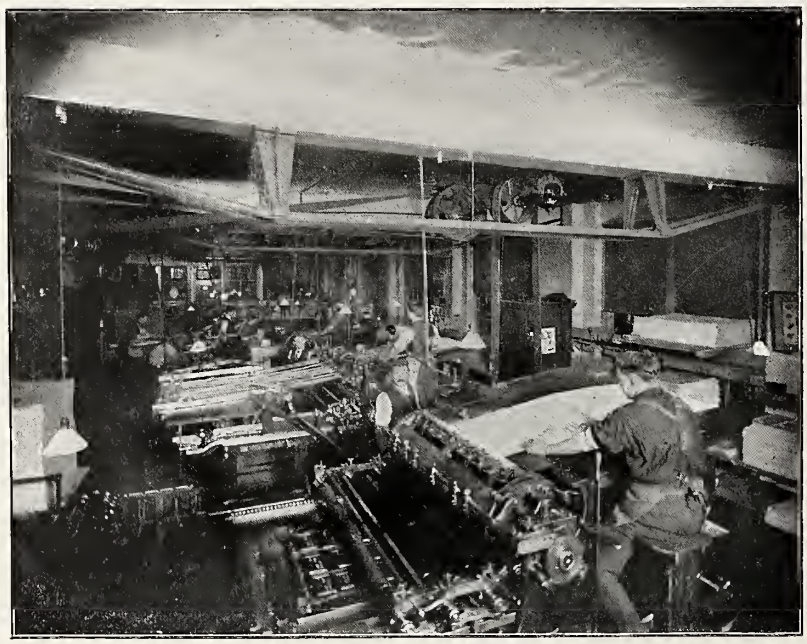
In accordance with its usual custom, The Inland Printer sent the following notice to one of its advertisers: "If you wish your ad. to appear in the next issue of The Inland Printer, order and remittance should reach us not later than the 20th of this month." To this the following reply was received: "Do we wish our advertisement to appear in the next issue of The Inland Printer? Well, we should say not. The two-line advertisement we had in the last issue has simply deluged us with replies. We have so many applications already (and they are still coming) that we hardly know what to do with them. We do not want any more."—*The Express, Fort Collins, Colorado.* If The Inland Printer has satisfied this firm it can satisfy you. Why not use its columns?

A MODEL PRESSROOM.

The accompanying illustration is a section of the pressroom of The Sherwin-Williams Company printing plant, operated in connection with their paint and color business, at Cleveland, Ohio. For thirty years this firm has been doing its own printing, consisting mainly of the finest grade of paint sample folders, booklets, labels, catalogues, etc.—in fact everything to advertise their own business. There are few pressrooms kept so neat and clean. "A place for everything and everything in its place" is one of the mottoes of the foreman, Mr. John C. Earl, who is one of the old "all-round" pressmen of Cleveland, and founder of Cleveland Printing Pressmen's Union. He is a close student and subscriber of THE INLAND PRINTER, where he claims to get many of his up-to-date ideas for the economic operation of the plant. At the end of each week there is a thorough house-cleaning, which puts everything in shipshape order for the next week's work. No kitchen in the best regulated home looks neater than does this print-shop. In fact, it would be hard for a visitor to tell what class of a shop he was in, should he happen in on a Saturday afternoon—as everything is so completely under cover, each press having its own canvas cover or hood. Mr. Earl has been with the Sherwin-Williams Company for the past twenty-four years, and to his efficient management and the help employed the company give due credit. Nearly every printer and pressman employed by the firm takes THE INLAND PRINTER, and one of the first questions asked a new hand by Mr. Earl is "Do you take THE INLAND?"



JOHN C. EARL, FOREMAN OF THE PRINTING DEPARTMENT OF THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO.



PRESSROOM OF THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO.

Advertising for Printers

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

WILL H. OLDER, Hinsdale, New York, uses blotters to advertise the line of "Good Work," and does so consistently.

IN the April number (Vol. XXVII, No. 1) a certain confused arrangement of matter about "shooting" orders and "firing" them back was reproduced from a Kansas printer's blotter, and meaning to put a humorous touch to my comment, I called the matter "original." Upon this the A. T. H. Brower Company, of Chicago, accuses THE INLAND PRINTER of giving Mr. Bert Fritz the "credit of it." No such thing was intended. And will the people kindly understand that when this Department points out something that some printer has done there is absolutely no intention of declaring that man the originator of it. The editor has not sufficiently the power of divination to find whose brain first throbbed with the originality of a given idea.

HERE is a systematic advertising plan which was used by the C. E. Bireley Company, Los Angeles, California, and illustrates forethought and energetic effort. The following items form a series:

No. 1 is a neat little folder under a 1-cent stamp, entitled "1 of the '400.'" Within, it reads in part thus:

The business men we work for are the Solid Houses of Los Angeles. The only trouble is we want more of you on our books. So we've made up a carefully selected list of 400 names of those houses which, by logic and business reasoning, should be sending their printing to us.

YOUR NAME IS ON THAT LIST

and it's not going to be crossed out until you know all about us that's fit to tell.

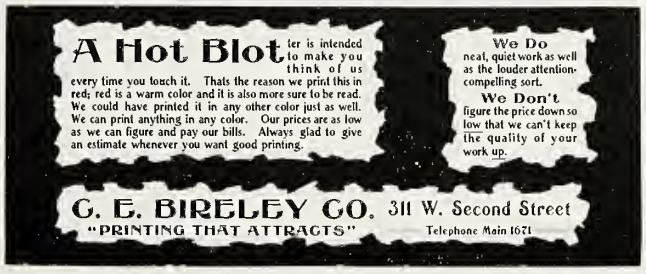
No. 2 is a yellow card printed in red and black. "Business is Business," it says.

Printing is our Business.
Business Printing is our *especial business.*
We send you this piece of matter for the simple reason that you are one of the *very men* we want to work for.

No. 3 is a red-covered "Public Document mailed under U. S. Postal Laws for One Cent," and closed by a two-inch gold "seal of approval," about which there is more in legal form inside.

No. 4 is a purple card inviting one to "Turn it Over; Then Think it Over." The reverse has matter printed on a yellow panel.

No. 5 we reproduce.

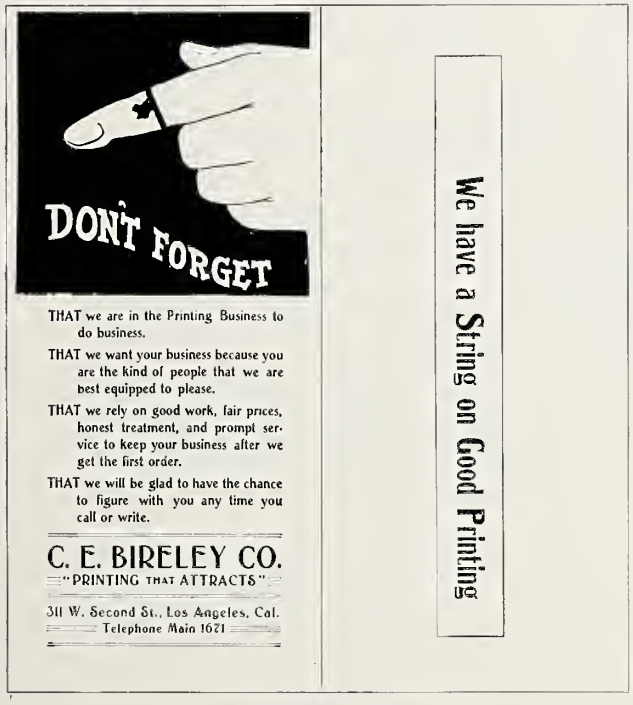


A BLOTTER.

Type in black; ragged border in red.

No. 6 is an imitation typewritten communication on a U. S. A. postal card, with printed signature and underscoring admirably close to penwork.

No. 7 we reproduce.



FACE AND BACK OF A CARD

Holes punched each side of index finger, and a piece of red cord fastened in to represent ring.

No. 8 is an eight-page booklet on "Brains," which the C. E. B. Company claims to furnish with its printing. It is mailed in a small "baronial" envelope, addressed in a lady's handwriting and sealed.

No. 9 is another good card on "We Know How to Handle Ink."

No. 10 is an imitation handwritten letter beginning:

Los Angeles, Cal., March 7, 1901.

Dear Sir,— If it is not asking too much, we write to inquire if you are entirely satisfied with your present arrangements in regard to printing.

No. 11 a card to say "There are no insects hovering within the vicinity" of the C. E. B. Company.

No. 12 a folder of yellow stock printed in green and black, to the effect that

There is an artistic touch, an individuality about the Company's printing that lifts it a little above the ordinary.

No. 13, which completes the series, contains a beautifully printed card of the company's within an imitation typewritten letter, enclosed under a 2-cent stamp:

Dear Sir,—We have, in the last three months, sent you twelve pieces of printed matter. This is the unlucky thirteenth. This matter has told you a great deal about a growing business. It has cost money to tell this story. Twenty-five per cent of the people to whom we have sent our printing responded with orders; you are one of the seventy-five per cent from whom we have not heard. Naturally, we did not expect to hear from every one, but we ought to have had something from you.

Now, this advertising cost us a lot of money, and we want to know if it paid. Would you mind telling us why we have not heard from you? Did not the matter we sent appeal to you as a business man? Did it fail to impress you as good printing should impress a man? Perhaps you have not required any printing during the time we have been mailing this matter. If so, are you inclined to let us estimate when you do need something? We should esteem a word of reply as a favor, for it may be the means of saving us many dollars on future advertising.

If at any time we can be of service to your house in any way, please command us. Yours for good printing,

C. E. Bireley Company.

In regard to the use of the above series, the C. E. Bireley Company has very kindly given a record of results, as follows:

Commencing with the first week in January, we decided to send out a piece of printed matter every week to a list of 600 of the best business firms we could pick out in our city. We mailed a set every Thursday night for thirteen weeks, ending our campaign, as you will see, by a personal letter. This advertising cost us about $400, but the results have justified this expenditure. We have done work for a large number of new customers, the majority of whom we believe we can retain, and think we will feel the results of this campaign for some time to come. We received over sixty personal letters in reply to No. 13, all of them complimenting us on our work and enterprise.

The compliments are deserved, for the work is neat and the plan well performed. Sometimes in the wording of an advertisement the ideas do not hang together as they should, but the great point in the whole scheme is the persistency and regularity of appearance which convinces business men that the advertiser means business. One is quite willing to consider why the man who is so eager to do his work should not indeed have a chance at it.

"We Are Looking for Trouble," says the Talbott-Ammons Company, of Des Moines, Iowa. "If you have trouble



FROM A BLOTTER.

getting your printing done as you want it and when you want it, let us suggest that you try the Model Printery, at 306 Locust street, next time."

A. W. Bowron, of Ashland, Wisconsin, has good service in his blotter designs. When it comes to calendars with poetry

and Bowron babies on them, I have my doubts as to his success. Being the possessor of pretty children does not prove a man is a good printer, especially when he allows a crowded display beneath a half-tone and staples the calendar pad so that it overhangs by a quarter of an inch the lower edge of the card.

THOMAS J. DAVIS, San Francisco, California, ought to get business with his blotters. They are well displayed and well illustrated, especially the one containing the Golf Girl.



PART OF A CALENDAR BLOTTER.

THE Pluck Art Printery, of Lancaster, Pennsylvania, has perhaps more pluck than art in its advertising, for some of the work is rather discouragingly unattractive. A city fire-alarm card is a good thing, but in red ink on yellow blotter stock with mixed heavy gothic and light roman type, the effect is not

Must Stop Distributing Bills.

Several years ago an ordinance was passed by councils prohibiting the scattering of circulars, hand bills, etc., upon the streets of the city. The ordinance has not been enforced lately and Mayor Muhlenberg has determined to see that it is. He instructed Chief of Police Herr to send notices to those merchants who have been violating the ordinance, which was done yesterday. The ordinance will be rigidly enforced, not only on the distributors of the bills, but upon the proprietors of the stores advertising. There has been much complaint lately by those who abstain from the practice that some merchants are not prosecuted for violating the ordinance. — *Morning News, April 24, 1901.*

Yours to advertise, D. B. LANDIS, Pluck Art Printery, Lancaster, Pa.

Don't Distribute Dodgers

ON the public streets and alleys of Lancaster. The said streets are actually dirty enough—the Street Commissioner and Councils only know too well. BUT DON'T QUIT ADVERTISING ALTOGETHER. The job printer as well as the newspaper publisher must and should live, regardless of the truck, trash and rubbish which CARELESS CITIZENS throw or sweep into the streets.

A LAMP CHIMNEY is a fine "enlightener" in the house, but a positive menace to man and beast *on* the streets.

A CIGAR and plug of TOBACCO are all right as first sold, but their filth should not be expectorated *on* the pavements.

A copy of a great big NEWSPAPER is a brilliant educator, but its torn and bespattered pages are a fluttering nuisance *on* the streets.

A lot of excellent PACKING MATERIAL, including paper, excelsior, sea grass, etc., is all right in its place, but it has no business *on* the streets.

A TACK can safely hold down a corner of an elegant parlor carpet, but it pricks the wheelman's costly rubber tire with the venom of a boa-constrictor, and should not be *on* the streets.

A noble HORSE cannot carry all the modern conveniences of man with him on the streets, but his civilized keeper can see to it that the street department removes his droppings *from* the streets.

A LOT OF COMMON SENSE plugged, pumped or pounded into the departments of our grand old city, will not only SAVE THE TAXPAYERS MONEY, but secure also what it sorely needs—clean streets, clean crossings, clean gutters, clean water, clean councilmen, and clean management *all the way through* Therefore, DON'T DISTRIBUTE DODGERS *ON* THE STREETS, but put them into the homes of the householder who may read them. An envelope will seal their publicity from the wary officers, who already have so much to do that the Mayor should have nine extra policemen on his hard-worked force (providing Councils ever grant that sacred political privilege).

A BLOTTER.

all that one might desire. Enclosed with the blotter there was received a green slip of peculiar shape, done in dark green ink with a silver initial T that was in decidedly better style and consisted of matter a little less forced, while a still later specimen is here reproduced as an example of strong and curious originality.

A SPECIMEN which I have had a long time is from the Folwell Printing-house, of Philadelphia, and consists of a card 1½ by 5½ inches, on which is printed:

BOOKMARKER.

Useful as a reminder of where you left off,
And where to have your Printing done.

A NOTE of commendation on a certain piece of work is reproduced from handwriting in line engraving and mailed under a 1-cent stamp by Huntley S. Turner, Ayer, Massachusetts. At first glance this suggested a violation of the postal laws, which I must own impressed it the more on my attention.

GEORGE E. DUNBAR, Malden, Massachusetts, presents a blotter with a neat example of heavy-face display over a rococo



A BLOTTER.

Colors: Black, red, yellow, blue and green.

design and sunburst in imitation of lithographic effect. It is a good advertisement looking toward that class of work.

THE Beacon Printing-house, Great Bend, Kansas, printed an apologetic calendar. It began with:

Father Time's supposed schedule for APRIL

and laid great stress upon being "Just Ordinary Mortals," and asking, if a mistake was made, to have the chance to make it right. I think it is a little too modest. The printing was all right and made a good advertisement as a display of neat work in three colors.

THE Art Printery, of San Francisco, California, used the "Keep the Pot A-boiling" advertisement (see illustration, page 972, March INLAND PRINTER), in red and dark green ink with a green tint for a border all around the edge of a yellow blotter, which made the effect much better than I have seen it hitherto with this design.

THE Study in Green P's:

Perfect
Printing
Punctually
Performed
Pleases
Particular
People,

is not new, but is worth repetition.

PERHAPS in sending me a red, green and yellow calendar blotter, advertising "Neat Printing," H. T. Walkington, Artis-

tic Printer, of LaGrange, Illinois, overlooked the fact that at least the red was muddy. It made a bad impression on the blotter and on me.

Some very attractive little advertising folders have been issued by the Review Power Printing-house, Bridgeburg, Ontario, printed in harmonious colors on rough cover-stock, with decorations of well-chosen type ornaments.

One entitled

10,000 Dollars a Month

$ $

Who gets your share?

This will interest you.

contains the following:

Every month the railroad companies pay $10,000 in wages to their employes in Bridgeburg.

THEY are a buying class of people — these railroad employes — and they have the money to pay for what they buy.

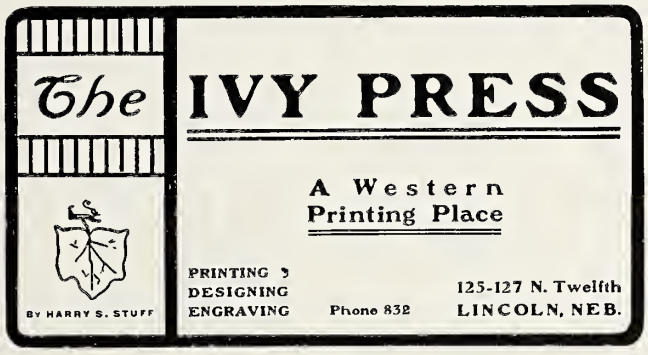
THEY are the kind of buyers every merchant wants to secure as HIS customers.

Do YOU cater to this class of buyers?

Do YOU want their trade?

If you do, then ask for it.

The Ivy Press, A Western Printing-place, Lincoln, Nebraska, presents a very neat announcement in red and green



A CARD

In red, green and green tint, on light green board, round cornered.

ink on green stock, upon the engagement of a business manager.

The Talbott-Koch Printing Company, Des Moines, Iowa, who are both printers and binders, issued early in the year a miniature ledger with finely ruled paper and a red cover printed in gold, with simply the outlines of a ledger binding.

The first page reads:

An
Opening
For
You.

The middle pages show an account opened in the name of the recipient. Here, also, a small blotter is inserted, reading:

This is the Place.
Talbott-Koch Printing Company.
319-21 Locust street,
Des Moines.

The latter pages of the booklet are unruled, and contain remarks on the title of the first page.

An Opening For You.

We are beginning the second quarter of the twentieth century year with the intention of expanding our books — with the intention of getting more customers and of getting more work from old customers. Now, when a well-established, reliable firm has this idea, there are advantages coming to the public. There will be reasonable prices to bring work; thorough satisfaction to keep work; promptness, neatness, fairness in all relations, for that, experience teaches a well-established house, is the surest way such a thing can be done.

Our experience also shows us how we may now do even better work than we have done before, which will certainly be mutually to the advantage of ourselves and our patrons.

So here is an opening for you.

A new place, or a bigger place, for you on our books means better service in our lines than you have ever had in the past.

And better service in these lines means more business.

And more business means money in your pocket.

We would like to enter something on this new account this week, if convenient.

There is generally plenty of Printing or Book Binding to be done this time of the year, so will you not have the matter looked up? It is a matter of some account both to you and to us.

"Some Thoughts on Advertising" are presented by the Monetary Times Printing Company, Toronto, Canada, in a



A BLOTTER.

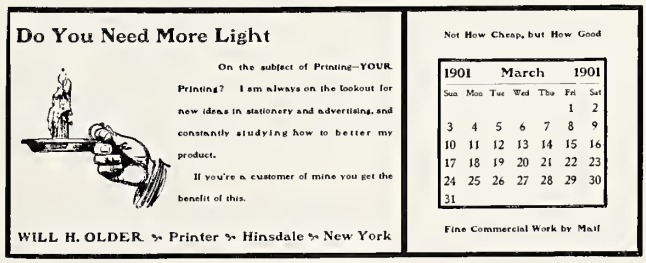
Well worded and well illustrated.

handsome eight-leaved booklet of antique deckle stock, bound in rough gray. The matter is briefly put and covers one side only of each leaf, the points about advertising that are taken up being, consecutively, Why? How? When? Where?

A clever little thing received from Charleston, South Carolina, at the beginning of the year was a small folded card containing the words "Birth Announcement" in gilt letters. Inside the folded card was an envelope, in size about 2 by 1 inches, stuck in the middle of one of the pages. Within this tiny envelope were two cards, one in script reading, "The Twentieth Century," the other in Engravers' Roman:

Greeting:
The Daily Courier
Wishes You
A Happy and Prosperous New Year.
January 1, 1901.

"Attractive Printing—We Do It," is the claim of the Herald Press, Printers of Quality, Passaic, New Jersey. The particular piece of attractive printing upon which they put this remark is a one-leaf folder, enclosed in an embossed cover of heavy red stock, the front flap of which is cut diagonally and secured by a gold-paper seal. The matter inside is not new, but nevertheless readably presented.



A BLOTTER.

Dark red and blue ink, on light blue stock.

It seems as if the little folder on "Spring," from Waters, the Printer, Norwich, Connecticut, would have had better effect if its cover had been made up as an artistic title-page, giving more reason for the assurance that it contained merely prose. As it stands, it is in too much of a hurry to declare itself an advertisement, and so spoils a clever idea. The interior argument is a good one, referring to the increased payrolls of the town through the accession of a large new industry,

and making the pertinent inquiry whether the business men are not going to hustle after more trade.

A VERY artistic calendar blotter is one for April from the printing-house of Hermann Bartsch, New York. A purplish-gray stock is the foundation for a display of rulework in white ink and text in dark blue with red initials. The harmonious but rich effect ought to produce a rich return. A very dainty decorative design for the envelope carrying this blotter deserves mention, for it leads one to expect something good inside.

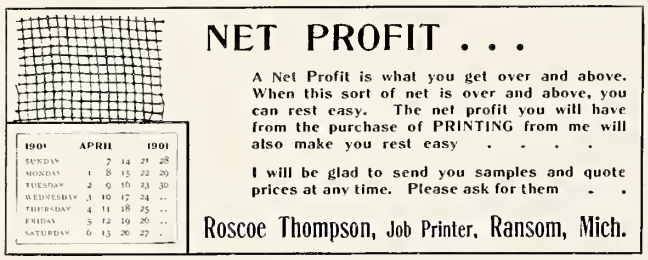
THE Democrat Printing Company, of Monroe, Michigan, has some blotters worth considering, especially since we know the company has had good returns from them. "Always a favorite — just like our printing," is a display line which evidently refers to the half-tone of an old gentleman printed in a side panel of the blotter. "Must Have Had a (screw) Loose" is a title in which the "real thing" is tied on. "A Drop of Ink" is the subject of one which contains a reproduction of a newspaper clipping. All are fresh and neat in appearance, though not extremely artistic.



A BLOTTER.

With some good ideas, but name of town omitted.

ROSCOE THOMPSON, Ramson, Michigan, is a faithful reproducer of the suggestions in the August, 1900, INLAND PRINTER. Here is an illustration of the blotter advertisement, using a bit of mosquito net:



A BLOTTER.

Type in black. Red mosquito netting glued on corner.

THE following printed matter is from the *Art Ad. Age*, published by W. H. Wright, Jr., the Electric Printery, Buffalo:

"THE SHOE ON THE OTHER FOOT."

A lawyer recently undertook to tell the Electric Printer what his price should be on case and brief work, and was asked what his basis of reasoning was. He cited the prices of Slow, Incorrect & Co., whose figures are twenty-five per cent below a living rate, and whose work bears evidence of being "padded out." Of course, he failed to say what was in his mind — in effect that he cared little how the printer or his employes fared, as long as he might profit by the oppression which must exist somewhere in order to admit of quotation of such ridiculously low prices. When confronted with the argument that it was absurd for an honest and capable printer to set his prices by those of competitors whose work was inferior, and whose methods were such as to create cost in way of time and patience lost, not to say further annoyance by finding errors throughout the work done, he said he did not see why not. By way of illustration, the Electric Printer "turned the tables" and asked the attorney if he would draw up certain papers, in unquestionable manner, and at the same rates as would any attorney, regardless of the proficiency or circumstances otherwise surrounding the competing attorney; and to this he replied, after some hesitation, "No, he didn't know as he would; that the cases were not parallel and didn't admit of comparison." Shades of the immortal! What will some people not resort to as an argument why they should be especially favored, both in price and term of credit? The principle of "live and let live" does not form any part of their week-day religion, but they are ever ready to profit by the inexperience or lack-o'-foresight of some craftsman outside their own calling.

A pleasing exception to the class to which the above-referred-to lawyer belongs is the one that recognizes the value of employing a printer whose word is bond-good, whose work speaks volumes in the way of accuracy and proficiency otherwise, and the finished work is a credit to both printer and patron.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. E. EATON, Philadelphia, Pennsylvania, submits a package of display ads., booklet covers, bill-heads, etc., the composition on which is of the highest class.

A SOUVENIR calendar for 1901, with reproductions of fine water-colors, has been received from the Crescent Embossing Company, Plainfield, New Jersey.

ANDY ANDERSON, Electric Printer, Streator, Illinois.—The specimens submitted by you are excellent in design and execution, and presswork is of good quality.

BROWN, SMITH & Co., 358 Dearborn street, Chicago.—The samples submitted are excellent in design; composition and presswork are well up to the average.

LETTER-HEAD of Streator Typographical Union, submitted by J. F. Longnecker, is neat, but not out of the ordinary. A lighter color used on the tint-block might be an improvement.

R. C. ENOS, New York.—Your booklet designs are neat and their execution artistic, both composition and presswork being well up to the high standard of present letterpress excellence.

ALF J. W. GALBRAITH, London, Ontario, Canada.—The piano catalogue submitted is a good piece of letterpress printing, the composition being first-class and the presswork all that could be desired.

THE Emmetsburg (Iowa) *Democrat* sends a package of commercial and society stationery, the composition on which is very artistic, colors well chosen for harmonious effect, and presswork of excellent quality.

LEONARD D. HUNT, Main street, Exeter, sends out a neat monthly calendar, illustrated with half-tone portrait of himself. The printing is done in silver on very dark gray stock, and makes a most attractive advertisement.

THE Inland Type Foundry, St. Louis, Missouri, is sending out a handsome sample of MacFarland and MacFarland Italic, showing these faces in practical use. The composition, presswork and general design of the pamphlet is of high grade.

L. A. EWING, Humphrey, Nebraska.—Your samples are neat in design but somewhat poor in execution, the rule joints being very perceptible, especially on the letter-head of Humphrey Roller Mills. You can not be too careful in making rules join tightly.

SOME fine examples of artistic commercial printing are submitted by the Union Bank Note Company, of Kansas City, Missouri. Composition is original in design and execution, and presswork shows artistic treatment and good judgment in selection of colors.

E. W. HARVEY, Pioneer Grip Company, Alliance, Nebraska.—Your idea of advertising in form of a menu is a good one, and the execution of the idea is also good, both composition and presswork being of high grade. Your poster also shows neatness and effectiveness in display.

THE Kenyon Printing & Manufacturing Company, Des Moines, Iowa, is doing some artistic printing in commercial stationery and advertising cards. A booklet entitled "Wedding Etiquette" is printed in the highest style of typographic art, both composition and presswork being above criticism.

J. J. O'BRIEN & SON, 122 East Twenty-third street, New York city, designed and printed in black and red a unique hanger and admission ticket for the fifty-first annual reception and ball of Typographical Union No. 6. The composition is artistic, the type used being mainly Post Old

Style, with rulework and ornamentation in keeping therewith. The presswork is first-class and the entire work is a credit to both Messrs. O'Brien and the typographical union.

A HANDSOME sample book of translucent bristol for printed and embossed covers comes from Henry Lindenmeyr & Sons, New York. Seven colors are shown — all dainty tints. The cover is in two shades of brown ink and finely embossed, giving an idea of how well the stock takes embossing.

MOHR & CARTER, proprietors of the Commercial Printery, Bellefontaine, Ohio, submit samples of letter-heads, blotters, cards, etc., printed in colors, the work on which shows that artistic skill is expended on both composition and presswork. Colors chosen are very harmonious and register is perfect.

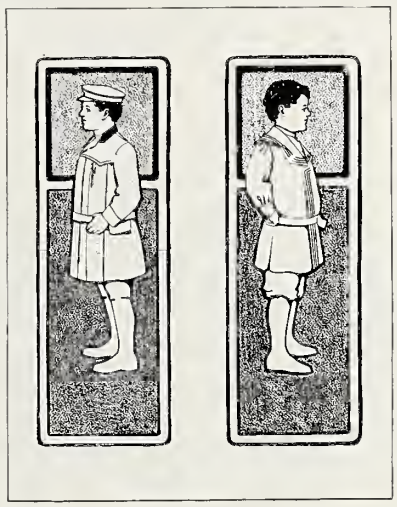
A. T. H. BROWER & Co., typographic designers and printers, 358 Dearborn street, Chicago, are sending out some up-to-date advertising in the form of blotters, cards, etc., that is most attractive. The composition, by Charles H. Odell, and presswork, by Claude R. Grover, are both of excellent quality.

GOLDING & Co., Boston, Massachusetts, issue a neat booklet entitled "The Largest Possible Results with the Least Expenditure of Time and Money," which is an excellently printed brochure of eight pages and cover — the cover in black and red, composition and presswork on which are above reproach.

HENRY S. MCINTOSH, Auburn, Indiana.—We do not admire your note-head — think it would look much better in one color, either black or dark blue. Your letter-head is a good piece of composition and presswork, the half-tone portrait being well worked up. On this, also, we think black instead of green would be more harmonious.

"SHOES IN HALF-TONE" is the title of a handsome brochure issued by the Union & Advertiser Company, Rochester, New York, photographs of shoes being shown in fine grades of engraving printed on heavy enameled stock, with descriptive matter in black and red. The conception, design and execution are of the highest degree of excellence.

CHARLES "ENGRAVER" JONES, designer of advertisements, 177 LaSalle street, Chicago, is issuing a series of monthly ads. illustrating Longfellow's poem, "The Courtship of Miles Standish." The designs are in poster style, excellently drawn and well executed, and will make a most



A COVER-DESIGN.

attractive and valuable series of calendar designs for the year. Mr. Jones has gotten up a most attractive advertising brochure for one of the leading juvenile clothing houses in Chicago, and we reproduce the cover-design, which was printed in green tint, gold and black on white enameled stock.

FRANK H. ROBERTS, Middlesborough, England, has compiled and printed an excellent booklet, entitled "List of Posting Stations," etc. The work is 4 by 5¾ inches oblong, matter well displayed and printed in two colors, with extended square cover. The latest faces of types are used, and both composition and presswork are of a high order of merit.

TAKEN altogether, the work of Charles D. Schoonmaker, with the McHenry (Ill.) *Plaindealer,* is of good quality. There should, however, have been more space given above the line "Harvest Dinner," on the Mineral Springs Hotel menu; and the omission of the border, with more space between the lines of type, would much improve the *Plaindealer* letter-head.

A PACKAGE of commercial stationery from the Hodgson Press, Brisbane, South Australia, shows that a great deal of time has been expended on composition and on presswork in colors to produce attractive work. On some of the specimens there is too much ornamentation, which detracts from the otherwise excellent impression conveyed by the card, letter-head, etc., as it may be. The tendency at present is to set such work with as few "frills" as possible — the more severe the style the more acceptable it will prove. The presswork is of excellent quality. Taken as a whole, the package is a pleasing collection of good work from our far-away confrères.

THE "Report of Board of Park Commissioners, Wilmington, Delaware, for the year 1900," a 6 by 9 pamphlet, printed by John M. Rogers, at Wilmington, is a very fine specimen of book printing. The text is printed on rough book stock and the half-tone illustrations on fine, heavy, enameled stock. The presswork is most artistic and the engravings of fine quality.

A NEW catalogue issued by the Smith-Premier Typewriter Company, of Syracuse, New York, is an excellent specimen of typography. Composition is artistic, engraving excellent, presswork — in orange and dark green — of first-class quality. The front cover-page is a beautiful design in half-tone, printed in black and tint on enameled stock. This is a most attractive piece of work throughout.

J. J. HAWK, Fort Smith, Arkansas.—The cover-designs of your ball programs are neat and show that you have an artistic temperament, but to make the work perfect, good execution must follow good design. Be careful to see that rules join closely, especially at the corners. The card of the Continental Gin Company could be much improved — too much sameness of type, both in face and size.

AN Easter program from Scholl's Palace of Printing, Chillicothe, Ohio, is a fine specimen of typography and presswork. It is printed on highly enameled stock, text in black, border in red, the design on front cover being in blue, yellow, black and gold. The work evidences artistic treatment from beginning to end, and Albert Scholl has nothing to be ashamed of in this product of his printing-office.

A LETTER-HEAD of Trenton Typographical Union, No. 71, in green and black, by H. S. Emerson, of Trenton, New Jersey, is a very neat piece of composition and presswork. The envelope corner card — a large gothic T printed in green ink, with the lettering, "Trenton Typographical Union, No. 71, Trenton, New Jersey, P. O. Box 328," printed over it in black — is a neat and effective design for that purpose.

A NEAT booklet is issued by the Imperial Printers' Furnishing Company, of Sydney, Brisbane (Australia), and London (England), giving description of the type, ink and other appurtenances of the printing business necessary for use in the antipodes to produce a high grade of work. The booklet is handsomely printed in up-to-date style of display, and colors are chosen with a view to harmony and effectiveness.

A HANDSOMELY printed booklet, of size suitable to slip into an envelope, is sent out by the Eclipse Electrotype & Engraving Company, Cleveland, Ohio. It is printed in black and red on highly finished enameled stock, showing to advantage the fine quality of the half-tone engravings made by this concern. The cover is printed in red, black and gold on buff stock, the design being a strong and attractive creation.

GEORGE E. OWENS, St. Louis, Missouri.—The blotters submitted are neatly displayed specimens of advertising, and also useful as an inch measure. The presswork is well done. Why not try to get the advertiser to change his announcement each month? The same ad. running all through the year with only a change in the calendar will not attract the attention which a new ad. each month would be capable of doing.

THE Printing Arts Company, Limited, London, England, submits samples of colorwork on which four or five colors appear, all of which are printed at one impression on a press named the "Orloff." Playing-cards, maps, letter-heads, title-pages, etc., are shown in which colors are separate and distinct or blended in chromatic designs with equal effectiveness. The samples are excellent in quality of design and workmanship.

THE Blue Sky Press, Woodlawn avenue and Fifty-eighth street, Chicago, Illinois, is issuing some unique printing. The style of its work is intensely antique, lettering and illustrations, combined with deckle-edged stock and rough cover-paper, producing effects that strike the admirer of old-time printing in a tender spot. The composition and presswork show that great care is bestowed upon the design and execution of the products of that press.

FROM J. H. Niehoff, Quincy, Illinois, come a number of samples of jobwork which show that Mr. Niehoff has thoroughly learned his trade. Mr. Niehoff also sends some samples of work printed from stereotypes made by him, all of which seem to show up as well as if printed from type. The Quincy *Germania* of recent date makes mention of the pictorial edition of the *Fergus County Argus,* which Mr. Niehoff had much to do with. It praises him for the very creditable work done on that publication.

THE Duplex Printing Press Company, Battle Creek, Michigan, has sent out a hanger about seven feet long advertising the Duplex press. The hanger is printed in red and green, and gives the testimonials of users of the press for the past ten years. It starts with letters concerning some of the older styles of the press, which had far less speed than the present presses, but still every letter seems to speak in terms of approval of the machines. The advertisement can not fail to impress the recipient with the merits of the Duplex press.

THE *Monetary Times,* Toronto, Canada, is circulating some good advertising matter. A booklet of sixteen pages and cover, printed in antique faces of type in brown ink on deckle-edged stock, size 4 by 9¼ inches, entitled "Some Thoughts on Advertising," is a neat exponent of

typographic possibilities. The literary construction of the booklet is on a par with its typographical appearance, which is of a very high order of excellence. The cover is printed in green and red on a gray cover-stock, and is most attractive in style and execution.

"Duographs" is the title of a booklet being sent out by the Electro-Tint Engraving Company, of Philadelphia. It shows examples of several of its best plates printed by its duograph process, from two special half-tone engravings in two colors, usually in black and a tint. In some of the illustrations the tinted background extends beyond the half-tone proper, forming a border which sets off the picture to good advantage. The sheets are stippled, which gives the illustrations a fine effect. Printers who wish a good suggestion for printing half-tone cuts should send for one of these books.



Desplaines River at Riverside.
Bicycle Path to Golf Grounds.

TITLE-PAGE OF RIVERSIDE BOOKLET.

Specimens from an engraving house should always be of the best character the house is capable of getting out, and not only show the kind of engraving the firm does, but give some suggestions in the way of proper ink and stock, so that the printer may know what he can do with the designs. This is done in a book recently issued by the Sanders Engraving Company, St. Louis. It has practically two covers of different colors of stock, the outside one printed in green and white, and the inside one in brown. The inner pages are in orange and black, and consist of specimens of the different characters of engravings produced by the firm. It is a good advertisement.

The Lehigh Valley Railroad, the direct line to Buffalo, Niagara Falls and the Pan-American Exposition, from New York, Philadelphia and the East and South, has sent out a folder showing its connection with that territory, with descriptive matter of the Fair and a very excellent map of the exposition grounds. This folder should be in possession of all expecting to visit the exposition. It can be obtained of any of the agents of the company, or by addressing Charles S. Lee, the general passenger agent, 26 Cortlandt street, New York. The company also sends out a well-printed booklet describing Glen Summit Hotel, on Wyoming's crest. The work is illustrated with several excellent half-tones and has a delicately tinted half-tone design on the front cover. It is from the press of the South Publishing Company, New York.

A Good Use of Printers' Ink.— It is not often that we have a chance to chronicle anything new in the line of politics, but a little zephyr wafted in something from Chicago's most beautiful suburb known as Riverside, which is decidedly unique. The new village president is Mr. William A. Radford, who, after serving the village for only one year as trustee, was unanimously nominated and elected president. This came so near being a surprise to Mr. Radford that he decided to try a surprise on his constituents. The evening on which he was inaugurated he announced his committees and other appointments, and at the same time presented each appointee with a tasty sixteen-page booklet with a handsome embossed cover. This souvenir booklet contains several beautiful half-tone pictures of different points of interest in Riverside (some of which are here shown), besides a complete list of all the officers of the village, officers of the town of Riverside, board of education, Congressmen and State Senators, also the ministers and officers of the churches, and last, but not least, the officers of the Golf Club. The next day every citizen of the place received by mail one of these souvenir booklets. Since then the demand for them has far exceeded the supply, the people being so anxious to advise their friends elsewhere what a beautiful place Riverside really is. We do not doubt that Mr. Radford will make a good president and we are sure he is a good advertiser. Possibly if the property owners have money to spend for advertising purposes it could not be placed in better hands than those of their new chief. The booklet is printed by Shattuck & McKay, Chicago, and is set entirely in the Blair series.



TOWN AND VILLAGE HALL, RIVERSIDE.

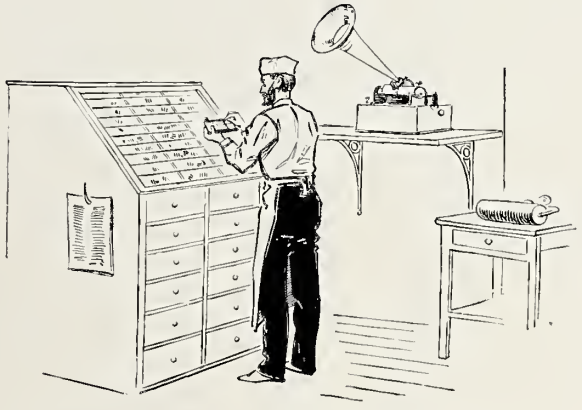


DESPLAINES RIVER AT RIVERSIDE.

The general character of catalogues has been improving within the last few years. Houses making fine goods now present them in attractive shape through catalogues and booklets which are works of art. The catalogue of the Lozier Motor Company, just gotten out by the Binner Engraving Company, New York, is no exception to the rule. We are informed by Mr. Binner, the president of the engraving company, that

the catalogue was started before the Lozier people had even broken ground for the foundations of their buildings at Plattsburg, New York. They sent one of their engines from which to work, and all the illustrations showing the parts in detail were made from that one engine. The catalogue is arranged with a view of convincing people that the Lozier motors are the ones to purchase, and at the same time to show how easily the engines are operated, even by a novice. The catalogue is printed in brown and black, the vignetted cuts presenting perfectly the various parts of the engines. A number of other views are given of the launches equipped with Lozier engines. The cover is printed in green and aluminum bronze on green stock, and makes a handsome covering.

THE *Phonogram* is the name of a publication "printed monthly for those interested in phones, graphs, grams and scopes, by Herbert A. Shattuck, New York." It is devoted to the arts of recording and reproducing sound and is the official handbook of the "Order of the Phonogram." It is original in matter and get up and is undoubtedly accomplishing the purpose for which it is printed. The March number appeals to printers. We reproduce one of the pages with part of the matter referring to it. Printers may criticize the case, the frame and the way the compositor holds the stick, but the idea is all right. Here is a portion of what is said about the cut:



THE PRINTER.

An *Easy One* in plain words for the Children.

See the man. What is he ma-king? Is he try-ing to do the fif-teen puz-zle? See the Pho-no-graph. Is it play-ing live-ly mu-sic? Is he a ba-ker, ma-king pie with the roll-ing pin or wind-buns with Pho-no-graph airs? No. Lis-ten lit-tle ones. He is a Print-er; a stamp-stack-er, oth-er-wise, a Comp. His name is Slug 6. This is an up-to-date print-ing of-fice. Why? Be-cause the boss sends up cop-y to the com-pos-ing-room, talk-ed on to Pho-no-graph cyl-in-ders, in-stead of writ-ing it down on pa-per. It is an all-right scheme for a la-zy boss who does not write well. Al-so for a blind Comp. But there are ver-y few blind Comps in the bus-i-ness, lit-er-al-ly speak-ing; al-though met-a-phor-ic-al-ly, there are man-y man-y Print-ers who have not got their eyes o-pen. The Comp is set-ting type.

ANNUAL MEETING OF THE NATIONAL ASSOCIATION MANAGERS OF NEWSPAPER CIRCULATION.

The third annual meeting of the National Association Managers of Newspaper Circulation will take place in Buffalo June 17, 18 and 19. The beautiful Elks' Temple has been secured for this convention. An interesting and entertaining program has been prepared and there is no doubt but what the third annual meeting of the Association will be the best attended one in the history of the organization. A double attraction, the Niagara Falls and the Pan-American Exposition, will have a tendency to bring a large crowd, and it is hoped that the membership of the association will be doubled this year at the Buffalo meeting. It will be well for business managers and circulation managers to make arrangements to attend this meeting. A program will be forwarded to any one by addressing W. H. Gillespie, president, *Free Press,* Detroit, Michigan, or J. L. Boeshans, secretary and treasurer, *State Journal,* Columbus, Ohio.

CLIFFE D. MANLOVE WANTED.

Sunday, May 19, 1901, Cliffe D. Manlove, a printer, left his home in Carthage, Illinois, and was last seen in Keokuk, Iowa. To his wife he left a letter, stating that he feared he was going insane, and was going away as far as he could. There was no reason for leaving, unless he was laboring under temporary aberration. He is a practical job-printer of considerable ability. Any information as to his whereabouts will be thankfully received by his wife, Mrs. C. D. Manlove, Carthage, Illinois. Following is his description: About twenty-seven years old, five feet nine inches high, weight 143 pounds, light hair, blue eyes, full face, clean shaven, wore gold rimless glasses, black suit, black derby hat, black shoes and blue and white striped shirt.



AN APPRECIATION.

We're acquainted with McKinley from his picture,
With Uncle Mark and Teddy also thus;
Bryan's most familiar, and in caric'ture,
Croker, Platt and Hill are known to us.
We, readers of the press, have wide acquaintance
With Melba, Bernhardt, Mansfield and their fads,
But the one we know the best has but lately joined the rest,
And she trips — Kodak in hand — among the ads.

We have been the willing slaves of Ada Rehan,
With Maude Adams —Julia Marlowe — sympathized.
Blanche Bates would charm a savage Caribbean!
Aye, we've been Ethel Barrymore-alized.
But, granting to these named a warm affection,
We yet must needs, if we are honest lads,
Confess, down in our hearts, a predilection
For the beauty with the kodak, in the ads.

There's a mystery surrounds her sweet gentility,
Unfathomable, charming and complete.
And the glamour of her unapproachability
But brings us yet more quickly to her feet.
Those who can say they're blind to her good features —
Ah! they are nothing less than bloodless cads!
She's easily the queen of human creatures —
The rose-crowned "Lady Dainty" of the ads.

Cornell, '01. — *Charles L. Chandler.*

Patents of Interest to Printers

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Walter Scott has just taken out four patents, numbered from 671,483 to 671,486. Two of these describe details of a sheet delivery apparatus for two-revolution presses. Another describes a driving mechanism in which two parallel rotatory disks are employed, in connection with a cone driving-wheel, the whole being designed to give variable speeds. The other is a form lifter for use in raising a form from a press, in cases where the edge of the chase can not be conveniently lifted.

Alexander T. Loyd, of Chicago, in patent No. 671,384, describes a form of bed mechanism for printing-presses.

Robert Hoe has received an assignment of patent No. 671,061, by William Spalckhaver, of New York. This describes combinations of web-printing mechanisms arranged end to end on one level.

Joseph L. Firm has assigned to the Goss Printing Press Company patent No. 671,993, covering a delivery apparatus for web machines. The distinctive feature of the invention is that the webs are located at the corners of a polygon, each printing mechanism being constructed to enter its web in the space between the groups.

A patent by John H. Stonemetz, filed in 1892, has just been taken out as No. 672,745, and is the property of the Campbell Company. It covers devices for continuously unwinding a web from a roll, together with a looping-roller and tappets for controlling the action of the unwinding device.

A sheet-registering mechanism for the Harris press is the subject of patent No. 671,377, by Charles G. Harris. A groove is placed in the feed-table, and the sheet depressed into the groove so that the paper may be moved laterally while it is held depressed.

A machine for printing on boards has been devised by Francis X. Hooper, of Glenarm, Maryland, as No. 671,861. The type is mounted on a cylinder, and a set of endless feed chains is employed to carry the boards in and out of the machine.

An interesting tympan-cleaning mechanism is shown in patent No. 671,974, by Thomas M. North, assignor to the Hoes. He employs a non-absorbent wiping cylinder and an absorbent cleansing cylinder, the wiping cylinder being brought alternately into contact with the tympan and the cleansing cylinder.

The Aluminum Plate & Press Company has obtained patent No. 672,233, by J. W. Leary, on a feed gauge for a cylinder-press. A side gauge is used, and there are means for periodically moving it in and out of gauging position.

Charles A. Sturtevant, of New York, has patented an automatic point for paper-folding machines, the number being 672,628. He employs a stationary point, and a device for opening the slit in the paper, so as to engage the point.

A machine for feeding or gathering sheets, signatures, etc., has been patented as No. 672,761, by Eugene F. Goodman, of New York, assignor to the Goodman Signature Machine Company.

Talbot C. Dexter has added to the long list of patents bearing his name No. 672,702, which describes improved mechanism relating to the sheet-calipering devices in a paper-feeding machine.

The Smyth Manufacturing Company is the owner of patent No. 671,963, by Arthur I. Jacob, covering a machine for casing-in books. The book is supported in a vertical position and reciprocated, the paste receptacles being also movable.

Trade Notes

The Commercial Printing Company is now located at 200 South Clark street, Chicago.

Paul Shniedewend & Co. have removed to 118-132 West Jackson boulevard, Chicago.

Herbert A. Rogers has severed his connection with the Rogers & Smith Company, Chicago.

The Speaker Printing Company is now located in its new office at 33-35 West Larned street, Detroit, Michigan.

A complete printing plant has been shipped to the Board of Foreign Missions Society, at Manila, by Conner, Fendler & Co., New York.

The American Writing Paper Company invites visitors to the Pan-American Exposition at Buffalo to make their headquarters at offices of the company in the Prudential building.

C. Harold Smith, of Binney & Smith, New York, sailed for Europe on May 11. Mr. Smith expects to travel through Italy, France, Switzerland, Germany and England, and will remain abroad three or four months.

The Sellers Engravers' Supply Company is a new corporation at 281-283 Water street, New York, manufacturing fine copper and zinc plates for etching and photoengraving, and dealing in photoengravers' supplies in general.

Bingham Brothers' Company announces its removal to new quarters in the six-story building at 406 Pearl street, New York, which it occupies entirely for the manufacture of printers' rollers. Its Philadelphia factory is at 413 Commerce street.

The plant and equipment of the George J. Geselschap Company, St. Louis, has been purchased by the Barnes-Crosby Company and will be conducted as a part of that concern. The offices are now in the Continental Bank building, Fourth and Olive streets.

The job-printing business of J. C. Cain, Woodstock, Ontario, has been sold to his son, Layton Cain, who will continue the business. Mr. J. C. Cain was the pioneer printer of Meaford, Ontario, where he also had a book and stationery store in the '70s.

The Granby (Ont.) *Mail*, after an existence of five years, suspended publication on February 13, having sold out to the Leader Printing & Publishing Company. The only paper now published in Granby is the *Leader-Mail*, which is under the management of George Legge.

The Commercial Artists' Association of Chicago gave its second annual exhibition at the association's rooms, 49 La Salle street, May 1 to 8. Many fine drawings were shown. The exhibit was considered by those who attended to be ahead of the very successful one of last year.

Charles W. Lloyd has assumed the management of the printers' machinery department of the Dreskell-Jupp Paper Company, Detroit, Michigan. He was formerly with the Richmond & Backus Company, of that city. His firm is now in its old location on West Larned street.

The Phelps Publishing Company, Springfield, Massachusetts, has purchased three lots between its Worthington street property and Water street, in anticipation of the much larger quarters demanded by the company's increasing business, especially on its magazine, *Good Housekeeping*.

The Union Card & Paper Company, 27 Beekman street, New York, has opened an agency at Buffalo, New York, with the Glidden & White Company as its selling agent. Its office

is in the D. S. Morgan building, where it would be pleased to have the trade make its headquarters during the Pan-American Exposition.

Jay C. Evans, formerly manager of the Philadelphia branch of Golding & Co., is now connected with the Charles Beck Paper Company, Limited, 604 Chestnut street, that city. The Beck Company has just added another floor to its shop on Chestnut street, which gives the firm the largest floor space in the city devoted to the exhibition of printers' machinery. Printers are invited to inspect the new quarters.

The Boston Printing Press Company has taken five large offices in the new Weld building, corner of Federal and High streets, Boston. This location is near the new South Terminal station and very convenient of access. The company would be pleased to see its friends at any time, and requests those visiting the city to make the office their headquarters. The factory facilities are also being increased, which indicates popularity for the Perfected Prouty press.

The two large four-tiered Scott presses, weighing forty tons each, which stood directly in the way of the city hall loop of the rapid transit tunnel, in the pressroom of the New York *Times*, were moved bodily without being taken apart by John Norris, the manager of the *Times*. The presses were lifted from their beds by jackscrews supported on iron girders put through the first deck frames. Timbers were laid and the whole immense mechanism moved about seven feet without a jar or without a part being removed.

Hollister Brothers, Chicago, announce the complete adjustment of their financial affairs, the termination of the receivership and the placing of the management of the company again in their hands. Jacob Manz, Alfred Bersbach and F. D. Montgomery, of the J. Manz Engraving Company, are now interested in the business. The connection with the engraving house gives the firm better facilities than it had before for looking after the production of catalogues, etc. The following are the officers of the new company: William C. Hollister, president; Frederick D. Montgomery, vice president; Franklin C. Hollister, secretary; Alfred Bersbach, treasurer.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE JAENECKE INSERT.

The second of the series of "Jaenecke Imps" inserts appears in this number. In this one we find the yellow and blue imps have joined the red, each armed with the tube of color for the special work required. Mephisto seems to have a satisfied expression in introducing the two new candidates for favor. This sheet as well as those to follow will continue to attract much attention.

"JUST OUT."

This is the title of the colored frontispiece in this issue of The Inland Printer, a specimen of three-color half-tone engraving by the Electro-Tint Engraving Company, of Philadelphia. This firm has rapidly come to the front in this particular line of work, and its plates always have a character that places them in the front rank of process plates. When it is considered that many different colors and shades can be obtained in only three printings, it is really a marvelous production. The Electro-Tint people are well represented this month, having a regular advertisement showing the various classes of engraving they do, as well as the cover of this issue.

A NEW LINOTYPE GALLEY.



Recognizing the need of a cheap, well-constructed galley for handling the product of composing machines, adaptable for either slugs or individual type, Schuyler & Co., manufacturers of printers' supplies, 180 Monroe street, Chicago, Illinois, have designed special machinery for the production of a perfectly true, square-cornered zinc galley, which is offered at a discount of forty per cent on prices previously quoted. Write to them for particulars and samples.

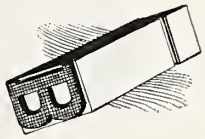
THE DEXTER FOLDERS AT BUFFALO.

In the workshop of the graphic arts, Pan-American Exposition, Buffalo, New York, the Dexter Folder Company will exhibit a printing-press feeder attached to a two-revolution press; a combined folding and wire-stitching machine, with cover attachment, and with two automatic feeding machines attached; a jobbing book and periodical folder, with feeder attached, and two circular folders. All of these machines can be seen in operation. The Dexter Company is especially busy at this time, orders having been taken for eleven of its rapid drop-roll double-sixteen folders and to ten of which there are to be attached Dexter automatic feeders. A number of orders are also just in hand for its latest jobbing book and periodical folders, its combination newspaper and periodical folders, as well as several special folders. Its press-feeder department is pushed to its utmost limit. A new building is in progress, it being necessary to increase facilities in order to meet the demand for its feeding machines.

WHAT OTHERS SAY!

Paul Nathan says: "'The Practical Colorist' is a ready reference book that will give instantly the information needed for any emergency. It gives valuable information not to be found elsewhere." It will enable one to do good work quicker than his competitor can do poor work. The prize contest closes July 1. Send two stamps for "Facts and Economies in Printing," and terms of contest. The Owl Press, Burlington, Vermont.

TRY THE "RIBBON-FACE?"



Your customer refuses your old-style typewriter type — why not put in the "Ribbon-face" type? Work equal to best "process" methods — cost minimum. Get samples of Typewriter Type Company, Boston, Massachusetts.

PRESSMEN'S OVERLAY KNIVES.

A short time ago Messrs. Loring Coes & Co., makers of knives for paper-cutting machines, advertised in The Inland Printer a hand-forged press and overlay knife, which they agreed to send by mail for eleven 2-cent stamps or equivalent currency. The insertion of this advertisement brought wonderful returns, and the house received so many orders that for a time it was impossible to fill them. Their facilities for getting them out has now been largely increased, and they are

prepared to promptly take care of all orders received. Among the letters of commendation received from purchasers of these knives was one from Charles F. Lotz, of Cincinnati, Ohio, who purchased seven of the knives on a second order, to pass around among his employes. Mr. Lotz states that the boys appreciate the knives very highly, and says he can not understand how Messrs. Loring Coes & Co. can make them for the price asked.

OUR JUNE COVER.

The accompanying cut is a miniature of the cover-design of this month's issue of THE INLAND PRINTER. The design and plates were made by the Electro-Tint Engraving Company,



Philadelphia. There were four impressions necessary to complete the work. The design is one which will undoubtedly meet with approval by the trade, and is an example of what this well-known engraving house can do.

A NEW ADJUSTABLE PRESS PUNCH.

Patents have recently been allowed to T. A. Soper and E. C. Hamphill for a device enabling a printer to punch at the same operation with printing. The accompanying cuts, showing the perspective view and section view of the end of the device, will give an idea of what the machine is. The punches are made in two sizes, one 8 ems by 50 ems, and the other 8 ems by 40 ems. The punch locks in the form same as furniture, and is made of best steel throughout. The dies are adjustable and can be moved backward and forward to any position, and are locked securely in an instant. As many can be placed on the standard as necessary, although the illustration shows only two. One advantage of this punch is that it has a magazine for holding the paper which is cut, instead of having it drop below the press or get on rollers and form. This magazine can be readily emptied without lifting the form. The operation of the punch is positive and it punches a clean hole without burr. The device will be on the market shortly and can be purchased through any of the branches of the American Type Founders Company. For printers in the smaller cities who can not well arrange to send stock to the binders for perforation, this device will meet with favor.



FINE PAPERS.

Manufacturers of copying books will be interested to know that Lionel Moses, 66-68 Duane street, New York, has just received several large invoices of Japanese copying papers. These papers are well known to the trade and are used because of their superiority over any other papers for that purpose. He has also a very complete line of extra fine papers for fine art printing and publishing.

KILLTACK DRYER.

The Sigmund Ullman Company, maker of printing-inks, New York, has just brought out a new compound to overcome the difficulties which printers meet with in printing on enameled and supersized papers. These papers very often make it necessary to reduce the ink to avoid picking and pulling of the paper. Ordinary ink reducers very often injure the qualities of the ink to such an extent that it not only looks badly, but is not permanent. The compound which this company is now furnishing is called "Killtack Dryer." It reduces either letterpress or lithographic inks to the proper consistency, and not only makes their working qualities better but binds the ink to the paper so that it sets quickly and will not rub off.

A NEW PAPER-RULING MACHINE.

The Blackhall Manufacturing Company, of Buffalo, New York, has brought out a new paper-ruling machine, which is strictly high-class, well built, durable and handsome, and contains the most modern improvements. The striker is a new patent, the novel feature being in raising and lowering the bed and paper to meet the pens, thus allowing the pen beam and pens to remain perfectly still. Those who have seen it say it does away with all the difficulties heretofore experienced, such as the jar of the pens and beams, and allows the ruler to dispense with all steady rests, weights, rubber bands, etc., and to pick and clean his pens while the machine is running with much greater ease. The whole striker, including gate and other adjustments, is covered by new patents, the mechanical work is as perfect as it is possible to make it, and all parts are made interchangeable. In combination with the ideal crank, ideal beam standards, aluminum pen beam and aluminum bed, the company has reason to feel that its machines are going to be the success of the twentieth century. The fine exhibit of this firm at the Pan-American Exposition is well worth a visit.

"PERFECTION" WIRE STITCHERS.

There seems to be some confusion in the minds of many in the trade as to the new "Perfection" automatic wire-stitching machines manufactured by the J. L. Morrison Company, 60 Duane street, New York city. These machines are not simply improvements upon the mechanical construction of the old line "Perfection" machines Nos. "A," "C," and "G." They are a departure in every particular from all the old lines of construction followed by manufacturers of this class of machinery. Every point has been perfected as the result of fifteen years' experience and protected by patents both in this country and

abroad. All machines in use are giving entire satisfaction. They are considered by all who have examined them to be the simplest and strongest machines on the market. A full line, all sizes, is on exhibition in operation at the Pan-American Exposition. Any information desired will be willingly supplied by the manufacturers.

"COVER INKS OF TODAY."

Under the above title the well-known ink house of Frederick H. Levey Company, New York, has just sent out a specimen book of inks suitable for using upon the dark cover-papers so much in vogue at the present time. Four colors of stock are used, the paper being Ruskin deckle-edged cover of Henry Lindenmeyr & Sons. The colors of ink include red, black, bronze, blue, white, brown, yellow, green and olive. One advantage of this specimen book is that one impression is shown of each color. This enables the printer to see just what a certain color of ink would do on a certain kind of stock with one impression. If more color is needed, a second impression could be used, but in this sample book it does not seem to be necessary. The increasing use of cover-stocks of this character makes the demand for inks of this description larger than heretofore. The cover-design and the printing of the pamphlet are by Redfield Brothers, New York.

PERFECT REGISTER ON PLATEN PRESSES.

Booton's automatic register gauge (see full-page advertisement on page 443) is a wonderfully simple and effective device for securing perfect register at any speed on platen presses. It is constructed of steel, nickel-plated, and is 16 picas long, 6 picas wide, and 14 points thick. Attached to tympan with glue, it takes the place of the side gauge. Under the present conditions, if a sheet is not fed exactly against the side gauge, the register is off and the sheet is spoiled, this being especially true on colorwork. By the use of the above-mentioned device, the feeder can miss the side gauge a quarter of an inch and still the register will be perfect. If a job is being run at one thousand an hour with an ordinary gauge, an "automatic" can be substituted and the speed increased from twenty-five to fifty per cent, with better register and less waste than at the slower speed. This holds good on higher speeds also. The power is taken from the left-hand gripper and the sheet is placed in position with a slow, easy movement of the slide. The stroke is made and the sheet registered just before the gripper touches the tympan. This device fits any size or make of platen press and is adjustable to a hair after the glue is set and it is firmly attached to the tympan. It is for sale at a very reasonable price by all dealers in printers' materials. Catalogue sent free to any address upon application to the manufactuers, C. H. Booton & Co., Gallipolis, Ohio.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACTS AND ECONOMIES IN PRINTING sent for 2 stamps. It is a booklet containing much valuable information for every-day use. You need it. THE OWL PRESS, Burlington, Vermont.

FOR SALE — INLAND PRINTER from October, 1886, to December, 1900; first 8 years bound; perfect condition. F. THOMPSON, 2034 Jackson boulevard, Chicago.

FOR SALE — INLAND PRINTER from Vol. 2 to date, bound and unbound, in original covers. C 429.

HOW TO IMPOSE FORMS — Clough's Imposition Reference Cards save time and worry; 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

"THE AVOID-LOSS JOB CALCULATOR" for small and middle-sized printing-offices in city or country, enables printers to estimate correctly, to charge right prices for any kind of printing in any locality, and to avoid losses where competition prevails; postpaid 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

TRITE SAYINGS — A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents postpaid. THE INLAND PRINTER COMPANY, Chicago and New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN EXCEPTIONAL OPPORTUNITY for a practical, substantial printer; modern plant, cost $22,000 3 years ago, can be bought cheap on long time; one-third cash rent free; $1,000 high-class work monthly goes with office; New York city. C 198.

A DAILY AND WEEKLY AND JOB-OFFICE in county seat town in Illinois; Linotype; well equipped and making good money; if you can handle a big proposition, address C 413.

AN UNUSUAL OPPORTUNITY for party with capital to engage in business of color engraving and printing; a new and cheaper method of color engraving and a good assurance of work in sight and an outlet for stock cuts; can reduce cost of printing color processwork one-third or more. C 442.

FOR SALE — A well-established printing-plant; 1 cylinder, 2 jobbers; New England city, 10,000; big bargain if sold within next 30 days. C 443.

CHICAGO JOB-OFFICE, established 7 years; pony and 2 jobbers, electric power; low expenses; good location; doing good cash business; owner going to Cuba; reference, J. W. Butler Paper Company. Address LEEDER, 409 North Clark street, Chicago.

CONTROLLING INTEREST or all of a job-printing plant for sale in city of 300,000; inventories over $10,000; established business; about half value if sold soon. C 22.

ELECTROTYPE FOUNDRY, doing about $500 business each month, trade increasing; excellent opportunity for party with capital. C 152.

BUSINESS OPPORTUNITIES.

FOR SALE —A modern printing-office in city of 100,000; 2 Linotypes, 3 cylinders, 2 job presses, etc., all new; paid in 1900 over $6,000 net; reason for selling, other business interests; price, $25,000 — $15,000 cash; contracted work for 1901 indicates $10,000 earnings; would sell third interest to man thoroughly competent to act as superintendent. C 395.

FOR SALE —A printing-office in a city of 400,000 population; two cylinders and four jobbers; office doing a steadily growing, profitable business, with fine opportunities for increased trade; connected with a book bindery under separate control, also with a fine retail mercantile stationery business. C 435.

FOR SALE — Box and label concern doing a good business; owner has a gold mine in Colorado and wants to quit business; will sell the whole thing or printing business or paper-box business separately. C 423.

FOR SALE — Daily and Sunday evening newspaper; best town in Michigan; official organ of city; business of $10,000 a year; bargain for cash. For particulars address C 438.

FOR SALE — Good paying weekly; richest section in Iowa; official paper; will sell cheap; if you have money, address C 401.

FOR SALE — Leading job-printing office, Connecticut city of 18,000; has backing of two leading papers; will pay practical manager $2,000 to $3,000 a year; price of inventory, $6,500. B 385.

FOR SALE, CHEAP —Weekly newspaper plant and job-office near Pittsburg, Pa.; inventory, $1,900; annual advertising receipts, $2,100; circulation 1,200, paid up; good reasons for selling. C 417.

FRENCH GENTLEMAN, 10 years in publishing business, Chicago, has unique facilities for starting large American photoengraving plant in Paris; needs experienced technical partner with plant or capital; highest references. C 420.

NEWSPAPER BARGAIN — Want one? Write for particulars; only paper in prosperous county; fine advertising and job patronage. REPORTER, Hereford, Texas.

PARTNER in job-office; established 6 years; good trade, fine location, ground floor; half interest, $1,000. C 411.

PRINTER with little money can secure interest in office, foremanship, good salary, share profits; easy terms. C 416.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

ECKERSON PERFECTING PRESS, "medium," 19 by 26, in good order, at a bargain. For further particulars address B 347.

FOR SALE —A complete playing-card plant; printing-press, card-plates, cutting machines, etc. WM. SUYDAM, 22 Union Sq., New York city.

FOR SALE —A manufacturer desires to dispose of complete new set of patterns for 8 by 12, 10 by 15, and 14 by 20 Gordon presses; cam and Whiton gear-cutter and stock of unmanufactured material. Can be seen by addressing B 330.

FOR SALE — Clipper 8 by 12 job press; 3 form rollers, throw-off; first-class condition; price, $50. E. BRUMBACK, Silver City, N. M.

FOR SALE — Harris "Little Wonder" press, complete, with hand, card and envelope feed; less than a year old, and has not been in actual use 3 months; have no work for it; make a cash offer. B 332.

FOR SALE — One cardboard-cutting machine, size of blades 28 inches; also 1 stamping machine for cutting playing-cards round corners; also 1 Ruggles hand printing-press. WM. SUYDAM, 22 Union Square, New York.

FOR SALE — One Emmerich & Vonderlehr No. 2 Bronzer, size 15 by 24; first-class order; cheap. SHEIP & VANDEGRIFT, 814 Lawrence street, Philadelphia.

FOR SALE — One steam glue heater (Latham make) in good condition, with valves ready for connection; will hold one large and four small kettles; price, $25. C 116.

FOR SALE CHEAP — One No. 3 new Donnell wire stitcher; 10 by 15 Universal press, with fountain and steam; 14 by 20 and 10 by 15 Peerless, both with fountain and steam; 10 by 15 O. S. Gordon; 10 by 15 Eclipse, with steam; 8 by 12 Franklin Gordon; 32-inch Acme paper-cutter; 17-inch copperplate press; Surguy 15-inch stereotype outfit. All of the above machinery in good conditon. MENGEL'S MACHINERY EXCHANGE, Baltimore, Maryland.

ONE EACH EMPIRE TYPESETTING MACHINE, 8 and 11 point, at a bargain; with or without type. Box 848, Charleston, S. C.

TWO LEVY SCREENS, 6½ by 8½, 175-line; 5 by 7, 133-line; in good condition. B 343.

TWO-REVOLUTION FOUR-ROLLER COTTRELL, table distribution, air springs, rear delivery, with throw-off and back-up trips, size of bed 33 by 50, speed 1,800 to 2,000; guaranteed in A1 condition; will sell at a big bargain; a rare chance to secure a splendid press for a little money. C 248.

TYPESETTING MACHINE WITH 400 LBS. TYPE FOR $350 —An 8-point Thorne in first-class condition; in use every day; selling to get larger machine. C 422.

WE have eight Kelton D steelplate presses for sale. C. F. BEATTY, 35 West Fourth street, New York.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A MACHINIST-OPERATOR for Linotype; must be sober. Address THE COURIER, Urbana, Illinois, and give references.

ADVERTISEMENT WRITER WANTED for manufacturing concern; must also be good correspondent; must be experienced and well educated, with A1 references; fair salary to start; steady position and advance to right man. C 431, INLAND PRINTER, 116 Nassau street, New York.

ALL-ROUND NEWSPAPER MAN, by California wide-awake daily; must be good writer and hustler for business — advertising, jobwork and subscriptions; country experience essential; state salary and experience. C 310.

C. H. WARREN: Write me; strictly confidential. W. L. SMITH, manager Sun Job-printing Office, Baltimore, Maryland.

CYLINDER PRESSMAN —A1 man on the better class of illustrated printing in black and colors on stop cylinders; a thorough pressman who understands his business in all of its details required; state full particulars and salary. C 82.

MANAGER WANTED —Young man, thoroughly conversant with printing, who can estimate on all classes of work and get and hold business for moderate-size office in live and growing city in best location in South; moderate salary to begin, which will be increased as business develops; a golden opportunity for energetic man who is strictly sober and reliable C 160.

PRESSMAN who can invest few hundred dollars and take charge; fair salary; established business; good specialty; town of 20,000. C 428.

RAPID STENOGRAPHER, capable as all-round newspaper man; or stenographer who is a good printer; country newspaper experience essential; state salary. C 418.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

SALESMAN WANTED —A competent and reliable man familiar with printing machinery, to travel in Middle States; situation permanent if satisfactory; state experience in full and salary expected. C 427.

WANTED —A first-class etcher and reëtcher on copper. Address Box 136, Rochester, New York.

WANTED —A printer to take charge of German and English newspaper and bookwork; must do display and jobwork; religious man preferred. C 436.

WANTED — Efficient compositor, experienced in setting display advertisements, patent medicine wrappers and labels; must be first-class; good salary, steady work. PFEIFFER CHEMICAL COMPANY, 508 North Commercial street, St. Louis, Missouri.

WANTED — Engraver and finisher on half-tones; steady position to first-class man. PHOTO-CHROMOTYPE ENGRAVING COMPANY, 214 South Eleventh street, Philadelphia.

WANTED — Experienced man to manage established printing business in city of 140,000. B 392.

WANTED — First-class half-tone photographer and etcher; state experience and salary wanted. C 405.

WANTED — First-class ruler to take charge of ruling; must understand fine work; permanent situation. C 430.

WANTED — First-class wood engraver; one having experience in tooling half-tones. C 437.

WANTED — Live agent for New York city, also one for Chicago; one who is acquainted with the printing and publishing trade preferred. PHOTO-CHROMOTYPE ENGRAVING COMPANY, Philadelphia.

WANTED — Poster or sign pressman; man who is willing to work; $15 week. Address FRANK GROSS, Kenton, Ohio.

WANTED —Working foreman for printing establishment in Western city; must be capable and understand estimating. C 394.

YOUNG MEN, which vocation would you learn by mail; ad. writing, bookkeeping, illustrating? Special proposition free; mention course interested in; tuition payable 60 days after a position is secured. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. WRIGHT, Electric Printer, Buffalo, New York.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.


IF YOU
COME TO
OR THROUGH
Chicago on your vacation call and see us.
If it's too hot to talk business, we'll take a ride on the lake.
EXCURSIONS
LAKE MICHIGAN
SPECIAL BULLETIN
BUTLER·BRANDS
PAPER
THE BEST
PRINTERS
from
OUT OF TOWN
may secure tickets
from the
J. W.
BUTLER PAPER
COMPANY
212-218 Monroe Street . Chicago
BUTLER·BRANDS
PAPER
THE BEST
CITY of CHICAGO

WITH THE SIMPLEX YOU CAN!

WOULD YOU LIKE TO?

Would you like to reduce the cost of your composition to less than half its present cost?

Would you like to set more matter on your paper and still have your composition cost less than it does now?

Your freshest and best news comes at the last minute—would you like facilities for getting in all the details without delaying the publication?

Would you like to get rid of the exasperating and often fruitless hunt for additional help, when there is a rush of important matter?

Would you like to be able to set up larger quantities of "country correspondence" and in this way add to your list of subscribers?

Would you like a typewriter on which, when your copy is written, it is already in type without further loss of time or expense?

Would you like to dispense with half of your type-setting force, and still be able to set up more matter than you are setting at present?

Would you like to write important news in full detail, at any stage of the game, with no fear but that your composing room will set it all in time?

Would you like to set more original matter and reduce the quantity of plate matter at less cost than your present amount of composition?

Would you like to beat your competitors in quality and freshness of news and save money at the same time?

Publishers in thirty-two States are doing all of these things with the aid of the SIMPLEX ONE-MAN TYPE SETTER. Doing them today and every day. They could not do them without it.

The SIMPLEX is reasonable in price, is sold for cash, or on easy terms, or leased with option of purchase.

WRITE FOR CATALOGUE AND FULL PARTICULARS TO

THE UNITYPE COMPANY

HERBERT L. BAKER, General Manager.

200 Monroe Street, CHICAGO. : : : : : : 150 Nassau Street, NEW YORK.



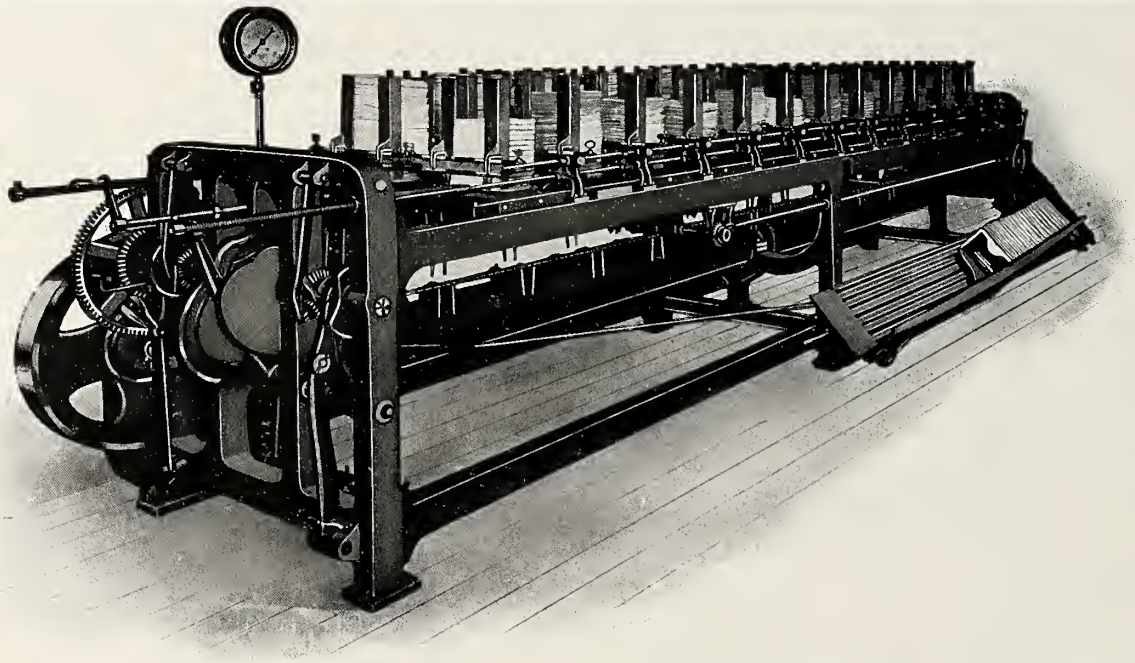
O. E. BINNER Pres. & Res. Mgr. New York Branch.

"SEVERE BUT SATISFACTORY"

That was the character of the test given to our AUTOMATIC SIGNATURE GATHERING MACHINE in a London bookbinding establishment, and early in April we received the following cable despatch from our European Agent:

"London April 4, 1901.

Tests were severe but satisfactory. Machine accepted; check follows. *Shumaker."*



The Smyth Automatic Signature Gathering Machine

ITS THREE CARDINAL POINTS:

Speed & Accuracy & Compactness

Two operators are necessary: one to keep the signature boxes supplied, and another to take charge of the machine and remove the gathered books from the receiving trough. It will gather at the same time—

Two books of 12 or less signatures each,
Three books of 8 or less signatures each, or
Six books of 4 signatures each.

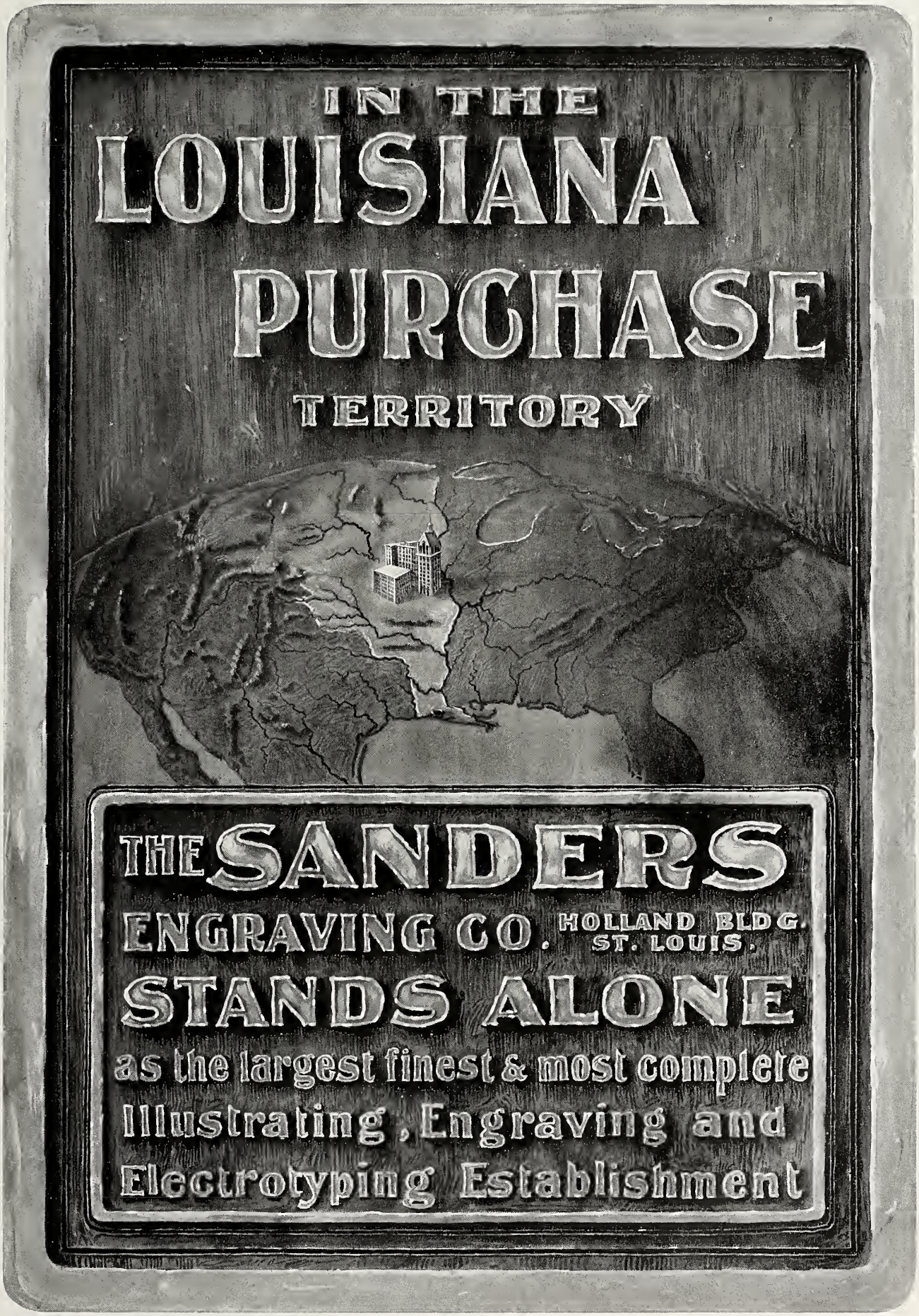
The machine has a capacity per day of over 15,000 complete books of from 13 to 24 signatures each. It is equally desirable for publishers of small pamphlets, catalogues, almanacs or similar work, its capacity for a four-signature pamphlet, for instance, being from 90,000 to 120,000 per day.

It stands four feet high and occupies 5 x 15 feet of floor space.

F. W. SHUMAKER, European Agent,
88 Chancery Lane,
LONDON, W. C., ENGLAND.

Automatic Machinery Co.
277 Dearborn Street, CHICAGO, U. S. A.

JONES & NYDE



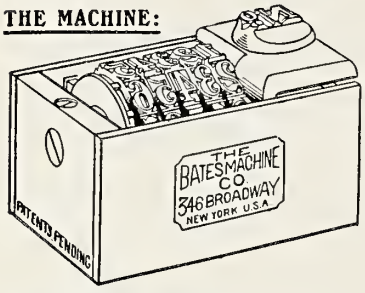
Send a two-cent stamp to cover postage for a copy of "Sowing," Sanders' latest art picture.

The Greatest Money-Maker Ever Offered to the Trade!

MODEL No. 27

The *Only Absolutely Reliable* Type-High Numbering Machine.

THE MACHINE:



THE FIGURES:

No 12345
(Fac-simile Impression)

THE SIZE:

$1\frac{1}{2} \times \frac{15}{16}$ Inches

THE PRICE:

$12.60 Net

STEEL FIGURES
ENTIRELY AUTOMATIC

FULLY GUARANTEED

BUILT TO WEAR
PERFECTLY ACCURATE

INSTANT SHIPMENTS---NO DELAYS.

ALWAYS IN STOCK { At American Type Founders Co's Branches, Barnhart Bros. & Spindler's Branches, Golding & Co's Branches, Representative Dealers Everywhere.

We Excel in Designing Special Numbering Machines For Specialty Printers.

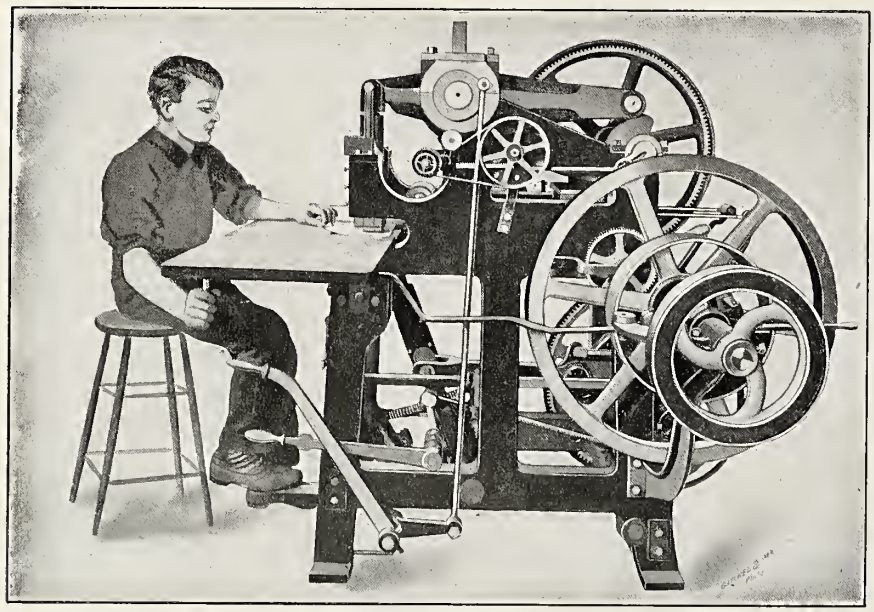
THE BATES MACHINE COMPANY

General Offices—346 Broadway, NEW YORK, U. S. A.

Branches—MANCHESTER and PARIS; LONDON—The Machinery Trust, Ltd.
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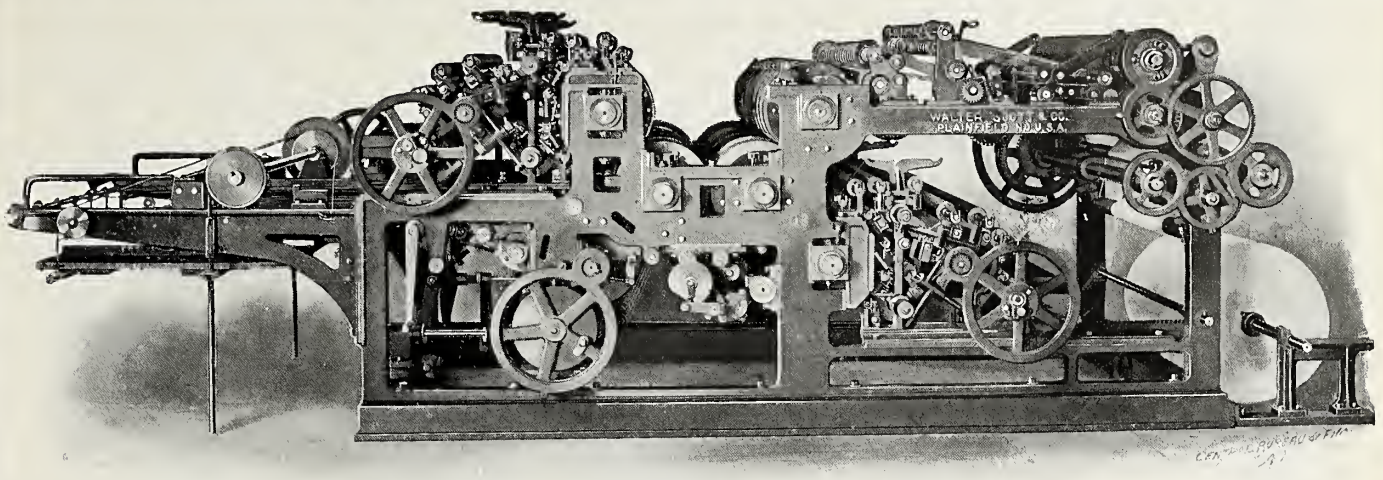
To get along in this world you must strike a fast pace.
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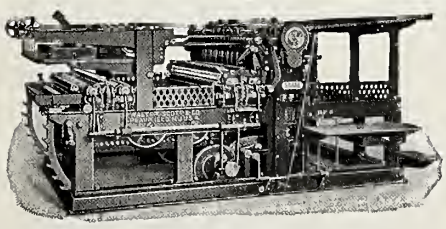
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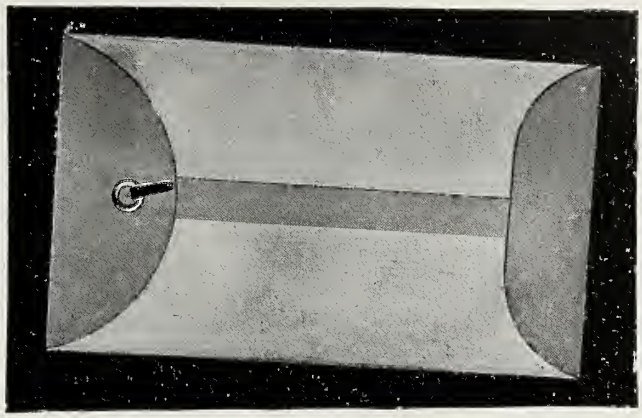
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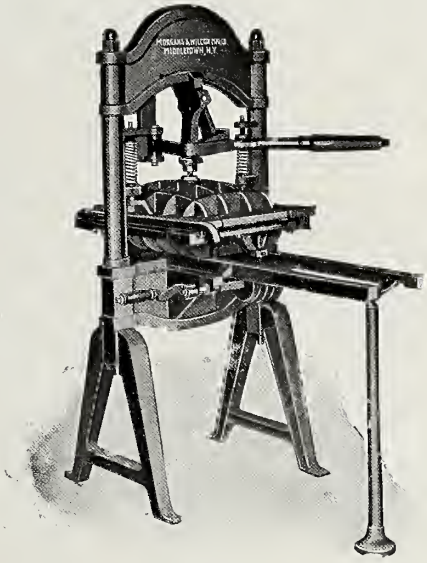
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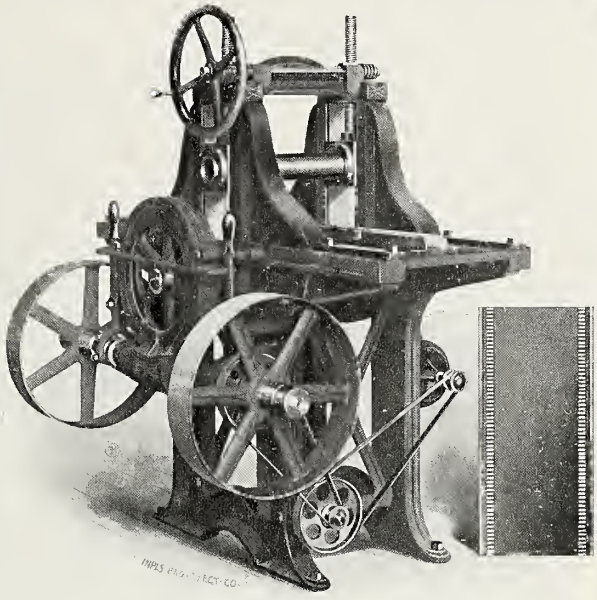
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SEND 20 CENTS FOR ALBUM OF ADDITIONAL SUBJECTS

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The INLAND PRINTER

Pan-American Exposition Number

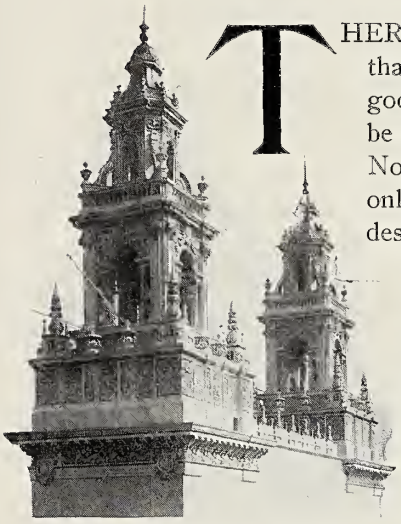
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Vol. XXVII. No. 4. CHICAGO, JULY, 1901. Terms { $2.50 per year, in advance. / Foreign, $1.20 per year extra.

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THE UNCLEAN PRINTER.

BY LEON NOEL.



TOWERS OF MACHINERY BUILDING.

THERE is no gainsaying the fact that, if cleanliness is next to godliness, some printers must be exceedingly ungodly men. Nor is the printer's devil the only one to blame for dirt and destruction in the office. There is enough good material in some "hell" boxes to make a good job, if a good printer could rake it over. Once upon a time I had an idea that a printing-office was a beautifully clean place, not exactly paved with gold, but none the less bright and shining. I thought that everything went like clockwork, and that type fitted together as accurately as the cogs of a wheel. Alas, what a disillusion was the reality when I came into possession of a printing-office! Instead of clockwork it was more like plumbing, and pretty poor plumbing at that. Confusion reigned sublime, and to bring order out of chaos was wore than Hercules' task of cleaning out the famed though mythical Augean stables.

The printer-man should be above the frivolities of childhood, yet many have not gone beyond the days of dirt pie. They revel in dirt and dust. They wonder why they do not thrive in all this dirt, but only plants love dirt and flourish in it, and vegetables never come to anything but vegetables. The abundance of dirt is why dirty printers vegetate.

The dirty printer, for example, pulls a line out of a form, because he does not like the looks of it, and lays it on the stone, along with a lot of leads of various lengths, none cut to standard measure, a rule or two, and a handful of mixed spaces and quads, surrounded with furniture of assorted sizes and lengths. As he is a hustler he rushes the form to the press, and as he has not provided a supply of proof paper, he tears up several sheets of the paper that comes handiest. Meanwhile the devil comes along and, scraping the whole of the litter on the stone into a heap, makes a show of sorting it out, but deposits the type and leads in the hell box or in the nearest case which has any empty boxes in it.

When the pressman takes his press proof, he finds a number of letters with scratched faces, and back the form goes to the stone, where the aforesaid dirty printer unlocks it and lays his shooting-stick or quoin-key on the form while he is pulling out the disfigured type, and wonders how it got defaced, when the evidence is before him. Perhaps he can not find the mallet, and takes a piece of metal furniture to whack the shooting-stick with, or takes the shooting-stick to unlock a mechanical quoin if he can not find the key. The metal furniture gets battered and does not fit accurately when it is put back into the form, and he yanks it out and pares down the bumps with his jack-knife. If a line is too loosely spaced he splits a chip off a piece of furniture and drives it between the letters, with the handle of his jack-knife, and probably hits the face of the type once or twice, if not oftener. If a letter sticks up he does not unlock the form, but takes the planer and drives it down to bed-rock as if he were driving railroad spikes. In fact, it is a question whether this man would not do better driving spikes for a living.

This man's brother works at the case. He fills galleys at a speed that makes you think he is a rapid compositor, but the galley proof tells a different story. That proof makes the proofreader, hardened man that he is, shudder; it would make a clean compositor throw up his job; it would be easier to set it all over again, but the dirty compositor takes a day to correct his half-day's work, and does not take a hint to set from a clean case thereafter. He throws in his type as if he was playing at ring toss, and he never looks at his stick when he sets up any matter. What is the



proofreader for, but to find errors for him? If he pies anything he puts the pi in his pocket and takes it home to fire at the cats who serenade him o' nights with Wagnerian melodies. Or perhaps there is a knothole near by in the floor, and a knothole is the dirty compositor's greatest convenience when he has pi to dispose of surreptitiously. He never thinks of putting leads back in the rack; he simply lays them down in some convenient out-of-the-way place and forgets where he put them. As for a line or a word in italic, or any other face different from the body-type, he simply pockets it or puts it down the knothole; that is good pi stuff.



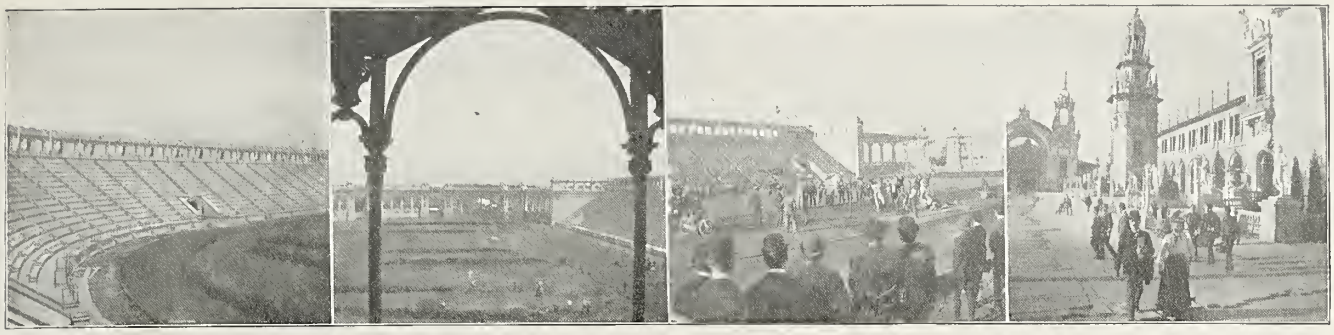
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PAN-AMERICAN EXPOSITION.
"The Arts," for Court of Fountains, by Charles A. Lopez.

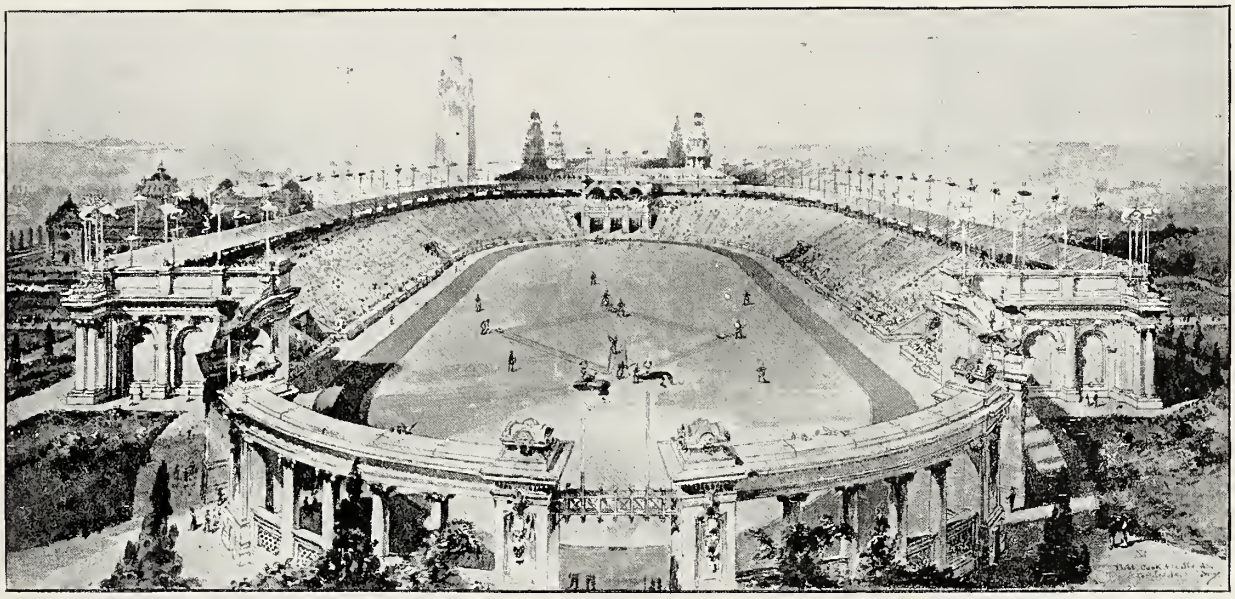
The floor around and about this dirty compositor's stand is strewn with type that has fallen, and he walks over it as if he was in receipt of a goodly percentage from the typefounder for creating a demand for fresh type supplies. It is ground into the floor, dirt is ground into the type, and to make it stick it is no doubt generously besmeared with tobacco juice by the dirty compositor. When the devil sweeps the floor he scoops it all up, type, dirt and tobacco juice, and as he is then economical, at the wrong time, he puts all carefully into the hell box; for old type-metal, you know, is worth as much as 6 cents a pound.

His boon companion, the dirty job-compositor, selects type for a job from cases that seem to have enough letters for the lines. He gets one line, all but one letter, and then throws it in again, if he does not leave it standing in unstable equilibrium on some shelf or ledge, ready to be thrown down by some jar. He rushes to the lead-cutter and cuts up twice the number of leads that he needs, and always takes a new strip if he can find one; he never thinks of hunting up scraps that may be cut down. Rule is served the same way, and he never puts the strips back in their place, if they ever had any special place. He just lays them down to take care of themselves. If a line gets off its feet he does not set it up again; the man at the stone will do that for him with the planer and a hammer, if the mallet is not handy. If he locks up the form he picks up a handful of furniture and just chucks it into the chase. He uses any quoins that come handy and the form looks as if it were a sample board of quoins, while there is not a piece of furniture in it of the same length as any other. He lifts it and finds it rather wobbly, but as long as he gets it off his hands that is all he cares about. If it falls to pieces while on the way to the press, or if the type pull in the press, what does he care? The pressman ought to be more careful.

The dirty pressman wipes the ink plate with a greasy piece of waste, if he wipes it at all, and pieces of lint meander in spidery lines across the inked plate, while the ink will not take, in spots, because the plate is oiled. More likely he does not wipe the plate at all, but lets the ink stay on from week to week, because, being dirty, he likes mud, and that is what the ink on such a plate looks like after a few days' liberal dusting. If he uses red ink after black he does not wipe the edges of the plate clean and loses a lot of ink because he must wipe it off again or run the job in off-color red. He does not believe in little and often in the oil question, but gives the joints a good, big dose of oil once in a while, regardless of oil-holes, which are usually filled up with dust. His times for oiling are regulated by the squeaks of the press. If it squeaks a little he thinks he will oil it; if it begins to squeak a little louder, he says to himself, "I must oil it," and when it squeaks



with a piercing voice that cries out for help so loud as to be heard a block away, he gives it its medicine to quiet it. As a consequence the press is exuding oil from every pore, where it is not wanted, and drops of oil smear the tympan sheet or smudge the paper that is fed to the press, while the floor around the press is worse than the deck of a whaler after trying out seventeen dozen whales. If the dirty printer makes an offset, he keeps on printing, and lets the customer find out about it and wonder what happened. He is not always careful to register his jobs accurately, and he does not always feed to gauge; as long as he prints the form somewhere on the paper he is satisfied that he cared for. Those few sheets that were grabbed up from the ream of hand-made paper to take proofs of a poster on were just enough to make it short for that nice job that you had selected it for. There is a ream or two of paper that was thrown on the floor, and is dirt-specked and rumpled and ruined as far as any clean printing is concerned. Here is a bundle of cut cards which the devil used for a step to reach some bundles on a high shelf. A cover was left off that box of envelopes and they, too, are dust color, but perhaps they can be worked off on some one who wants a cheap job. That bunch of tags tied together in a hard knot was left over from a small job, and are just the thing



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THE STADIUM, PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.
Seating capacity, 12,000.

has done his work. If he gets his fingers oily or dirty, he wipes them on his trousers, for he does not have time to put on overalls, and perhaps he gets them approximately clean, but the finger-marks will appear along with the type, and perhaps he may hand down one or two thumb-marks to posterity. He is not overcareful about keeping the sheets stacked up straight, and he often rumples them when he grabs up a handful; but then, what's the odds, as long as they are out of the way?

The stockroom is pretty well stocked with paper in this dirty printing establishment, but it's not very well for another, but the knot will not untie. The paper-cutter is rusty as to its bed and dull as to its edge, and a little bit rickety because some one tried to cut too much at once and strained the joints, but it will do for a while longer, no matter if it does tear instead of cut, and that on the skew.

The counting-room, if such an office has a counting-room, is just like the shop. The samples are all piled together in a big box and covered with dirt. The man who looks them over asks for soap and a towel, but even the soap is dirty and the towel is black enough for crêpe; indeed, it ought to be hung outside the printing-



house door for a sign, for the painted sign is so dirt-encrusted that it might as well be a smoke-smirched blacksmith's sign. Indeed, some blacksmiths' shops are cleaner than some dirty printers' shops. Look at the dirt-covered windows; no curtains are needed, for the dirt is an effectual screen. Look at the dusty spiders in their dust-laden webs; and hear the flies buzzing



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PAN-AMERICAN EXPOSITION.
"Lyric Music," for Temple of Music, by Isidore Konti.

about, and look at that one that got caught in the press and was squatted on the paper. Look at the dirty floor; a broom would make no impression upon it now; it would take a hoe to move the dirt; and look — but let us cease looking; the subject is too painful.

Yet we ought to look at the dirty printer once more — a long, last look when he has finished his dirty career and at last returned to dirt whence he came. No eulogy is spoken at his grave. His cleaner brother has succeeded where he failed. The poor man has worked hard, early and late; he has not had time to wash his face and hands clean, yet he has never succeeded because he was always in a hurry and never cleaned up after his work was done. What money he made was spent in buying new material to take the place of that which was wasted, and he has no father to return to as the prodigal son had. People put up with his work because there is no other printer in town, but when that other one comes they give him their work, and the dirty printer shuts up shop and swears at the other pirate who has robbed him of his business. But that's the way of the world; people like order and cleanliness, and they will have it if they can get it, even in printing. But dirt is everywhere, even where we do not want it, and dirt means waste and destruction, and people want just as little of it, out of its place, as possible.

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

XXII.—ALLOWING CREDITS AND COLLECTING BILLS.

MANY a business other than newspaper publishing has been ruined by extending credit indiscriminately. It frequently takes but a few bad debts, particularly in a new enterprise, to turn a profit into a loss, and it is often better to reject business where there is doubt of the responsibility of the customer than to accept it and be unable to collect the bill.

In a previous chapter the question of allowing credits and collecting subscription accounts was discussed, so that what is said here is intended to apply to advertising. In making contracts for foreign advertising, an agreement should never be made to accept payments annually or semi-annually, or even quarterly unless the advertiser is one in whom there is absolutely no doubt of financial responsibility. Some unscrupulous advertisers, apparently sound financially, have, with one excuse or another, asked for long credits, offering two and three year contracts which call for large sums of money, with no other intention than to secure six months' or a year's advertising without cost, and if you attempt to force collection, you will be told by the local attorney or collection agency that "there seems to be no chance of collecting this account, as the concern has no visible assets, and we already have unsettled claims against them." The only way to avoid such difficulties is to insist that payments shall be made monthly, and if the advertiser fails to fulfil his part of the contract, cut out the ad. and avoid further loss. Another disagreeable feature of these long-credit con-



tracts is that even after you have carried a large ad. for six or eight months, and have become suspicious of the responsibility of the advertiser, you are powerless to collect, and will forfeit all right to your claim until you have fulfilled your part of the contract and published the ad. for a full year.

In fact, credit should not be extended at all unless reasonably sure that the advertiser is a responsible one. If any advertiser with whom you have not previously had dealings, and of whose standing you can secure no information, becomes angry when asked for cash with order and refuses to place the advertising with you, it is usually a good sign that you have escaped a bad debt.

With local advertising there is a better opportunity to become acquainted with the advertiser and to know his responsibility, but in all cases, even where the credit is of the best, payments should be called for monthly where contracts are made. Publishers in some of the smaller cities hesitate about presenting bills to local advertisers, fearing to give the impression that they are in too great a hurry for their money, and that the customer will become offended. This is a mistaken idea. If you present your bill promptly on the first of each month you will be looked upon as businesslike and straightforward, and will be respected for your systematic methods.

Where there is doubt of responsibility of local advertisers, settlements should be requested weekly. It is always safe to place under this head those people who advertise "fire sales," and the like, and those members of the medical fraternity who pose as specialists and utilize large spaces in the newspapers for a limited time. Those people are usually willing to agree to pay good prices, and, as a rule, will pay if their bills are not allowed to get too big.

But in spite of all precaution, bad accounts will accumulate. And there are also accounts that are not really "bad" that accumulate. To collect these without giving offense is often a difficult task, but one which must necessarily be accomplished. In the beginning, the best way is to present the bill monthly and personally instead of sending by mail. Do not hand in the bill and walk out — hand it in as if it were only preliminary to getting something back, and wait for the return. If asked to call again, inquire when, and be there when the time arrives. N. W. Ayer & Son's motto, "Keeping everlastingly at it brings success," although it has been quoted hundreds of times, never applied more aptly than it does to collecting these slow but not "bad" bills. There are so many different kinds of men and different circumstances that it is impossible to lay down a fixed line of action or to imagine the situations that will be met. Just here is where the man of tact has the advantage. If the debtor is "busy" it may be advisable to wait, or it may be better to say "All right; I'll be in tomorrow," without waiting for him to say "next month." Keep at it, and something is sure to drop.

The real bad debts must be treated differently. Sometimes a threatened forced collection will accomplish results, and sometimes it must be actually forced. It is a strange thing, but nevertheless true, that frequently the man who is forced to pay a just debt will not only continue to give his former creditor his business, but will be willing to pay cash.



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PAN-AMERICAN EXPOSITION.

Lower part of Fountain of Nature, by George T. Brewster.

After all, the publisher who would extend credits intelligently must know his constituency or he will be imposed upon until he learns their trustworthiness. Experience, while sometimes a costly teacher, is still the best.

(To be continued.)



From painting by T. Blinks.

DROP.

The INLAND PRINTER
Pan-American Exposition Number

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

Published monthly by

THE INLAND PRINTER COMPANY,

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer. J. G. Simpson, Advertising Manager.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.
R. B. Simpson, Eastern Agent.

Vol. XXVII. JULY, 1901. No. 4.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Società delle Macchine Granche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

READERS will note that the subscription price of this magazine is now $2.50 per year, $1.25 for six months, 25 cents a copy. The advanced price began with April, 1901. No full subscriptions will be accepted at the old rate; if this amount is sent in, subscribers will receive the publication only for such time as the remittance covers. Send $2.50 if you want the paper for a whole year. The foreign subscription is $3.70, or fifteen shillings four pence, per annum, including postage.

EDITORIAL NOTES.

A Paris printer with the German name Müller has been the recipient of academic honors, and it is said that nobody is more deserving of them than this gentleman. Mr. Müller is proprietor of a printing-office and edits the *Annuaire de l'Imprimerie* as well as a small trade-journal, *La Revue de l'Imprimerie.*

The French Chambers propose placing all trade schools under the administration of the Ministry of Commerce. To this end, Mr. Maillard has visited the printing-trade school École Estienne, and thus gained the sympathies of the printing trades for the great object of nationalizing the education of young craftsmen.

A subscriber in West Virginia, in forwarding his subscription to The Inland Printer at the new rate of $2.50 per year, says: "Your advance in price should be an object lesson and example to the printers of America. A $2 job raised to $2.50 would many times put the balance on the profit side." Printers should remember this when estimating.

The application of paper to manufacturing purposes is increasing. There are in France factories which make an aseptic blotting-paper to be used by surgeons instead of sponges; carpets preferable to those of wool; roofing-tiles made water-proof by a peculiar varnish; and incombustible household furniture said to be lighter and more durable than wooden furniture.

There is a movement on foot in high scientific circles of Paris to form a new international language, named Esperanto. It is certainly undeniable that a universal language would be a great acquisition of modern civilization; but it seems incomprehensible why men of science should insist on inventing a new language while the object can be far easier accomplished by the general introduction of the English which is spoken in every part of the globe. And if national pride is absolutely set against the universalization of a living language, why not take Latin? It would be less difficult to extend the dictionary of the



Roman tongue so as to cover modern requirements than to create a new language which, indeed, will share the fate of the Volapük that was some decades ago constructed by German professors for the same purpose.

A new way of making book-plates is by the use of the camera. By photography one may secure a book-plate entirely different from other book-plates and at the same time it can be one's own work. If a large quantity is needed it is not necessary to print the plates from the negative, but after getting one print the lettering could be put on, a half-tone made, and as many copies struck off as required.

The Inland Printer continues to receive letters from foreign countries which are insufficiently stamped. On one from Wellington, New Zealand, the other day, it paid 36 cents, and letters are often received from England, Germany, France and other countries with from 2 to 8 cents due. It therefore asks correspondents in foreign countries to be careful in this regard, as others besides this company may be suffering from such neglect.

The use of postal cards for international correspondence seems to be more prevalent in Germany, France and England than in the United States. Business men in foreign countries may have no objection to receiving postal cards on which a cramped business letter is written, but it certainly does not impress one favorably in America. If firms abroad have business to transact with houses in the United States, let them spend a few cents more and write a business-like letter and enclose it in an envelope. It gives more dignity to their communications.

In nearly everything the Turkish government does at the present time it makes itself ridiculous. The decision of the customs authorities at Constantinople prohibiting the entry of typewriters into Turkey is one of the latest moves. The attitude is that there is no distinct feature about typewriting by which the authorship could be recognized, or a person using a machine be traced. Consequently, any one is able to put in type seditious writings without fear of compromising himself. Hectographic paste and fluid are also prohibited for similar reasons. The embassies are making representations on the subject with the view of inducing the Government to take a more reasonable attitude, and it is to be hoped they will succeed.

The Hungarian printers formed a national organization at the convention held in Raab, June 29 and 30. The objects are: Promulgation of laws against dishonest competition; measures to prevent papermakers and stationers from taking printing orders and to compel all persons soliciting orders to prove their qualification to execute them. It is also intended to regulate the prices of printed matter and to compel municipal and state authorities to distribute their work among the provincial printers.

THE BUFFALO CONVENTIONS.

THOSE engaged in the printing and allied industries should not forget the conventions to be held at Buffalo this year. In addition to the attractions which the Pan-American Exposition and Niagara Falls offer, programs of unusual interest have been prepared. Those who do not regularly attend the meetings should by all means do so this year. The United Typothetæ of America meets during the week of August 26. The local committee is arranging a series of entertainments which can not fail to please all who can arrange to go, and a large attendance is desired. The National Association of Photoengravers and the National Electrotypers' Association will also convene in Buffalo at the same time. Programs of several of the conventions are published elsewhere.

PROTECTION OF TRADE SECRETS.

WHAT protection an employer has against the revelation by his employes of the secrets of his trade not protected by patent is very frequently a source of speculation and annoyance. In this connection a decision of the Supreme Court of Indiana in the case of Westervelt et al. *vs.* The National Paper Company, has been quoted by Master in Chancery E. B. Sherman, Chicago, as follows:

"It is settled by the great weight of the authorities that when one invents or discovers, or procures another to invent and discover for him and keep secret a process of manufacture, whether a proper subject for patent or not, while he has not an exclusive right against the public or against those who in good faith acquire a



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FROM A WATER COLOR BY GEO. ESSIG.

THE YACHT AMERICA

WINNER OF THE QUEEN'S CUP

COWES, ISLE OF WIGHT, AUGUST 22nd, 1851

PLATE PROOF FOR FRAMING, 10 CENTS IN STAMPS

PRINTED ON

D TRADE MARK

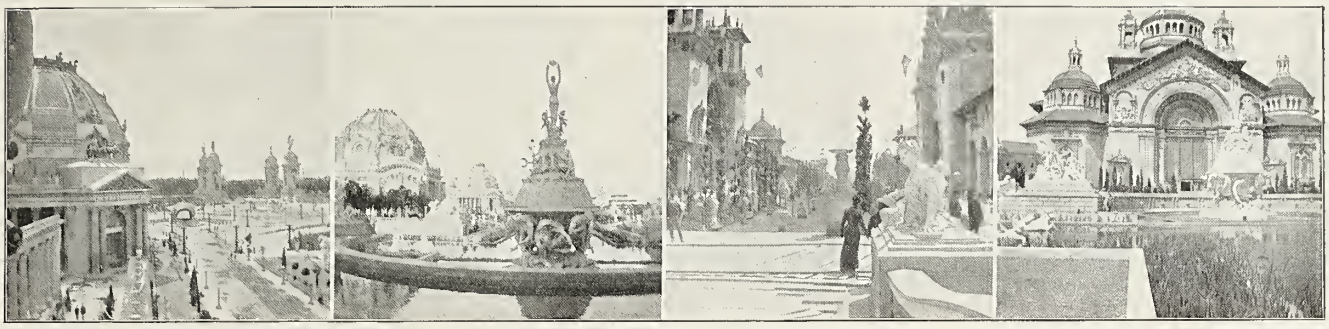
PURE WHITE COATED BOO

DILL & COLLINS

MAKERS OF

HIGH GRADE PAPER

PHILADELPHIA



knowledge of it, yet he has such a property in it as a court of chancery will protect against one who in violation of a contract, express or implied, or a breach of confidence, undertakes to apply it to his own use or to disclose it to third persons."

EXHIBITION OF DECORATIVE ART AT TURIN.

THE United States Bureau of Foreign Commerce announces the receipt of a note from the Italian ambassador, under date of May 14, 1901, enclosing a program of an international exhibition of decorative art to be held in Valentine Park, Turin, from April to November, 1902. The artists and manufacturers of the United States will, it is hoped, take part in this exhibition, which will include every description of decorative art, including graphic arts (posters, sketches, ex libris stamps, initials, headings, tailpieces, cards, tickets), artistic prints, book illustrations, and the art of bookbinding. The full text of the regulations is filed for reference in the Department of State, where it may be consulted by interested persons.

THE PAN-AMERICAN EXPOSITION.

THE Pan-American Exposition at Buffalo is now under full headway, and those contemplating an outing this summer can do no better than arrange for a trip to that city. While the exhibits in the line of the graphic arts are not what many had hoped they would be, still the showing is very creditable, and the fair itself is something worth taking quite a journey for. The electrical display surpasses that of any other exposition. Marvelous strides have been made in electricity since the Columbian Exposition at Chicago in 1893, and the wonderful water-power facilities at Niagara Falls have enabled the Pan-American Exposition authorities to give visitors something in the electrical line they have seen at no other exposition. The attractions in the Graphic Arts gallery and the Graphic Arts workshop are worthy of a visit. They are described elsewhere in this issue.

TRADE WITH SOUTH AMERICA.

THE special Spanish number of THE INLAND PRINTER, issued in May last, met with unqualified success. Every one who has seen this production speaks of it in the highest terms. Copies have been sent to all of the publishers and printing-offices in the Central and South American countries and to all the United States consuls. Besides this, copies have been distributed at the Pan-American Exposition, Buffalo, so that printers from the Spanish-speaking countries who are visiting the exposition may know of the value of American products in the printing line. In the correspondence department in this issue will be found letters from William P. Lord, United States Consul-General at Buenos Aires, and from Lewis E. Thompson, Santiago, Chile, which will prove of interest to manufacturers in the United States, indicating, as they do, the demand there is in South America for goods made in this country.

PROTECTION OF THE AMERICAN PRINTER.

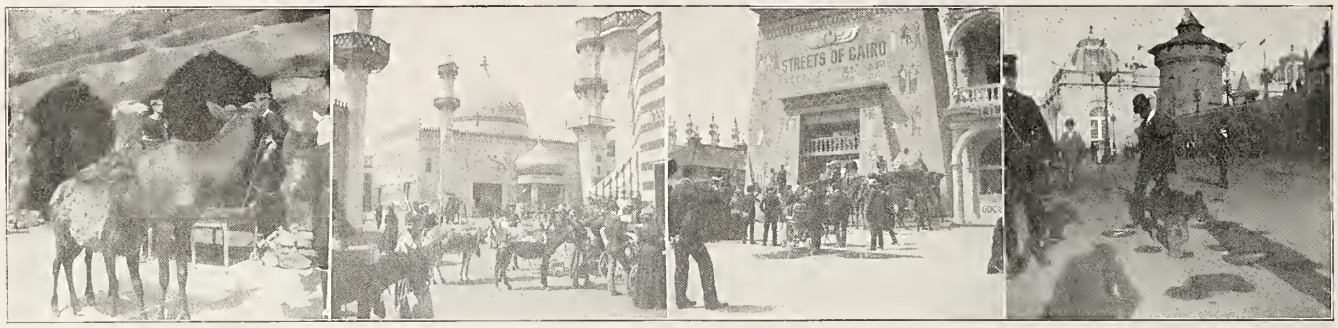
RUMORS that English publishers are contemplating the transfer of their headquarters from England to the United States have called forth much comment, not only as to the truthfulness of the reports, but as to the reason for the transfer if it is to be made. The London *Globe*, which is presumably in a position to know, on May 27 commented editorially on the rumor, and denied that the chief reason for the change is that there is a greater reading public in America than in England. It argues that granting this to be the case, printed matter could be supplied just as well from London as from New York.

The *Globe* attributes the chief cause to protection in the United States which might have been counteracted by legislation in England had not that country been wedded to worn-out, antiquated ideas, and takes a gloomy view of publishing interests in England thus: "We shall quite conceivably lose our position as the chief providers of literature for the English-speaking world, which is ours by every possible right."

INVITATION TO THE NATIONAL TYPOTHETAE TO VISIT GERMANY.

THE United Typothetæ of America will meet at Buffalo, New York, August 26 to 30, this year, and it is confidently predicted that the questions coming before the convention will be of a character to test the breadth of view and the statesmanship of the members of that honorable and influential body.

The invitation of the United Typothetæ from the printers of Germany to visit the fatherland will, in all probability, be acted on at the convention. In this



connection Hon. Andrew D. White, United States Ambassador to Germany, writes from Berlin as follows to Mr. H. W. Cherouny:

EMBASSY OF THE UNITED STATES OF AMERICA.
BERLIN, May 9, 1901.

MY DEAR SIR,—Having just learned from our friend, Judge Holls, of the International Arbitration Tribunal of The Hague, that the United Typothetæ of America has received an invitation from the German Book Trade Association to visit the city of Leipsic, the great center of the German book trade, allow me to express the hope that the invitation may be accepted.

The names of the publishing firms mentioned in the invitation are of the very highest standing, and, indeed, have gained the respect not only of Germany, but of the whole world.

In my opinion such a visit would be a great pleasure to those making it, and would exercise a happy influence not only upon those whom they represent, but on the whole relations of the American with the German trade.

Every such visit adds to the kindly ties existing between the two countries by showing to each something worthy of respect and admiration in the other.

I earnestly hope that the invitation can be accepted, and shall be most happy to do what lies in my power to make the stay of any of your delegates in Berlin profitable and pleasant to them. I remain, dear sir, Very respectfully yours,

(Signed) ANDREW D. WHITE.

Mr. White is especially interested in all efforts looking to the improvement of the education of apprentices in the trades, and has much hope that American printers will find an examination of the German systems very instructive.

RATES OF WAGES AND HOURS OF WORK.

WITH its issue of June 1, the *Typographical Journal* prints a supplement containing a most exhaustive compilation of the reports of secretaries of subordinate unions of the International Typographical Union in regard to rates of wages and hours of work in their jurisdictions. In the early part of February all local unions were furnished with blank forms for the purpose of tabulating this information. Only 24 out of a total of 416 unions, located in 385 cities, failed to make returns. The data is subdivided under four headings, scales for morning newspaper work, scales for evening papers, scales for weekly papers, and book and job scales. They embrace the wage scale and hours of labor for hand compositors, machine operators, machine tenders, foremen, ad. men, proofreaders and floormen. In newspaper offices the report shows the hours to range from 36 to 54 per week, the average being 48 hours for all composing-room employes. The nine-hour day is in vogue in practically all book and job rooms, the exceptions being towns where existing contracts prevent the enforcement of the law or where unions have been recently organized. Ad. men, proofreaders and floormen in offices using machines enjoy in a large number of cities the same hours as do the operators. Decreases in hours of labor for hand compositors are reported as follows: In book and job offices, 52 unions; weekly, evening and morning papers, 26, 36 and 16 unions respectively. In the jurisdiction of 9 unions the hours of machine operators have been reduced on morning papers, 18 report a decrease on evening papers, and 7 on weekly papers, while 10 locals have reduced the hours of operators on bookwork. Since November 1, 1900, 46 unions have increased the wages of their members employed at hand composition in book and job offices; 15 report advances on morning newspapers, 30 on evening, and 24 on weekly papers. Pueblo, Colorado, pays the highest rate for hand composition, 40 to 75 cents per thousand ems for bookwork, though the time scale in the same town is only from $16 to $18. Anaconda, Butte, Great Falls and Helena, Montana, have scales of $30 per week for hand composition on morning papers, the highest reported, while in Spartanburg, South Carolina, compositors receive the munificent salary of $7.50 per week on morning and evening papers, though several small unions report $6 scales for book and weekly paper compositors. The lowest scale for job-printers is reported from Martin's Ferry, Ohio, $6 for 54 hours' work. It is intended to make the publication of similar reports a yearly feature of the *Typographical Journal*. Special reference to the machine composition scale is made in the Machine Department of this issue of THE INLAND PRINTER.

THE MANUFACTURERS' "PROTECTION."

WHAT reliance may be placed upon manufacturers to maintain an attitude of non-interference with the printers' customers is very largely a matter of conjecture in these days when the printing trade is exposed to every sort of cut-throat method imaginable in competition. Mr. Edwin B. Dewey, of Jamestown, New York, a contributor to THE INLAND PRINTER, in this connection writes:

"I take it that there are many printers in the smaller cities and the towns who frequently have the



opportunity to supply heavy consumers with, say, envelopes, tags, etc., in large quantities, so large that they can not be turned out of the medium-sized print-shop at a profit — that is, at the prices for which these goods are sold.

"The reason is apparent. The ordinary printer can not run envelopes in sheets before they are made up; neither can he get business enough of the long-run kind to make an automatic press a profitable investment.

"But the printer has a right to supply these goods to his customers at a profit, especially when the orders are bound to go out of town.

"Let him try! He *may* make a profit, but it will be so little that he will hardly recognize it. Why? Simply because the manufacturers (as a rule) of tags, envelopes, and perhaps other paper stock, will sell the printed goods to the consumer at just about the same price he will to the printer, and these same manufacturers are the ones of whom the printers buy much stock. There *are* manufacturers who protect the trade, but there are a whole lot of them who do not.

"A case in mind, of one who does not: I recently had occasion to figure on thirty-five hundred manila catalogue envelopes, with a patent fastener. The manufacturer was communicated with and gave a 'trade' price of $7 a thousand for the blank envelopes. I added $1 for freight and 10 per cent only to cost of stock, made a low price for the printing, and quoted a price by telephone.

"My customer had used the same envelopes, supplied printed by the manufacturer in former years, and this is what I got back over the 'phone:

"'Oh, we can beat that; just got a quotation in this morning's mail.'

"I was not surprised at this, and told the man at the other end of the wire that my price was delivered, and that the freight would be a dollar or so.

"'But even if you add a dollar to the price we have, you are still high.'

"I learned afterward that the manufacturer quoted my customer $8 a thousand. This would give me just $3.50 for putting $24.50 into envelopes, setting up a large card and taking thirty-five hundred impressions on an envelope very hard to handle — and this is admitting that I can induce the customer to pay the freight. I would like to ask some smart manufacturer where the printer 'comes in' on a deal of this kind.

"And this same manufacturer likes to do business with the printers, evidently, as a slip was enclosed with the letter in which the 'trade' quotation was made, reading like this:

> Why not give us a chance to estimate on your HAND-MADE and SPECIAL-SIZE ENVELOPES?
>
> WE ARE IN POSITION TO SAVE YOU MONEY. Let us hear from you, stating quantities and sizes you require, and we will be pleased to send samples with estimates.

"The majority of manufacturers of regular business envelopes have always 'protected' the printer in the same way. If a consumer wants twenty-five thousand envelopes he can get them, printed, of the manufacturer at the same price, practically, as can the printer.

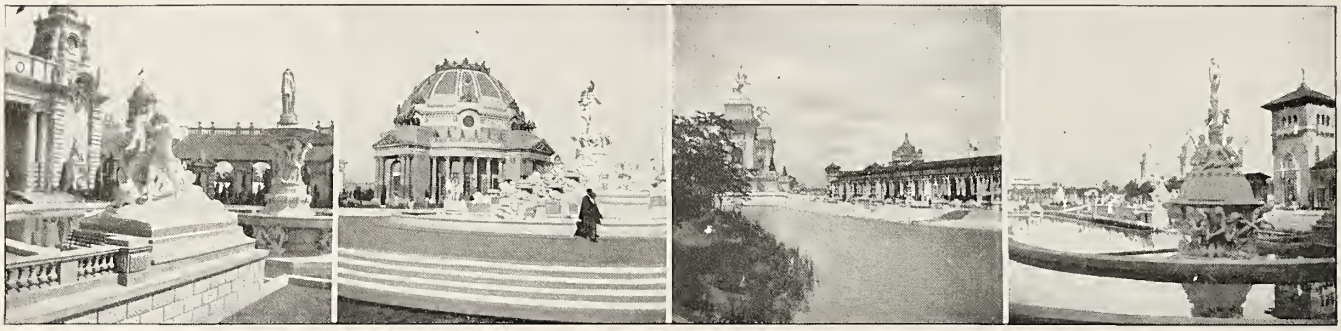
"Tag manufacturers use the printers exactly the same way. They are always glad to do business with the trade, but will quote consumer and printer the same prices for the printed product in large quantities.

"This is a thing that, in my opinion, ought not to be. The manufacturers are bound to sell the goods anyway, and why would it not be just as profitable for them to afford some protection to the people from whom they receive much of their business, either direct or through paper-houses?"

There is no manner of doubt that individual protest will do little, if anything, to rectify abuses of trade usage of this character or any other. A strong effort should be made to secure systematic and united action among printers generally, and inasmuch as the United Typothetæ will meet in convention in the near future, some recommendation along these lines would seem to be in order at this time.

HOMES FOR THE AGED.

"ONE of the most popular features of the stationery and allied trades is providing for the old and helpless," says "Ricardo" in a recent issue of *Geyer's Stationer*. "A few decades ago there was no necessity for so doing; at present it appears imperative. At the United Typothetæ of America convention, which met at Kansas City, Missouri, September 24, 1900, considerable interest was manifested in a movement having in view the partial founding of a home for helpless employing printers, among whom are included many stationers throughout the country. Speaking recently on the subject with an old and experienced printer-



stationer, he said that in view of the present condition of trade and the many features in the past few years, it is at present more of a necessity than ever before. To my knowledge many of the old employing printers of America, who were prosperous even ten years ago, are now known to be living on charity, too old to labor. I know of innumerable employing printers in the United States today who, after spending a lifetime in labor and honest endeavor, through circumstances over which they have had no control, are left houseless and homeless in their old age. While the journeymen union printers have a comfortable home at Colorado Springs, the employing printers of America, when old and impecunious, have none to care for them. In the 50's I worked in one of the largest printing establishments in New York, the proprietor of which having honestly failed is now supported by the charity of a few friends.

" Within the past week I have spoken with representative gentlemen as to a combined home for journalists and employing printers. They suggested that the question be submitted to the United Typothetæ convention, which meets at Buffalo next summer. If the convention is not at present in a condition to vote substantial aid to the movement, they think that it might appoint a committee to coöperate with the journalists on a combined home.

" No doubt a plan can be formulated whereby the newspaper publishers, paper manufacturers, typefounders and printing-press makers, paper dealers, ink manufacturers, dealers in printing supplies throughout America, together with statesmen, public men and philanthropists, might be invited to subscribe to the fund, thus establishing a home for a class of citizens who have done much to bring prosperity and honor to our country.

" It is hoped that the necessity will develop a host of volunteers in the movement. It should be above class or creed, worthy of free America. Those who lead in the undertaking will be gratefully remembered by their countrymen. Their names will be chiseled in imperishable characters on a 'scroll of honor' and stand side by side with the two noble Americans — Childs and Drexel — who endowed and provided for the future support of the present home of the journeymen union printers of America, at Colorado Springs, Colorado.

"Already there is a movement on foot to erect a journalists' home at New Orange, New Jersey. A spacious lot of ground during last summer was presented to the League of Press Clubs. In July last five carloads of the club's members visited the site of the Journalists' Home at New Orange, New Jersey. The new president, Col. Thomas J. Keenan, was installed. The site of the home was formally accepted from the New Orange Industrial Association. Speeches were made on the occasion by Thomas N. Evans, Major Whitman, Mrs. Belva Lockwood, Ralph Bingham, Major Burke, of Philadelphia; H. S. Baggerly, of San Francisco, and T. H. Hanaway. When erected the home will be an ideal one, nestling in the hills of the Orange Mountains, healthy and restful to worn-out brain-workers."

This is a move in the right direction and is deserving of emulation by every organization in the printing professions and trades. There is room also for enlargement on the idea of the home for the aged and indigent — there should be a fresh-air colony for those who require the advantages of climate, and such a colony could be established at a comparatively trifling cost and do incalculable good.

There is a necessity for some action on the part of the Typothetæ along these lines. The Buffalo meeting will be a good time to present the question. Who will be the individual to agitate the subject and carry it to a successful termination?

THE EDUCATIONAL VALUE OF THE CAMERA.

PRINTERS are taking an increasing interest in the modern fad of making photographs, and many of the specimens produced by the members of the craft are creditable to their artistic taste, showing a knowledge of composition, even among the tyros at the photographic art, indicative of their training in producing effective display in job composition.

While it is not difficult to master the purely mechanical part of photography, there is much to learn even in that department of the art in order that the student may be able to produce the effects he desires, and it is time well spent to devote a few hours at intervals to instruction, preferably from an experienced amateur or professional photographer.

The laws of picture-making and the laws which govern design are very closely related. The job com-



positor who has native taste, trained by study and comparison, has earned the rounding out of his aptitude at much expense of time and trouble, generally speaking. Shop tradition has at once aided him and retarded the expression of his ideas — he has been afraid to go beyond the sanctioned usages of the trade, not knowing the laws of design and composition within which he could work with freedom.

The present style of job display which relies for effect upon the arrangement and balance of masses did not come from the printing-office — it was evolved



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PAN-AMERICAN EXPOSITION.

Fountain for the U. S. Government Building, by William Cowper.

or imitated from the designs of artists or from the typography of printer-artists such as Mr. Will Bradley. The freedom of type arrangement shown in much of the best work today has therefore been given to the printing trade by process engraving. The trained and tasteful decorative work of the illustrator and designer showed the printer the results that could be obtained by breaking from shop tradition and by taking regard to design in the abstract.

There is unfortunately among printers an idea that "style" or "fashion" must be followed, and this is the evil of the new typography. The uninstructed will carefully imitate most of the faults of artists of individuality, but will in many cases miss their excellencies altogether.

It is not always possible for printers to obtain instruction in drawing and thereby to secure a good working knowledge of the laws governing composition, but they can more readily secure a camera and read the works of H. P. Robinson and others relating to the art of photography, and combine a very delightful avocation with much benefit to their skill as printers. The best photographers have been artists before they took up photography, and the printer who can make a well-balanced and tastefully composed photograph will show a similar excellence in his typography.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XII.—AUTHOR'S PROOFS ON BOOK-WORK.

COMPARATIVELY very little good book-work is done without a reading of the proofs by the author, or submission of a set of proofs to some person for approval on behalf of the publisher. Exceptions sometimes occur, as in a case of reprinting in haste, but not often. All proofs sent out from the printing-office for authoritative approval or criticism are called "author's proofs," as a convenient general classification. Our study has now reached the point of submission to the author — if our work and the compositor's has been done as well as it should be.

No self-respecting proofreader will ever knowingly send to the author a proof that is not clear of typographical errors, although stress of circumstances may necessitate some uncertainty. Universal intention is to have the author's proof show a perfect reproduction of copy, excepting correction of evidently accidental slips in the writing, and attention to details of punctuation, etc., which are too often neglected by writers as being peculiarly within the proofreader's province.

The writer who neglects punctuation in his manuscript risks misunderstanding, and consequent misconstruction, at the hands of the proofreader in the first instance, and afterward, of course, by his reading public. It will be a good day for literature when authors learn to punctuate their manuscripts — if they ever do learn. Meantime, the proofreader must continue to do what he can in this matter.

This digression is not complete without acknowledgment of the fact that some writers — but very few



comparatively — do not indulge the carelessness here deprecated; indeed, occasionally one is over-scrupulous, and loads his matter with points which he insists upon having, to its great detriment. The late Fitzedward Hall was one of this class, and his writings are fearfully and wonderfully punctuated, with no fault on the part of the proofreader.

One of these over-punctuators was said to have been cured of his insistence very cleverly. The story was that his manuscript for a weekly paper was peppered with points that were largely eliminated by the proofreader (who was also the proprietor of the paper), and after this had occurred two or three times he protested, and threatened to stop writing if his punctuation could not be followed. His next article appeared as he wrote it, accompanied by a note saying that the punctuation was the author's, not the proofreader's.

But something yet remains for consideration before we are sure that we have reached the point of sending author's proofs. One revision is often insufficient, because of the large amount of work involved in correcting the type.

When a great deal of overrunning, or what amounts to a practical resetting of the type, is necessitated by reason of numerous errors, the safest method is to read a second proof by copy. This, of course, demands more time than any careful employer is willing to devote to proofreading. The proper way to avoid it is to employ none but good compositors and good proofreaders, on whose work such a second reading is seldom necessary.

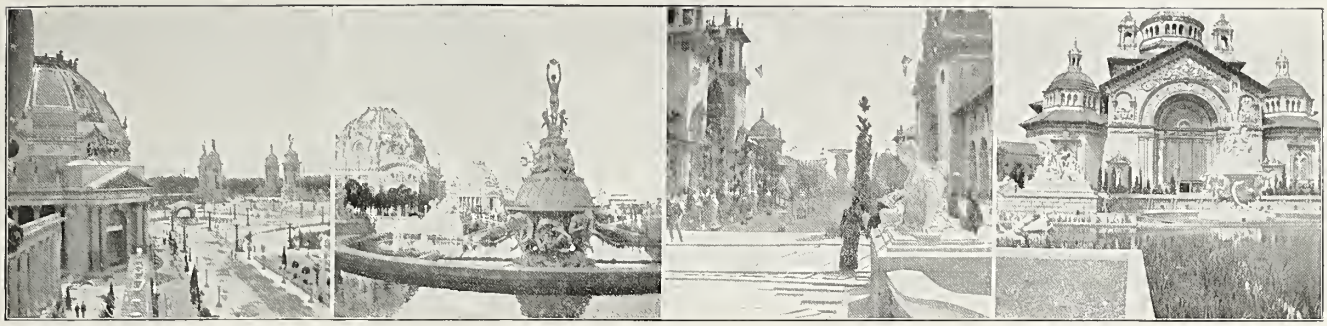
All such matters of detail must be determined by environment, of course. Some employers or foremen insist on having only a certain number of proofs read and revised under any circumstances; others will allow the proofreader to decide according to his judgment of necessity. If those in authority will not allow any more than one reading and one revise before sending out author's proofs, they should be willing to submit to the inevitable consequence, liability to complaint of insufficient proofreading.

It is frequently necessary for the proofreader to ask a question of the author, or to make a suggestion to him. All such things are called queries — for even the suggestions should be put in the form of questions. Obviously, the author's proof is the proper medium for these. Everything that seems doubtful to the proofreader — with care that the doubt be a reasonable



PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.

Testing the electrical circuit on the Machinery and Transportation Building during the early months of the Exposition.



one — should be noted on the first proof and copied on later proofs, by underscoring the doubtful word or words and making a question-mark in the margin, or by writing the question. The proofreader should never make a query that can be misunderstood. A mere underscoring with marginal question-mark is almost always liable to misunderstanding, because many authors do not know what is meant by it. Therefore the wise proofreader will seldom make such queries.

Andrew Lang recently told a story of a query of the kind just mentioned. He had quoted from Shakespeare a line containing the word "abysm," and the proofreader, evidently not knowing the word, underscored it on the author's proof and made a question-mark in the margin. Undoubtedly what the proofreader meant by this was merely to ask Mr. Lang whether the word was right or not, and all that was necessary in answer was that the question-mark be crossed out. But Mr. Lang took it as a challenge — something like an assertion that the word was not right — and wrote "Shakespeare" in the margin, by way of justifying himself. By some means this name was inserted and printed, making a ludicrous reading, as if to prove how stupid some people can be. Here was a clear case of misunderstanding, that could easily have been avoided.

Even in the plainest cases, it is advisable to write a marginal question, if only such as "Is this right?" or a request opposite a doubtful sentence, "Please examine this with special care." Very often it is far better for the proofreader to suggest the change that he would make if the writing were his own, by means of a question, as, "Would not this be better so and so?" Of course no form of question can be prescribed. It must be determined by the proofreader himself, and be suited to circumstances, but should never have a form that can be considered discourteous, or one that can by any possibility be misunderstood.

Authors will be found to differ very widely in their demands in the matter of proofs, as also in the amount and the accuracy of their correcting. Some are satisfied with a superficial glance, leaving the whole responsibility, as far as they can, with the proofreader. Others are more careful, as all should be, and occasionally one will be found as fussy as Oliver Wendell Holmes described himself, in "The Autocrat of the Breakfast-table," as follows: "I am a very particular person about having all I write printed as I write it. I require to see a proof, a revise, a re-revise, and a double re-revise, or fourth-proof rectified impression of all my productions, especially verse. A misprint kills a sensitive author. An intentional change of his text murders him. No wonder so many poets die young!"

(To be continued.)

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. IX.—THE MATRIX-RELEASING MECHANISM.

"YOU remember I told you that the assembling and distributing mechanisms are independent of the main cams," said the Machinist in reply to a question from the Operator, "so you see nearly all this machinery is devoted to either operating the casting apparatus or in transferring the matrix line to and from it. The

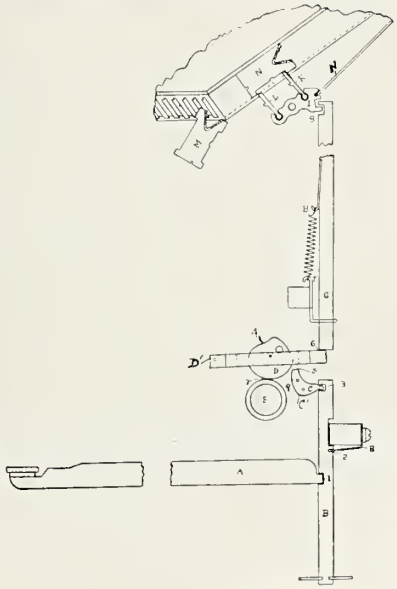


Fig. 12.

assembling mechanism involves but a small portion of the machine, while the distributor is simplicity itself.

"As the first step in the production of a Linotype slug consists in assembling a line of matrices and spaces, I'll thresh out that portion of the machine first with you. Fig. 12 is a diagrammatic view of the releasing and escapement mechanism. The key levers all extend to the rear of the keyboard, terminating as shown at 1. The key lever *A* is pivoted so that when a key is struck the upright bar *B* is raised, which tilts the end 3 of the rocker or trigger *C* upward, the trig-



ger being pivoted at *C'*. This is the position shown in the drawing. The cam yoke, pivoted at *D'*, normally rests on the point 5, the rocking of the trigger allowing it to drop and its cam *D* to fall on the revolving rubber roller *E*, causing the cam to rotate. The latter, which struck the roller at point 4, has, on account of its eccentric shape, elevated the cam yoke when point 7 is reached in its revolution, and it now touches the end



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PAN-AMERICAN EXPOSITION.

"Heroic Music," for Temple of Music, by Isidore Konti.

of the key rod *G* at point 6, allowing the verge *I* to raise and the matrix to escape from the magazine.

"I explained this escapement mechanism to you once before, when telling you how to lock the verges when changing the magazine," said the Machinist, "so I won't go over that ground again. The matrix now being released, the parts restore themselves to normal position. The upright bar *B* is restored by means of the comb spring *F* which intersects the bar at 2. This draws the trigger *C* beneath cam yoke once more, the roller *E* meanwhile turning the cam *D* and lowering the yoke, which now rests on the trigger at point 5, further rotation of the cam being prevented by a tooth in a plate immediately above the cam which strikes a cross-bar in the cam itself, the depression 4 now clearing the roller *E*. The lowering of the cam yoke permits the key rod *G* to be restored by the spring *H* connected to the frame *r*. This causes the verge *I* to be actuated, the matrix *N* now taking the position vacated by the matrix *M* (Fig. 12).

"You understand this drawing shows only the front keyboard cams and mechanism. The back cams are a duplicate of these, the idea of alternating the escapement — one cam on the back roller, the next on the front roller, and so on, being merely to give more room to the mechanism. This arrangement thus places the cams of the top row of keys on the back roller, those in the second row on the front roller, the third row on the back, and so on.

"Either front or back sets of cams can be taken out in their frames by removing the large tap screw in each end of the supporting frame. This frame carries the cams, triggers and the rubber roller. Before removing this part of the machine, be sure that the keyrods are connected to the verges and that the locking rods are *not* in. If a wire rod is run through the holes 9 in the triggers, before replacing frame, they will be held rigidly and will cause less trouble while doing so. Any individual cam can be removed without taking out the whole frame by withdrawing the wire which acts as a pivot through the end of cam yokes at *D'*. The roller is removed by loosening the small screw in the journal near the pulleys of the rollers, but when replacing the rollers take care that the oil-hole in the bushing aligns with the oil-hole in the journal.

"Some operators insist on having the comb springs *F* removed so as to make the "touch" of the keys lighter, but I prefer to keep them on, as without them the least dirt will prevent the rod *B* returning after a key is struck, and the cam will rotate until the trigger *C* is restored. These comb springs break off occasionally, and when they do I cut off a tooth from an extra strip, loosen the screw that holds the plate, and slip the new one underneath.

"The rubber rollers *E* must be removed occasionally and their surface washed — preferably in soapy water — and afterward roughened slightly with a piece of sandpaper or coarse emery cloth. This makes the cams bite the rollers and prevents their slipping."

"When a matrix refuses to respond to the touch of



the key, where should the trouble be looked for?", queried the Operator.

"There are a number of causes for failure of matrices to respond," George said, in reply. "In the first place, the cam yoke may not drop, owing to its end 6 being gummy. A squirt of gasoline will usually remedy this. Or, the cam *D* may not revolve when it drops on the roller *E*, owing to the surface of the roller being slick or because the cam pivot is dry and does not allow the cam to revolve freely in its supporting



A JULY OUTING.

yoke. In this case, the cam frame should be removed, the cams taken out and a drop of clock oil applied to the pivots with a broom straw or similar means. Great care is necessary in this work and only clock oil used. The free end 6 of the yokes should be cleaned and polished at the same time. This should not be necessary oftener than once in eight or ten months.

"Sometimes a matrix or other object falls in on the cams and prevents their revolving. If the key rod *G* rises and falls when key is depressed, you may be sure these parts are working all right. If the key rod remains elevated, something is binding the rod or verge; usually it will be found that the verge spring *N'* has slipped and is binding the verge. If all these parts are in working order, however, the trouble is in the magazine. A bent or battered matrix, or one lying flat in the channels, or foul matrices or magazine will prevent matrix responding. If the matrix starts out of magazine a trifle and sticks there, it shows that the mouth of magazine needs cleaning. If it gets about half-way out and sticks, it will usually be found to be binding on the flexible guides. There is an adjustment for these guides resting on the right-hand side of the magazine — a screw and jam-nut — which moves the guides so they can be positioned so as not to interfere with the escapement of matrices. Generally, though, it is better to bend the offending guide out of the way, as the others may be all right. If the matrix hook is used to remove matrices from a channel, the key must be depressed to operate the escapement and allow the matrix-shaped end of the hook to pass over the pawls."

(To be continued.)

THE PAN-AMERICAN "GODDESS OF LIGHT."

Surmounting the electric tower, the splendid centerpiece of the Pan-American Exposition at Buffalo, is a magnificent figure of the Goddess of Light, an illustration of which is given on page 526. It is the work of Herbert Adams, of New York, the well-known American sculptor, who excels particularly in portrait sculpture. All of his works are modest and refined in character. Mr. Adams is a prominent member of the National Sculpture Society of American Artists. The figure of the Goddess of Light has been greatly admired by all who have seen it and the sculptor is praised by the critics for producing such a splendid work. The figure, which is eighteen feet high, is poised upon the dome of the tower, which itself is 391 feet high. The characteristic of the figure is its floating attitude, only one foot resting upon the tower. The Goddess holds aloft, in her extended right hand, a torch.

The climax of the brilliant illumination of the exposition is the tower, upon which 40,000 incandescent lamps and numerous searchlights are arranged. At a height of 360 feet is placed a searchlight with a 30-inch projector penetrating the gloom for a distance of many miles. Unusual spectacular effects are produced. The electric tower basin is the stage of the display of a combination of one and one-half millions gallons of water per hour in fountains, with the light of powerful searchlights — a scene unusual and impressive. The arrangement of the color disks to blend the prismatic colors of light thrown on the water in front of the tower is operated so as to produce a gradual but constant play of color. The night scene at the electric tower is thus one of surpassing grandeur and beauty. Several of these night views are shown elsewhere in this issue. They give only a faint idea of the beauty of the scene in reality. No one visiting the Pan-American Exposition should fail to remain in the grounds at least one night to witness this glorious sight.



From painting by J. Farquharson.

LEAVING THE HILLS.



Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SUBSCRIPTIONS TO TRADE JOURNALS.

To the Editor: CHICAGO, May 22, 1901.

Quite a number of trade journals seem to think it advisable to give a prominent place in their columns to this little squib:

AT THE JUDGMENT BAR.

ST. PETER—And who are you?
CANDIDATE—I am a merchant.
ST. PETER—Did you take a trade journal?
CANDIDATE—Yes.
ST. PETER—Did you pay for it?
CANDIDATE—No.
ST. PETER—

We are not especially interested in the matter, because our subscriptions are all paid in advance. But I would like to know where the publishers will be sent who flood the country with free sample copies, and thus train up the army of non-paying merchants. Fraternally yours, H. R. CLISSOLD,

Editor Bakers' Helper.

THE PRINTING TRADES IN BRAZIL.

To the Editor: BUENOS AIRES, April 9, 1901.

In the city of Buenos Aires there are, approximately, one hundred and fifty printing-offices, of which one-third, or about fifty, are engaged in lithographing, and probably in some of the other branches of the graphic arts. The remainder, or the other hundred of these offices, are generally small, and have not at most exceeding ten printers. Of the former, or fifty, above named, there are ten at least which are quite important, being able to do all kinds of work in the graphic lines. These bring their material from Europe, principally from Germany and France. The small printing-offices, and some of the one-third above mentioned, buy their material in this city from German and French houses, which number about ten, established here, and which bring large quantities of materials from Europe. These establishments also have foundries where they make type. You will understand, too, that about fifty per cent of the printing-offices mentioned are book stores, which all sell stationery supplies.

Besides these one hundred and fifty printing-offices referred to, there are about sixty others of newspapers — dailies, weeklies, monthlies, etc.— and magazines, one-fourth of which bring their material from Europe and also work in some of the other branches of the graphic arts. The rest, like the small printing-offices, buy their type and other materials here.

The Linotype machines have recently been introduced into this city, but are only used by the *Standard* and the *Herald,* two daily papers published in English. There are other English periodical publications which are very important, such as the *Review of the River Plate,* the *Southern Cross* and the *Times of Argentina,* all weeklies, and several other magazines. It is quite probable that *La Prensa, La Nación, El País* and other of the large dailies published in the Spanish language may soon adopt the Linotype machines. They have large circulation, and are backed by money and talent.

I might add that there are about two hundred book stores in this city, nearly all of which sell stationery, but the great majority of them, say one hundred and fifty of the total number, are very small, and carry toys, etc.

I desire to say also that the printing and other graphic arts in the Provinces (States), except in the cities of Rosario, La Plata, Córdoba and, probably, Bahía Blanca, do not amount to much and are of little consequence. WILLIAM P. LORD.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., June 10, 1901.

Probably no large city in the country has so many weekly publications as has Boston. As one looks over the shoals of these sheets, the question of "What license is there for them?" is bound to come to mind. In one sense, many of them are the remnants of that leisurely considered, soporific journalism that had its especial stronghold in Boston in the first half of the nineteenth century, the days of James Russell Lowell's *North American Review,* the days when the "mausolcum of dead issues" quarterly was at its pristine power. Many of these weeklies bear on their title-page a string of Roman numerals indicating their senile years, as if their present contents were not a sufficient indication of senility!

There *were* days when some of the ablest pens in the country were to be found in the pages of these self-same Boston weeklies. Many a reader of these comments will at once recall some one of them which his father was a subscriber for and which used to be a standing authority in the paternal estimation. But today, the excuse for these weeklies is difficult to discover. Most of them now pose as "society journals," yet their value in this respect is infinitesimal. The Boston Sunday papers contain more legitimate and illegitimate "society" items and comment than all the Boston weeklies put together. The mission of the latter appears to be to eke out an existence in the "write-up" line. Most of them are given to alleged "special numbers," and the "specials" are foisted almost every other week. In fact, several of them frankly admit that the only way they can struggle along is by "sandbagging" it. Some woman wants prominence in clubwomendom, and her indulgent husband proves one of the lifesavers for the moribund weeklies. They begin proceedings with a "fine half-tone" portrait of the ambitious lady. Hubbie pays for the "honor" and buys five hundred or two thousand copies. Then an article about the flattered lady's ancestry follows. Hubbie



grows mellow again. Further articles about her "home life," the "summer home," the club office for which the exhorter is an aspirant; all these themes are strung out and elaborated and repeated as long as the zealous husband can be induced to reveal money. Then, too, a meeting of half a dozen members of some cult in an obscure hall is sufficient to justify a "special number." Five or six "half-tones" and a couple of columns of clippings serve for the "extra" matter.

Of just what actual value all this is to those who are "written up," even those who are the "features" are seldom able to intelligently answer. The methods of these publications are now well known here and about the first question that comes after the subject of such a biography hands forth the periodical is, "What did it cost?"

Color-printing is just now engaging especial attention from the Boston dailies. The *Post* has finally gotten its new color press into position and has one of the finest batteries of printing machines in the city. Among the array is one sextuple, one quad, one multiple, two folders, and the color press just mentioned. The *Post* had for some time been making an experiment with the New York *Journal* colored supplements for Sunday issues. An interesting suggestion comes from the *Post's* experience in the matter. Gains have come in from nearly all the news-stands. The colored contrivance seems to meet with the favor of the women and children to a marked degree. The *Herald* is featuring a colored supplement in which a magical "Heraldville" is exploited for the supposed entertainment of the little folks. Some of the wit is decidedly bilious, but the presswork is on the improve. The *Journal* has been preening itself over its half-tone work, and, truth to tell, has really produced some specimens in this line that are excellent. The *Post*, however, has a habit of running a remarkably good "half-tone" and then following it with miserable blurs.

An event along newspaper row is the rumor of the *Journal's* new building. It is said that a syndicate is to put up a modest sky-scraper upon the present site and that the *Journal* is to be ensconced on the upper floors.

The Pan-American is drawing over a big crowd of local newspaper men at present, and travel between Buffalo and Boston is exceedingly brisk.

As an example of a "department" newspaper, the Boston *Globe* presents one of the most conspicuous successes in the country. This paper is almost labyrinthian in its columns that are regularly set apart to special matter. The plan is based upon features calculated to be of interest to the female portion of the family, and crocheting, knitting, cookery, recipes, fiction and gossip intended for women dominate the system. One of the most curious as well as one of the most profitable of these "departments," as the *Globe* management finds, is the "Everybody's Column," devoted to airing the love affairs of young men and maidens. As in other instances, the girls prove the traditional feminine trait by being far the more voluminous and frequent patrons of the *Globe's* trained Love Adviser. Some of these epistles are remarkable, to say the least. Not long ago, a married woman, in a spirit of mischief, sent in a note, in which she represented herself as an orphan afflicted with a lover who persisted in smoking a clay pipe while she sat in his lap. A perfect shower of serious letters of advice in the emergency followed the publication of this "pipe" query.

George Perry, a well-known printer, a member of the composing staff of the *Globe*, has written a little book that has recently made its appearance. The volume is entitled "Slings and Arrows," and is said to be a very bright bit of work.

An institution that is of considerable importance in school journalism is what is known as the "New England Intercollegiate Press Association." At its recent meeting, George E. Fogg, of Bowdoin College, was elected president; Miss Beth Bradford Gilman, of Mount Holyoke, vice-president, and Richard B. Dole, of Bowdoin, secretary. These college journalists are more acute than the case-hardened professional newspaper man is wont to think, and printing concerns, typefounders and others who are careful to keep these embryo publishers posted about their goods gather a deal of extra trade. More than one college editor is ambitious to have his paper printed in its own plant or upon a special style of type. Take heed! BEENSON BROWNING.

THE PRINTING TRADES IN CHILE.

To the Editor: SANTIAGO DE CHILE, April 25, 1901.

Answering your inquiry in reference to the kinds of machinery in use in printing-offices here, I beg to say that the principal newspapers use, in nearly every case, French printing machines, "flat-bed presses," mostly of small capacity, although there are a few cylinder presses, but these latter are the exception, owing to their high first cost, and also because the majority of the newspapers have a small circulation, from 2,000 to 10,000 numbers per day.

The lithographic presses come principally from Leipsic, Germany, for the reason that the prices from that source are considerably lower than for the same size and class of American machine; the German maker sells these machines under very liberal conditions as to payments, these sometimes spreading over a period of one or two years, whereas the American maker demands cash in New York.

Regarding typesetting machinery, would say that the writer is agent in Chile for the sale of Linotype machines, and has already disposed of a number of these to the principal newspaper and jobbing offices in this country, and has more or less full control of this branch in Chile.

Small power and job-printing presses are of American and German make, the American being preferred for its simplicity and easy-running qualities.

Bookbinding machinery comes principally from Germany, although there is no reason why American machines should not be readily sold, providing the makers were to establish agencies for this class of machinery.

The German manufacturers are all represented here, and some of the agents carry in stock all kinds of printing and bookbinding machines and supplies for their clients, from which stock immediate requirements are attended to. Meanwhile, should an American machine be required, it would take from four to six months to make delivery, sometimes even more.

American news inks can compete successfully with those



hitherto imported from Europe, and, in fact, all kinds of inks could be introduced here from North America, but it has been found that orders which have been given here to American traveling agents have been badly executed, and much delay experienced in making delivery. This has caused a prejudice against American inks, and I might say that the same remarks apply to supplies for lithographers, who complain that they can never succeed in getting an order fulfilled according to requirements, vexatious mistakes occurring as to time of delivery, changes in qualities or quantities — something, in fact, to create bad impressions, as compared with exact manner in which European orders are invariably executed.

I trust the above information may be sufficient for your requirements touching the points in question, and assure you of my willingness to contribute in any possible manner to the ends you have in view regarding development of trade in Chile.

LEWIS E. THOMPSON.

LEGAL ADVERTISING IN THE EMPIRE STATE.

To the Editor: HOOSICK FALLS, N. Y., May 11, 1901.

It is supposed to be the mission of THE INLAND PRINTER to encourage the discussion of all matters that point to the interest, pecuniarily and practically, of the printing and publishing fraternity, guarding their right and protecting their business relations. Every issue of the PRINTER is expected to contain something that will be of personal benefit to each subscriber, and we always look for its arrival with a lively interest. If it happens to arrive about our breakfast hour, the breakfast is a secondary consideration.

In the early part of the century that has just closed, the New York State Legislature enacted a law establishing rates for legal advertising, embracing mortgage sales, sheriff's sales, tax sales, and all advertisements requiring publication as a legal necessity. The rates were 75 cents per folio for the first, and 50 cents per folio for subsequent insertions. For many years this law was strictly adhered to, and the rates being deemed a fair compensation for the work of the publisher, whose interests it was intended to protect. The average country printer who received a good-sized "legal ad." thought he had struck a bonanza, and the lucky publisher who had the publication of a big tax sale was almost tempted to retire from business. It was a gratification to journalists to know that this law was enacted for their benefit alone, and made no provision for sharing their profit with any other parties. For many years the rights of publishers were undisturbed, and they received the full amount of fees to which they were entitled for all legal advertisements controlled by town and county officials.

The prospect of official patronage was a forcible stimulant, and gave them on the behalf of their party a persevering energy, and the hope of success increased their zeal in aid of the candidates. "You tickle me and I'll tickle you," was the understanding between the official aspirant and the journalist, so, in the event of success, the official was tickled with his office and in return was expected to tickle the publisher with his patronage.

As time progressed, there was a growing appetite for official pap. A grasping desire to share the profit of the printer sprang up among greedy politicians, which resulted in a "demand" for forty or fifty per cent on all the legal advertisements under official control.

The salary and the legitimate perquisites of the official were deemed adequate to give him a luxurious support. He had been boosted into office, principally by the influence of the press, and it seemed decidedly ungrateful to demand a share of the profits of those upon whose influence he had depended for his election.

Before I retired from the newspaper business a few years ago I received a legal advertisement from a country surrogate. At the expiration of the time of publication, I rendered my bill. A day or two later the money came "less forty per cent." I returned the remittance, informing the official that I did not do business in that way, and asking him by what authority he retained forty per cent of my fee. A return letter brought the full amount of my claim, with the significant remark, "There are plenty of printers who are glad to get our ads. at forty per cent discount."

It would seem, therefore, that it is in many cases a lack of courage on the part of publishers to defend their own interests that, in a measure, encourages the grasping demands of public officials. It is unnecessary to say that it was the last legal ad. I received from that direction.

Many lawyers, too, encouraged by the success of the officials, approach the printer with legal ads. with the remark that they expect "the usual discount."

There is a remedy for this existing evil, and that is for publishers to be united in their demand for the full amount of their charges for legal advertising, at the rates established by law. If they can not agree in this regard, let them ask the legislature to enact a law prohibiting town and county officials from retaining any portion of the pay for legal advertisements which they control. The penalty for the offense should be removal from office.

This is a fruitful theme for discussion, and there are many of our fraternal brethren who are abundantly able to do it justice. Let us hear from them. G. K. LYMAN.

HINTS FOR THE SMALL PRINTER.

To the Editor: PHOENIXVILLE, PA., May 14, 1901.

Probably half of the printing-offices in the country are small affairs relatively, run by men who look with hopeless awe on any scheme that proposes dividing their plant up into "departments." Usually there is a weekly paper adjunct, and after the employer and his boy have set the type for that, worked off the edition and mailed the issue, the former devotes a day or two to filling his job orders while the boy throws back the dead type into the cases. In my experience I have not only known many of which this is a fair description, but I have been the owner, manager, editor, foreman, compositor and job-printer in such an office, and have made a living and some profit. For several months I ran a weekly six-column patent-inside paper alone, setting six columns of bourgeois for each issue and calling in a boy Wednesday afternoon to roll the forms on an old-style clover-leaf Washington hand press and to help get the edition into the postoffice. The building was started at



noon one day, and two men built it so that I had the key in my pocket at noon the next day. The whole outfit, except the land — building, type, Washington, jobber, stone, and all — cost less than $500.

And I learned some things that may or may not be of aceount to the manager of a plant, but which mean dollars to the small printer wrestling for fame — and his daily bread — single handed.

Pick-ups never paid. Everything went back to the case except the standing ads. in the forms.

Leads were cut to pica ems and kept in a lead case.

Plenty of two and three em quads and spaces earned big money on their cost.

It was as necessary to quit on time and put the business out of my head, as it was to begin work on time.

Never to lay anything down except where it belonged.

Job fonts of romans or gothics in series — caps only — cost little, and with taste and a font of word ornaments, can be made to turn out work acceptable to critical customers, good presswork being presumed.

That $2 and $3 soft job ink for office stationery and flat papers lasts like the "widow's oil," adds nothing appreciable to the cost of a job, and produces effects which win new customers and holds old ones.

That with type new or practically new, four thicknesses of news print on the platen of the jobber brought up all the face sharply; or if it ever failed, all that was needed was to dampen the lower sheet. And that a sheet of straw building paper — likewise dampened — was all the blanket the clover-leaf called for. Of course the latter, like the former, was only good for one run.

That secondhand type is dear at any price. One font I ventured to buy aged my whole office by a year in less than two months.

That the last thing a printer learns is to keep ink where it belongs. Having acquired that, he can white his walls and his ceilings and woodwork, and save half his expense for artificial illumination.

That dust is a mortal foe to type, machinery and paper stock, and that it is easier kept out than driven out.

That a shovelful of wet sawdust swept ahead of the broom into all the corners will clean up without raising a dust.

That a dainty job is always visibly helped by washing the form at the sink before printing.

That the quickest way to wash up a jobber is to hold a wet sponge on the rollers as they run until the ink leaves them, and then wash the plate. The rollers will be ready by the time the plate is.

That laid papers are hard, and linens almost impossible, for the average country printer to do good work on. And yet I have known men reckless enough to attempt half-tone cuts on laid linen!

That an imprint on a good job brought more business; on a poor one it drove business away.

That cash sent with every order is the only safe way for the small printer to deal with the paper-house or the typefoundry. It allows him to sleep during the hours he would otherwise be studying how to meet the bills.

That work delivered is rarely paid for at the time; work called for usually leaves the cash.

That a font can be kept good indefinitely by throwing defective letters picked out in the proof into the hell box, and buying new sorts from time to time. But the hell box must be under lock and key, and the culling can not be delegated to the office boy or the casual tourist who has stopped with you a day or two to brace up.

Some day I want to write you again as to country job prices — a topic none of us know anything about.

DARLINGTON, PRINTER.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, May 27, 1901.

Death has been very busy among Edinburgh printers during the past three months and has removed many who have done good service in their day and generation. The ranks equally of masters and men have been thinned, and, among many obscure men, some prominent figures have fallen. James Kirkwood (of Messrs. R. & R. Clark), a keen, hard-headed business man, who has left the mark of his strong personality on the large business of which for so many years he was the head; Duncan Cameron (of Messrs. Macniven & Cameron, printers and stationers), who besides being a printer, was the inventor of the pens of which the rhyming advertisement speaks:

> "They came as a boon and a blessing to men,
> The Pickwick, the Owl, and the *Waverley* Pen";

James Pillans (of Messrs. H. & J. Pillans & Wilson), one of the oldest master printers in Scotland — these are among the losses on the masters' side. On the side of the employes, we have to lament John Laurie, one of the most genial men who ever breathed, George D. Bishop, and many others. Mr. Laurie, I think, was the most highly esteemed man in the trade in this city, where he was at one time the secretary of the Edinburgh branch of the Scottish Typographical Association, and for the past twenty years was the manager of Messrs. McFarlane & Erskine's office. Mr. Bishop for over thirty years was pressreader in the office of Messrs. Ballantyne, Hanson & Co., but was well known as an exponent of Scottish song and music. Many of the readers of THE INLAND PRINTER who hail from Scotland must have in years past been touched and stirred by Mr. Bishop's delightful renderings of "the auld Scots sangs." He tried to do for the songs of Scotland in a humble way what his friend, the late David Kennedy, had done on a much more extended scale, and like most people who try to serve their fellows, Mr. Bishop found in this service great pleasure to himself.

About the end of March the Edinburgh Typographical Society presented a memorial to the employers asking for the abolition of the system which prevails in most offices here of mixed "piece" and "'stab." The men propose to institute in substitution therefor a uniform method — either time payment or all piece work. The present mixed system works out very badly for the men in general in some offices — the piece men getting all the rubbish of the work which no scale yet invented



could make pay, and never a streak of "fat" to make it palatable. Another grievance is favoritism, which exists, I am told, in some houses to a very great extent — the consequence being that men of equal ability may work alongside of each other for weeks at a time — one earning perhaps double what the other does, because the first is a pet of the overseer. A conference was held between the masters and men about three weeks ago, and though nothing has been agreed on, from the tone of it I understand that strong hopes are entertained that something may be done to remedy the anomalies that exist.

The sixty-fifth annual report of the Scottish Typographical Association has just been issued, and shows the ups and downs of a printers' trade union in a remarkable degree. The membership stands at 3,730, a decrease, curiously enough, of 17 from last year. There are 93 apprentice members, a decrease of 25 since last year. The present appearance of our case-rooms as regards apprentices explains this. But the financial report is not so good as one would like. The out-of-work fund is the only one which shows a balance, £371 being added to stock for the year's working. But the sick fund has lost £288 and the superannuation fund £236, and these very essential funds are in a bad way indeed. The Perth strike has cost already £1,056, and the bill is not all paid. There is a certain satisfaction, however, in knowing that though our association's finances are a little impaired, the stability of its constitution is yet uninjured, and that ways and means will be found to put matters right again. Out of the death roll of 39 for the year, 15 deaths are from consumption and 9 from other lung diseases (mostly pneumonia and bronchitis), a total of 24. We are told that phthisis is being exterminated in this country, but this does not seem like it.

Messrs. Aird & Coghill, for nearly forty years in Argyle street, Glasgow, have removed to splendid new buildings they have erected for themselves in Douglas street, near their old premises. The office is splendidly fitted up and is said to be the finest and best equipped in Scotland. The machinery is driven by separate electric motors — one for each machine.

It is currently reported that the Glasgow *Daily Mail,* having been bought by the Messrs. Harmsworth, will after June 10 be absorbed into the *Daily Record,* and will be known as the *Daily Record and Mail.* It is not generally known that in Scotland we have a country newspaper which has already had an existence in three centuries. This is the Kelso *Mail,* which came into being four years before the close of the eighteenth century — i. e., in 1796. That a little place with a population of five thousand inhabitants could keep a newspaper alive for 105 years is remarkable indeed. G. F. S.

PAN-AMERICAN COURSE AT CHAUTAUQUA.

An important special feature of the general program for the twenty-eighth annual assembly at Chautauqua this summer is the Pan-American Exposition course. This will consist of a series of lectures by directors of different departments of the Pan-American Exposition. These lectures will be given during the week of July 6 to July 12. In addition to the lecture course special instruction in Spanish in connection with the summer schools will be offered to the Pan-American visitors.

Printing Trade Economics

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

PRIVATE PRINTING PLANTS.

Some time ago the New York *Times* pointed out the advantages of the transfer of the Appleton printing-plant to the firm working under the name of the departed master-printer, John F. Trow. Thereupon Mr. Blanchard, an active typothetist, took occasion to express the opinion that the efficient cause of this transfer had probably been the inability of the Appletons to pay proper attention to the printing branch of their publishing business, because "No man can serve two masters."

We fully agree with Mr. Blanchard that a printing business requires, in our days more than ever, that self-devotion which bars a person from the pursuit of any side-business. But there is a wide difference between the requirements of a printing-plant operated for the public and of one devoted to the business purposes of a single firm. The material of the latter is always selected and arranged to serve but one end; while that of the former usually covers a great variety of wants. The superintendent of a private plant can devote his whole attention to his work, while the professional printer is obliged to keep both eyes on the Damocles sword of unreasonable competition which continually dangles over his head, and in fear of which he far too often neglects vital interests of his vocation. For these reasons large consumers of printed matter have often obtained better service from hired foremen than from professional printers, although often, it is true, at a greater expense.

It is idle to speculate on the particular motives of those firms and corporations who in the course of time gave the walking papers to their professional printers. They are undoubtedly different in each particular case. Certain it is that oftentimes the printers themselves have driven large customers to despair of the printing craft in general and to seek independence of its wiles by establishing plants of their own.



However this may be, individual printers are seldom, if ever, particularly blamable when industrial corporations, churches, charitable institutions, as well as governments, take their work out of the reach of their craft. The peculiar condition of the printing trade within our national industry and its apparent helplessness against the worst forms of competition, have nourished a general disrespect for printers as a class, considered either as artisans or business men. How can this be otherwise as long as cheapness outweighs workmanship, and as long as the stewards of the art present estimates varying from $200 to $400 on a work worth $1,000? Verily, the disintegration of our craft into a number of frantic barterers has placed far too many individual printers in the condition of men who can not live up to the ethics of their trade.

This wretched state, which reduces the best disciples of Gutenberg to the rank of common higglers, is the outcome of the national business system of unlimited competition, which was formerly supposed to automatically regulate prices and wages as if God Almighty did it according to the principles of retributive justice, but which is now being superseded by the trust system. Nevertheless, it is still taken for granted that promptness, honesty, diligence and skill will always prevail against the "lowest bidders" in any business community. But experience teaches that, in the printing trades, the shrewdest chafferers get on top in the long run. Those masters who believe in the conventional lie of the ultimate victory of professional principles over business artifices, must confess that the market prices of printed matter are not fixed by the best printers and that even the strongest houses feel their dead-weight from afar. The noble-minded authors of the much-admired ethics of the Typothetæ find their lofty principles entirely ignored on the market of their products and in their intercourse with local unions who ruthlessly dictate the norms of right and wrong in printerdom. The mysterious but omnipresent power of vulgar and ignorant printers has entirely obliterated all traces of genuine good will among the consumers and producers of printed matter. The everlasting pressure of society on living prices has settled like an incubus on the minds of average printers who, always riding on the sharp edge of the existence minimum.



THE GODDESS OF LIGHT.

Figure surmounting the Electric Tower at the Pan-American Exposition, Buffalo, N. Y.
By Herbert Adams.



slowly but surely lose that respect of their vocation which is the mother of self-respect.

The overwhelming desire to be that unknown "lowest bidder" has brought forth many vain attempts of employers as a class to shift the burden of low prices upon their wage-workers.

Union resistance to this natural stratagem of thoughtless employers has, however, not only frustrated its aims, but also undermined the discipline of the rank and file of printerdom. There are no more devoted apprentices and loyal journeymen, and, what is worse than all, our foremen find themselves as men that *must* serve two masters, as holders of positions of trust which union policies bid them to ignore. In the face of this demoralization, private printers can easier find reliable officers and men than professionals, and the best men of the craft throng to the assistance of all firms and corporations which show a desire to do their own printing. And what of our plants, which are the manifestations of our spiritual life in the business sphere of existence? We find them thrown by our cherished system of unlimited competition between the upper millstone of the ever-higgling market and the lower one of stolid trade-unionism. There they are ground to dust, and types and presses are as cheap as the men who own and work them.

What causes are there adequate to inspire true printers with the hope that the existing disintegration of their trade will be followed by a period of wholesome reintegration? Mr. Blanchard hints in his remarks on the Appleton plant at one cause which is undoubtedly at work — at least in cities. The system of unlimited competition which has reduced the printers' estate more than that of others belonging to our national industry, and that union imperiousness which bids defiance to all ethics of the craft; these two powerful agencies have made it almost impossible for private printers to maintain the economic efficiency of large plants. Formerly the margins were large enough to cover a multitude of sins, but now it takes a thorough printer to make both ends meet. The hope to save the profits of the professional printer is a delusion and a snare where superintendents and foremen ogle with union men who never know whither they are drifting, and where all think "Pa is rich and ma don't care." Besides this, the art of getting along at all with the many sovereign unions that claim jurisdiction over private plants is becoming a business in itself which proves too much of a burden for gentlemen who have better things to do.

But there is very little consolation in these considerations, for the falling market prices of printed matter and the rising monopoly prices of union labor oppress professional as well as private printers. Our hope rests on the Typothetæ. There are those master printers who understand that that blind selfishness and incapacity which animates individuals to become "the lowest bidder" must be controlled by the clear-minded members of the craft. In the Typothetæ are those far-sighted printers who know that their trade is nothing if it can not appease the present strife of conflicting interests within its ranks, but that their vocation will be again what it was of yore when their organization shall have become the defender of its vital conditions. These master printers will some day become conscious of their great economic power, simply because they are intelligent Americans, which means, citizens who will not allow the wicked and weak to run away with their estate and to bring misery, discontent and despair over their successors.

And then we shall have a common trade government with a common rule and a common scale valid for our common country. We shall have the American idea of self-government carried into the industrial organizations of the nation, and we shall prove to the world that the rise of industry does not necessarily mean the downfall of liberty!

ROTTEN PEACE.

"Henceforth reason and not passion will prevail," says the author of the newspaper publishers' agreement, in the deep voice of firm conviction. And the union promoter of this masterpiece chants the monotonous antiphony, "This will remove the objections of employers to assume obligations to our unions." And I, being overwhelmed by these official declarations, must humbly confess that I am but a croaker, chanting the countersong that everything goes wrong. Yet, being one with all conciliators in the trade, I can not help discussing their schemes in season and out of season. "The way of a fool is right in his own eyes" (Prov. ii, 15).

Of course, I am bound to desist from theorizing and subtilizing on the text of the agreement, since it is a sacred law of printerdom by virtue of the referendum. Even bad laws must be respected. But I take the privilege to show as in a mirror the Chicago mess, reflecting the utter worthlessness of pacts among disjointed unions. For, in this Western metropole the publishers and compositors have a five years' compact, and, methinks, in consequence thereof also a bitter feud of like duration. The age of reason and complaisance among wolves and sheep began in March, 1897, and in July, 1898, the stereotypers and pressmen were seriously offended. Too weak to resent the employers' affront, they cried for help and struck the sympathetic chord in the hearts of the compositors. The Sixteens said, "An injury to one is an injury to all," and jumped up to assist their fellow workingmen, while the president of their national Union encouraged the resentment of the Chicago local — of course, *sub rosa*, because, as President Lynch states, a contract guaranteed by the I. T. U. is never broken. Soon after, the indignation of the various unions grew into a rage which emitted most innocent boycotts. But when the time came for the national body to add the deed to its sympathetic sayings, the grand mogul of the Union commanded, "Hold on! Our 'commissary department is exhausted'; the Sixteens should be instructed 'to cease blowing their trumpets.'" "Yah, yah, for aye!" responded the Federation of Labor, and the Milwaukee convention ordained that contract obligations are weightier than the obligations of class-fellowship.

Since then the Chicago unions found themselves to contrary duties bound, and they became like runaway teams rushing along a dangerous declivity, sparkling and sputtering and biting furiously the bridle reined by Lynch and Gompers. Criminations and recriminations fly from one union into the other. Indignant typos mutter threats of rebellion and secession, and



President Lynch retorts with thunderings of anathema and excommunication upon those Sixteens who believe that neither laws nor pacts should stifle fellowship in labor. Meantime the employers stand unmoved upon the terms of their agreement, as Shylock did upon the stipulations of his bond. This is the situation — a conflict between the letter and the spirit of the agreement — a clash of sympathy and law. Yes, Gompers and Lynch, Bowman and Lawson, as well as the organizations behind these gentlemen, all are in the right. Yet all are wrong, and disruption threatens the trade organizations of Chicago.

Destruction — disruption — perdition of the unions — yes, this is the consummation devoutly wished for by the publishers' and every other union of employers, President Lynch's protestations notwithstanding. Even I do sometimes fall a-cursing like a hod-carrier when the union presidents clothe downright robberies with the wide mantle of the cause of labor, as Donnelly did when he made me pay $12 for refusing work to four unsympathetic applicants. But then, what does it profit the employers to throw the Eris apple of contention among the printers' unions and to gloat over their destructive family feuds? History shows that labor unions are indestructible. The killing of one mad body of workingmen is but a transformation without a change of nature — a mere metamorphosis of its ingredient parts. And the almighty power that rules the destiny of our kind shows its loving kindness in this as in every other respect. The All-Merciful does not want individualism to destroy his people. He declares through the voice of the unions that competition shall not be the death of trade, shall not ruin master workmen. And I, being one of them, declare that I will rather cast my lot with our imperfect unions than with my refined competitors. The workingmen may abuse, but will never kill me. And my competitors? Why, my ruin is their life! Already old Hesiod knew the devilish nature of competition when he said: "The potter growls at the potter, and the builder at the builder, and the beggar at the beggar." And though I know that even in our twentieth century the printer growls at the printer, I have the consolation that trade rivalry can not ruin the trade if its members will dance the mad can-can of competition on the solid floor of the union minimum of wages. The price of labor is the natural limit of competition, and it is better for us to elevate the unions than to degrade them. To suffer wrong destroys the character of men more than to do wrong.

Finally, those union presidents who now cry "peace at any price!" should understand that there is no peace for compositors as long as they surrender pressmen and stereotypers to the tender mercies of individual employers. Hurl as many pacts against the union heart as the Jews threw stones upon St. Stephen — it will live and beat in sympathy with its fellow-workingmen outside the pale of the agreement. I may admit that this is wrong; that a contract is more than sympathy; so I may argue that Shylock was right and Portia but a shyster. But I can not help being impressed with the truth, that if Shylock was right, the Venetian law was wrong; and also, that if Lynch and Gompers are right, the compositors' pact is wrong. Whatever bad things the nineteenth century may have done to mankind, it has transposed the ancient rule of Roman justice, *Vivat justitia, pereat mundi,* to read *Pereat justitia, vivat mundi!* which means in plain English, Down with such justice as destroys the world! The cry is on one side: Live the contract, down the union! and on the other, Live the union, down the pact! And I think the shibboleth of the union will prevail in the run of time.

Let the union presidents bethink themselves and desist from promoting those modern wishy-washy schemes of arbitration which begin with paralyzing the economic power of our unions and end with unbalancing the equality of the working classes. We want arbitration, but such arbitration as will not undermine the bulwarks of labor and will not surrender the interests of capital to the tyranny of labor jingoes. We want arbitrators, but men from our midst who feel as we do and know the technical intricacies of their trades. We want experts, but neither sages nor priests, neither statesmen nor politicians to foist in form of "fiats" their monotonous "half and half" upon our sense of right and wrong. Bishop Potter may know the way to heaven, but he does not know the ways of lean type, fat bosses and union chairmen!

Yes, we want trade government, but neither a clique of employers nor a ring of labor jingoes to interfere with our business. Such a government of experts and such arbitration as is arbitration can come only and solely when the local typothetæs delegate their autonomy to the National Typothetæ, and when the many Bix Sixes and Small Ciphers surrender the striking and boycotting powers to their national body. Thus and not otherwise can we institute one trade administration, pursuing one national trade policy, to obtain from society living prices and living wages!

THE GERMAN COMMON SCALE FOR MACHINE COMPOSITION.

The first common scale of machine composition has been drafted by a commission of experts selected in equal numbers from the German Printers' Union and Employers' Association, which met at Berlin on October 17 and 18, 1897, and ordered it to go on trial for one year, commencing January 1, 1900.

We present this instrument in full to the American printing trades, believing that the International Typographical Union, as well as the American Typothetæ, will soon have to adopt a uniform and equitable scale of operators' wages, and also that the principles of the German Guild scale will hold good wherever the Linotype supplants hand composition.

TIME WORK.

1. Only duly apprenticed hand compositors can be permanently employed as machine compositors.

NOTE.— Regularly indentured apprentices can be employed on the machine only in the last year of their apprenticeship.

2. Learners must be taken, if possible, from the journeymen employed in the office installing typesetting machines.

3. The time of learning machine composition must not exceed three months. The local scale must be paid during the period of learning.

EDITOR'S NOTE.—The German Guild provides for a minimal scale throughout the empire, to which are added certain percentages according to the size of the different cities. For example, Berlin pays twenty-five per cent more than the minimal scale, Munich only seventeen and one-half per cent more, etc.



(A) At the end of three months the operator must prove that he is able to set per hour, on the average:

On the Linotype, 5,500 letters.*

*See note on measurement below.

On the Typograph, 3,850 letters.

On the Monoline, 4,550 letters.

(B) After six months' employment on the machine the operator must be able to set per hour, on the average:

On the Linotype, 6,000 letters.

On the Typograph, 4,200 letters.

On the Monoline, 5,000 letters.

It is understood that this means *corrected* composition.

The condition of the above stipulated performance is that plain matter of at least twenty picas width and reprint copy be given. If these conditions can not be met, the actual conditions must approximate the above figures.

4. The work-day of machine compositors consists in newspaper offices of eight hours (without intermission); in book offices of nine hours, with one hour's intermission.

5. The minimal wage of all operators is the local minimum of the common scale, with an addition of twenty-five per cent on eight hours' and of thirty per cent on nine hours' time.

6. Overtime is to be paid according to the common scale, with an addition of twenty-five per cent after the compositors have worked eight hours.

EDITOR'S NOTE.—The overtime rule of the German common scale seems particularly just compared with the American custom. The principles are as follows:

Overtime falling between 6 A.M. and 9 P.M. is paid with 15 pfennige.

Overtime falling between 9 and 11 P.M., 21 pfennige.

Overtime falling between 11 and 12 P.M., 35 pfennige.

Overtime falling after midnight, 40 pfennige.

Work on Sundays and holidays, 25 pfennige per hour.

Regular Sunday work, 45 pfennige.

Work on the first Easter, Whitsuntide and Christmas holidays, per hour, 85 pfennige extra.

When the regular work is without intermission, the overtime pay begins two hours earlier.

Regular overtime work is to be avoided. When necessary, the men employed in the office must do it in turn.

No reductions are allowed for legal or private firm holidays. It is forbidden to evade this stipulation through the substitution of the hours' rate for the weekly rate. If the time lost through holidays of this kind (for example, Lincoln's Birthday, Labor Day, Decoration Day) is to be made up, through extra time, the regular overtime addition must be paid. Holidays ordered by the firm are to be paid according to the minimal scale. Compositors engaged on the time scale can not be put on the piece-work scale within two weeks before such extra holidays.

Piece-work compositors who are occasionally employed by the hour have no claim to the payment of holidays. But if they have been on the time scale during four consecutive weeks, they are to be considered as time hands until they are again put on piece work.

Doubtful cases on the overtime scale are to be decided by a special commission selected in equal numbers from the employers and employes of the city.

7. When interruptions of more than one hour take place, occasioned either through stoppages of the machine or want of copy, the operators must work on the floor at machine rates; if the interruption lasts longer than one full day, the rules for hand compositors must prevail.

8. The operator is expected to take care of his machine and is responsible for damages due to carelessness.

9. For all other happenings during working hours the common scale prevails.

(A) Bottom price per thousand letters, set up from good and easily readable copy is 11 pfennige on the Linotype, 14 pfennige on the Typograph and 12 pfennige on the Monoline.

EDITOR'S NOTE.—The method of computing adopted by the German Guild is this: One line of the alphabet of the type used for the work is set up thus:

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcedefghijklmn

The number of letters in a line is multiplied by 100. Leads, 6 to pica, 9 pfennige per 100, etc. The following table gives the relation of the price of machine to hand composition:

HAND PRICE.

1,000 letters pearl, 50 pfennige; foreign languages, 55.
1,000 letters nonpareil, 40 pfennige; foreign languages, 44.
1,000 letters minion, 37 pfennige; foreign languages, 40.
1,000 letters bourgeois, 34 pfennige; foreign languages, 31.
1,000 letters long primer, 34 pfennige; foreign languages, 37.
1,000 letters pica, 36 pfennige; foreign languages, 39.

MACHINE PRICE.

If set from plain copy on the Linotype, 11 pfennige; on the Typograph, 14 pfennige; on the Monoline, 12 pfennige, exclusive of the local addition.

(B) Bad copy is entitled to extra price.

(C) Foreign languages and dialect matter, fifty per cent extra.

(D) Figure matter, or matter containing more figures than type, seventy-five per cent extra.

(E) Spaced matter, seventy-five per cent extra.

(F) Narrow measure:

Linotype, 25 to 30 letters, 20 per cent; Typograph, 30 per cent.
" 31 to 35 " 15 " " 25 "
" 36 to 45 " 10 " " 20 "

Narrow measure on the Monoline according to special agreement.

(G) Abbreviations, names, etc., according to particular difficulties, not under 20 per cent.

(H) Matrices not in the magazine, 3 letters = 1 line. Matter with signs and accentuated languages not in the magazine, on time scale.

(I) Putting hand type in machine matter, 5 single letters (accents) or 5 syllables count 1 line extra; every other 3 letters or 3 syllables, 1 line extra.

(K) Small takes consisting of several different articles, 2 lines extra on 10 lines; 1 line extra on 20 lines, but only in case the take is not brought to the operator.

(L) Make-even on takes of 20 lines and over, 2 lines extra; under 20 lines, 3 lines extra; smaller, 4 lines extra.

(M) The operator must correct his own errors. Author's proofs and revises on time; provided the operator has the type needed for corrections on his machine. Changing lines in made-up matter, time scale.

(N) Advertisements, market reports, etc., by agreement on the basis of the common scale.

(O) Table matter on the time scale only.

(P) Peculiarities not mentioned in the above list, on time scale; but employers and employes have the privilege of agreeing on an average price of peculiar matter on the basis of these extras after a trial of four weeks.



10. All work or delays for which piece hands are paid on the time scale, are paid to operators, with an extra of 60 pfennige per hour.

NOTES.

THE German Parliament is continuing its legislation against Sunday and holiday work in different branches of industry.

THE great strike of the Marseilles longshoremen, which began in February, is mainly pointed against the importation of cheap Italian labor.

THE Paris employes of ladies' tailors working for the upper tens of the world, have demanded the eight-hour day and a minimal wage of 10 francs per diem.



Photo by Dozer, Bucyrus, Ohio.

AN ADMIRER OF THE INLAND.

THE Prussian Ministry of Commerce has appointed two female factory inspectors. The experiment has proven successful and more appointments of ladies will follow.

THE Government of Saxe-Meiningen has devoted 350,000 marks to the improvement of tenements for the working classes. Municipalities and associations devoted to this purpose can have the money at merely nominal interests.

THE world-renowned firm of Imprimerie Lemercier, of Paris, has failed. The receiver values the plant at 350,000 francs. Bidders must deposit 50,000 francs and pay in advance the half year's rent of 12,000 francs. This failure is a severe blow to the graphic arts.

THE *Deutscher Buch und Steindrucker*, a prominent Berlin trade weekly, has opened an American department to publish not only specimens of types made in our country but also samples of job composition. In a lengthy article, the writer calls attention to the eminently practical side of American novelties.

THE Linotype is making headway in France. The latest report counts eighty-five of these machines in use. One of the directors of the Linotype Company advertises in the trade papers that he will lecture every evening on the qualities of this iron compositor, and instruct learners in the art of operating these machines.

THE firm of typefounders and pressbuilders, Schelter & Giesecke, in Leipsic, have built a two-revolution press which combines the advantages of the Cottrell and Miehle presses. In order to overcome all difficulties of registration, they have successfully applied an automatic registering apparatus to the feed-board acting similar to that on the improved folding machines.

GOMPERS has issued a solemn allocution and encyclical to the chiefs of labor in the United States. It is a rambling document in favor of a general movement of the working classes toward the shorter working day, extension of trade-unionism, greater unity of the unions, and a more extensive demand for union label goods — especially for union-buttoned bartenders and waiters.

THE functionaries of the Papal Court have published a new edition of the "Index of Forbidden Books." It contains 278 pages large octavo. All prohibited books published previous to 1600 and most of the past century have been omitted, while, of course, the modern philosophers, poets and sociologists are represented in goodly numbers. Let us hope that the faithful will not consider the papal work a good advertisement of intellectual feasts!

THE Nashville Typothetæ has dissolved the union label phantom which appeared in their Legislature and for a time seemed to overawe the lawmakers of the State of Tennessee. It was done through the canonization of the beatified great unknown, the Lowest Bidder. *Similia similibus curantur* — likes are cured by likes. Poison against poison. Query: Who is more hurtful to the best interests of the printing trades, the Unknown Lowest Bidder, or the Quixotic Allied Printing Trades Council?

ACCORDING to the reports of the English Labor Department, the existing Boards of Conciliation have successfully operated during the years of 1894-99 in 719 strikes of 180,217 workingmen. The intervention of the Boards led, in 562 cases, to direct negotiations between employers and employes which proved successful. This is a confirmation of the predominating theory of THE INLAND PRINTER that the principals in each trade controversy must settle their own difficulties, and that commissions of experts representing the unions of employers and employes are the proper authorities to do this.

THE New York correspondent of the Berlin *Buch und Steindrucker* brings interesting news. An electro-metallurgist, Mr. Smith, provides the heads of newly cast letters with electricity, and puts a small magnet into the palm of the compositor's hand. The hand flying over the case raises the heads of the letters waiting to be picked up. A fast compositor by the name of Farrington is said to have set up in this fashion more



than two thousand ems an hour. All of this has happened in the *New York Morning and Evening Press.*

"Separation or division leads to rivalry and generally to antagonism and conflict," says Gompers in his latest encyclical. I really believe this to be true, since I read the disgusting divorce proceedings in the Chicago family of printers. Compact Sixteens and anti-compact Sixteens, pressmen, Allied Printing Trades Council, Internationals, Federationists, etc., all are pulling the union horse in opposite directions, and every teamster swears like a fishmonger. How in all the world can labor leaders expect unanimity of action and the formation of all wage workers in a single national organization as long as the home-rule principle divides local unions and sets trade against trade, branch against branch, section against section? As there can not be a local union where every member is allowed to make his own terms with employers, so there can not be a national union where every local union can contract for its own standard rates and strike and boycott on its own hook. Let those who dream of a general trades union study the A B C of trade-unionism.

ANSWERS TO QUESTIONS.

T. J. H., contributor of the *American Pressman.*— Many thanks for your kind words of appreciation and encouragement. Although so far "I have trodden the wine-press alone, and of the people there was none with me," I am satisfied that my labors have not been in vain. Where but two or three journeymen printers meet for the defense of their material interests, there is at least one who dislikes such travesties of trade-unionism as conceited leaders perform at this time in Chicago. And wherever master printers meet to consider their relation to the union, there is certainly one who knows that moderation is the alpha and omega of all mastership and fair dealing. And where a half-a-dozen professors, clergymen and philanthropists gather to devise means tending to repress selfishness in society and state, there are some who know that the next social reform must begin at the bottom of our social structure and not at the top. Let these men remain in their unions, typothetæs and civic societies, where they are "grains of mustard-seed which will shoot out great branches." Do not form separate clubs of them to fight those which exist. Isolated from their associates they will be like seed on arid soil and wither in mutual self-admiration. In touch with them, they will in time reform their trade bodies to defend the dignity of their craft and its rightful share in the national dividend. And some day the innate force of their principles will impel all craftsmen's associations first to institute equitable arbitration among themselves and then to join the educating classes to form an irresistible moral force capable of balancing the power of our Government with that of capital. As for me, let me remain in my retreat and in the columns of The Inland Printer. Lecture-rooms are full of traps, and speeches may inflame, but can not calm the troubled hearts of plodding craftsmen and solicitous patriots. Arm in arm with my indulgent boss — our jolly and complacent Shepard — I can challenge the past and present century. On the rostrum I would be like King Edward's iron-clad challenger, who must be hoisted in the saddle with a crane. Of course, some day I hope to meet you — not to lecture, but to have a smile with you.

The Union Label Bill.— Mr. T. H. Fall, Chicago, writes: "I would be pleased to have your opinion" on an argument submitted by the Marshall & Bruce Company, of Nashville, Tennessee, to the Legislature against the passage of the union label bill, No. 376.— Some time ago I made an exhaustive study of the merits of the union label, published in a recent number of The Inland Printer, and came to the conclusion that this device is a most questionable means to improve the condition of labor in the printing trades. The thing is a mere friar's lantern tending to increase the distressing inequalities of wages and prices which instil the competitive life of printers with a virulent spirit. The union agitation for the compulsory introduction of the label dissipates not only the energy of local bodies, but also undermines the authority of the International Typographical Union through the creation of separate trade bodies which, though commissioned to chase after the label phantom, try to assume control of local trade affairs, as is the case in Chicago. Ring rule and bossism receive through this agitation a fresh impulse, and the many-headed hydra of local autonomy in questions concerning the whole craft grows stronger than it ever was before. On the whole, this label craze adds to the horizontal cleavage of our craft in employers and employes, a most dangerous perpendicular cleavage in printers with and without a totem. To a calm observer, our craft appears like a large menagerie holding a double row of cages: below, the local unions; above, the employers; by their side, but separated with iron bars, are cages with totem printers and anti-totem printers, intermixed with many small cells containing previous rats. The inmates roar, snarl and hiss at each other, shake the bars of their cages and show all their ugliness of character to the complacent and smiling estimate shoppers, who rather like their performances. With the union-label phantom among us, there is little hope of uniting the craft so as to form a reliable machinery for rational collective bargaining and a strong dyke against further diminution of the legitimate income of the craft. The union makes an awful mistake in acting on the assumption that official printing is such a fat bait as will induce all employers to unionize their shops in order to get the privilege of snapping for it. This may be the case in rural districts, where small employers can dominate any number of pigmy unions which their boys may choose to form, but in cities where there is a trace of self-respect left in printerdom, the reprehensible union speculation on the bad traits of the employers' characters is bound to fail. But these considerations do not give validity to the arguments adduced by the Marshall & Bruce Company. Section 2 of their pamphlet rests on the stale assumption that Government must under all circumstances preserve the business system of unlimited competition. This is not true. Government is "to promote the general welfare," and the producers of the United States, having found that competition as it is operates against the general welfare, are right in trying to limit it somewhere, although they may often strike upon ineffective means to attain this good end. The Marshall & Bruce Company lay great stress on the fact that the union label bill would increase the cost of the State's printing. Of course, all union labels act like a social tariff. But the assumption that it is the highest duty of the State to prevent its citizens from attempting to raise the prices of products above the mere existence minimum is erroneous. Governments must "execute judgment and justice unto all people," but not use its power to keep down prices of printed blanks, boots and shoes. Neither the Word of God nor the Constitution speak about competition and low prices. The rest of the pamphlet reiterates the stale cant of liberty and union tyranny which is said to prevent non-union printers from enjoying equal chances in their chosen business. I believe that it is the freedom of every huckster and higgler and botcher to run down his craft, which deprives all of us of our freedom to fix living prices and living wages for our work.

Chicago Pressmen's Strike.— D. B., Milwaukee, asks: "What is the Chicago Pressmen's strike about?" *Answer.*— From the meager information which has reached me, I judge that the strike is pointed against the open-office system which has been in vogue in Chicago pressrooms. As far back as the history of trades-unionism reaches, it has been the custom of unions which include a majority of the members of a craft, to refuse to work alongside of non-union men. "Whether this is right or not?" I believe, under the laws of the United States, any person has the right to refuse to work because he does not like the men around the shop. No law can compel employers or employes to deal with Tom and Dick, and to abstain from transacting business with Harry. "Whether it is good policy to strike on this account?" That depends on circumstances. As I do not know the exact condition of the trade unions of Chicago, I can not answer.

Partnerships Between Labor and Capital.— M. W., Terre Haute. — *Statement:* "If all employers would act like the proprietors of the Terre Haute *Gazette,* and voluntarily take their employes in partnership, there would not be any trouble between capital and labor." *Answer.*— Before I could say whether or not there are any benefits to the workingmen in the apparent magnanimity of the proprietors of the *Gazette,* I would have to see their bank account. "Whether or not the so-called social question could be answered by making shareholders of wage-workers?" I do not know, but from my personal experience I do know



that similar attempts to solve the social question generally open up a number of legal questions which often eat up the plants that are to benefit those who work them. An employer who really wants to benefit the working classes can do no better than to recognize union rules fairly and squarely.

Unionism.— H. B., Sixty-first street, New York.— *Statement:* "I think that the realization of proper relations between employers and employes is far off, very far, for hundreds of years to come." It took the mediæval craft-guilds about two hundred years to acquire the right to regulate the relations between masters, journeymen and apprentices, as well as those of the crafts to the consumers. The first English trade unions appeared on the surface of industrial life about the middle of the eighteenth century. Through the efforts of the great labor-leader, Francis Place, the English trade unions were legally recognized in 1825. The 6 George IV., c. 129, secured the "right of collective bargaining involving the power to withhold labor from the market by concerted aetion" (see Webb, History 97). After this, the united workingmen of England used their economic strength in the pursuance of their particular notions for about fifty years. There was Chartism, Owenism, and there is Socialism. There was trade-unionism on the home-rule plan until in the course of the nineteenth century all important trade unions consolidated and acted as national trade bodies. For almost seventy-five years English trade unions labored under the idea that limitation of the number of applicants for employment was the best and only policy to preserve their standard rates and the normal time. At last they came to the conelusion that living wages can best be secured through formal compacts between national unions of employes and employers. At present, one trade after another forms alliances, first to secure good prices, and then equitable distribution of the common income of the trades between wage-workers and their employers. Judging from this experience of modern European trade unions upon American conditions, it might take about one hundred years before our industrials learn how to arrange their common affairs. Sometimes, events develop very fast in America. But on the whole, the description which the great English labor reformer, Francis Place, gave of the state of the laboring men's mind in 1824, holds good of the American working classes of the present age: "The workmen were not easily managed. . . . They were filled with false notions, all attributing their distresses to wrong causes." This perversion of opinion is the greatest drawback to the progress of trade-unionism in America.

Mr. D. S. W., Cleveland, Ohio.— *Statement:* "I shall bring proceedings against you for liable." Please do not. I will rather take your hand than your summons. I abstain from publishing your remarks on the union, made in your letter of November 3, 1900, because I would rather encourage friendship than enmity between you and your union. Proverbs, xii, 19: "A fool's wrath is presently known." Ibid., xv, 1: "A soft answer turneth away wrath." Job, v, 2: "Wrath killeth the foolish man."

Journeyman, +St. Louis.—Affected superiority mars good friendship.

Apprentice B., New York.—The evening classes of the Cooper Union will help you along a good deal. But be regular in attendance. One winter's course is insufficient. You must go there and study for years. Advice is not compulsion.

Irishman, Syracuse.— I know very little about the condition of industry in Ireland. Schönhof says, in his book "The Economy of High Wages: "The low rate of wages and of living to which the Irish have become reduced through ages of oppression, has produced the result that at about one-half the rate of wages ruling in England not one industry can hold its own against the latter country in the same lines of activity."

Catholic Compositor, Duluth.— Henry George did address a public letter to His Holiness Pope Leo XIII., in which he attempted to prove that the principles of property pronounced in the Pope's encyclical letter were not in accordance with the principles of what is termed "natural law." Mr. George virtually lectured the head of the Catholic Church that, for example, he who buys stolen goods does not acquire lawful property. With due respect for Henry George, I dare say that it is somewhat fresh to lecture Leo XIII. on the rule that a man can sell only such things as he really possessed; and this, indeed, was the essence of Henry George's open letter. I am not a Catholic, but I feel bound as a simple individual to do homage to that great prelate's knowledge of the current questions of social rearrangements. Reverence, or a feeling of profound respect, proceeds with innate power from the respected person into the heart of every one who really contemplates the qualities of the superior, and it is not within the power of an individual to argue away the feeling of respect after it has once taken possession of him.

X. Y. Z., 'Frisco.—*Question:* "Is there a chance for a good jobber with family in New York?" *Answer.*—Though there are, as I am informed, over a thousand unemployable printers in this city, I know from personal experience that good jobbers are scarce.

Brooder, Country Town, Pennsylvania.— *Question:* "What can I do to make our local union more effective?" *Answer.*— I am afraid that your baker's dozen of printers can do nothing more than to keep up the forms and outward signs of unionism. In this respect you ought to be very strict. Insist on regular meetings, and all the observances of men assembled to do serious things in common. I have found whenever I visited country unions that their behavior when assembled is simply that of loose fellows who defy good manners and glory in their free-and-easy style. If there be only three members present, go through all union ceremonies with a dignified air, and do not smile when the thing appears ludicrous.

Buffalo Employer.— *Question:* "Do you think it advisable to discourage a foreman as soon as he shows too much unionism?" *Answer.*—The phrase "too much unionism" is too general to express any opinion on the case in question. As a general rule, I follow in all union matters the old proverb, "What can not be cured must be endured." And let me tell you that good sense and diplomacy go a great way in overcoming trade-union follies. If employers understand that trade unions are in some respects like a solid stone wall, they should desist from running their heads against them, as if they had horns. The strongest weapon of men's struggle of existence is the brain. Use it.



RESTING.

Apprentice, St. Louis.— *Question:* "Our foreman wants me to set all fine jobs in Post Old Style and Italic, and says that nothing else can



compare with these fonts in beauty. Could the printers set no beautiful jobs when there was no Post Old Style?" *Answer.*—The beauty of a job rests in the imaginary line which you draw unconsciously around the form of your composition, and in the proper distribution of lights and shades. Holding this general rule of the science of beauty esthetics before your mind's eye, you can easily understand that you can set a beautiful job in gothic, quaint roman caps, lightface, or any other kind of type. The dictates of fashion are not always laws of esthetics.

EMPLOYER OF TWO HUNDRED MEN, Chicago.—Those who fear that a consolidation of all unions into one body is a menace to industry should study the history of industry in England and the continental countries. The very image of consolidations of trade unions has for a long time frightened the manufacturers of England out of their wits, and large sums of money were expended to counteract national trade bodies. The parliament, church and crown were invoked against the specter. But when the idea of trade unity manifested itself in the shape of national trade organizations, the employers always found that they were better off than before, because the greater the embodiments, the better were the men who controlled them. The trade-union leaders' sense of responsibility increased with the numbers of those who looked upon them as their guides. But it should be borne in mind that the striking and boycotting power as well as the defense funds always went from the smaller to the larger bodies, and that the further these powers were removed from the local unions the less they were applied as means of compulsion. Formerly the world thought that democracy could exist only in small commonwealths; now we know that whole continents harboring a mixtum compositum of races, like America, may preserve self-government. So it is with the industrial democracy. The day will come when you and I shall no longer have to contend with the freaks of a passionate crowd of local workingmen, who can easily be incited to deeds of violence by such trifles as a disrespectful gesture, or thoughtless words spoken in a state of excitement; or with the class hatred of dyspeptic compositors and designing politicians who use the cause of labor as a means to get into office. Undefiled trade-unionism will never hurt us individually, nor our country, nor our religion. I wish I could write and speak day and night to dispel the nightmares which apparently disturb the typothetæs' sweet slumbers.

APHORISMS.

How is it that all European nations with cheap labor and long hours fear American competition which rests on high pay and short hours?

AMBITION is the inordinate desire to excel others in any sphere of human activity and to be honored as a person of superior abilities. Ambition, often a virtue, degenerates to a dangerous monomania in men of weak intellects who rise above the surface through popular elections, as modern labor leaders generally do.

How is it that the printing-offices with cheap labor and long hours never fear their likes, but only those which pay living wages and work short hours? How is it that cheap printers always try to make money out of their fellow-craftsmen and never succeed to make money out of customers?

EMPLOYERS who are fair to their men must be very thankful if their trade unions are not thankless to them.

"THE smaller the wages, the greater the profit," is the theory of the majority of employing printers. This idea is a heritage of the antiquated economists who always prated about a wage fund. It is as bad as the abominable union theory, "The less each man's output, the better is the condition of workingmen." All our business misery and strife hangs on this ancient fallacy.

ONE ounce of employers' flattery is for many union presidents more than a pound of genuine workingmen's sympathy.

"THE great social question will be brought nearer to a solution and the labor question will lose its asperity when we know that higher remuneration, better living, shorter hours and lighter toil are the results of improved methods," says Schönhoff, in "The Economy of High Wages," p. 390. Let me ask the printers' unions if their policy to limit the supply of labor can ever supersede the above effective methods to increase the productiveness of the printing trades? And, if high pay and short hours can be had in a declining trade?

THE elective system of organized labor makes fools of many well-meaning workingmen, because it breeds the unbearable conceit that elevation through election is always due to merit.

THE above-cited economist states: "Every employer knows and will readily admit that the laborer's value stands in exact proportion to the quantity of work turned out." This is true even in printerdom.

WHY do prominent printers' unions enhance the aversion of employers against the principles of trade-unionism by doting on measures that decrease the quantity of work turned out in their jurisdictions and distribute it in non-union districts?

MOST of our modern labor leaders are very much like rocking horses, because they are always in motion and never advance.

A GENERAL rise of the wages in the skilled trades and a gradual decline of the price of their products is the cause of America's ascendancy over European industrial nations. Can trade-unionism be absolutely bad when it has the quality of advancing a comparatively young nation to a commanding position in the world's market, although its leaders are confused by almost all the conspicuous fallacies of the Manchester doctrines?

IT is certainly an unmistakable sign of great prosperity that the American trusts, which are manufacturers' trade-unions, have not yet eaten up our country.

A PRINTER who recognizes the great fact that in their craft more than in others men are the real wealth producers, will certainly treat them with a little more consideration than presses and types.

THE most difficult task of labor unions is to bridle the social hobby-horses with which their leaders always play in order to keep up their reputations.

IT is strange that neither Darwin nor his followers mind the apparent differences between the "struggles for existence" going on in society. There are struggles for annihilation, subordination and coördination. White inhabitants of America have struggled for the annihilation of red ones, for the subordination of black ones, and laborers struggle for their coördination with capitalists. Is there any one who would seriously maintain that the end of the struggle between capital and labor is the annihilation of either!

THE fear of anarchists is the best encouragement for them.

EVEN anarchists seem to condemn murder when one of their order is killed.

MANY employing wiseacres boast of their knowledge of human nature while they know only the bad qualities of workingmen and their unions.

INDUSTRIAL progress depends very much on the proper application of the law of inertia.

TO SEEK rest from union aggressiveness through warfare against unionists, is to flee from repose and to court dissension.

UNION leaders may adorn themselves with the plumage of great writers, but they can not fly with it.

NOTHING is more costly for printers than to sell their work too cheaply.

NOTHING looks sadder than the ruins of air castles built by labor leaders on the quicksand of disjointed unions.

MANY workingmen stay away from union meetings because they think too much of trade-unionism.

A WRITER who craves for popularity must not only praise the advantages of trade-unionism, but also extol the errors of labor leaders.

TO PREPARE one's self for the rainy day means for many persons to find somebody else's umbrella.

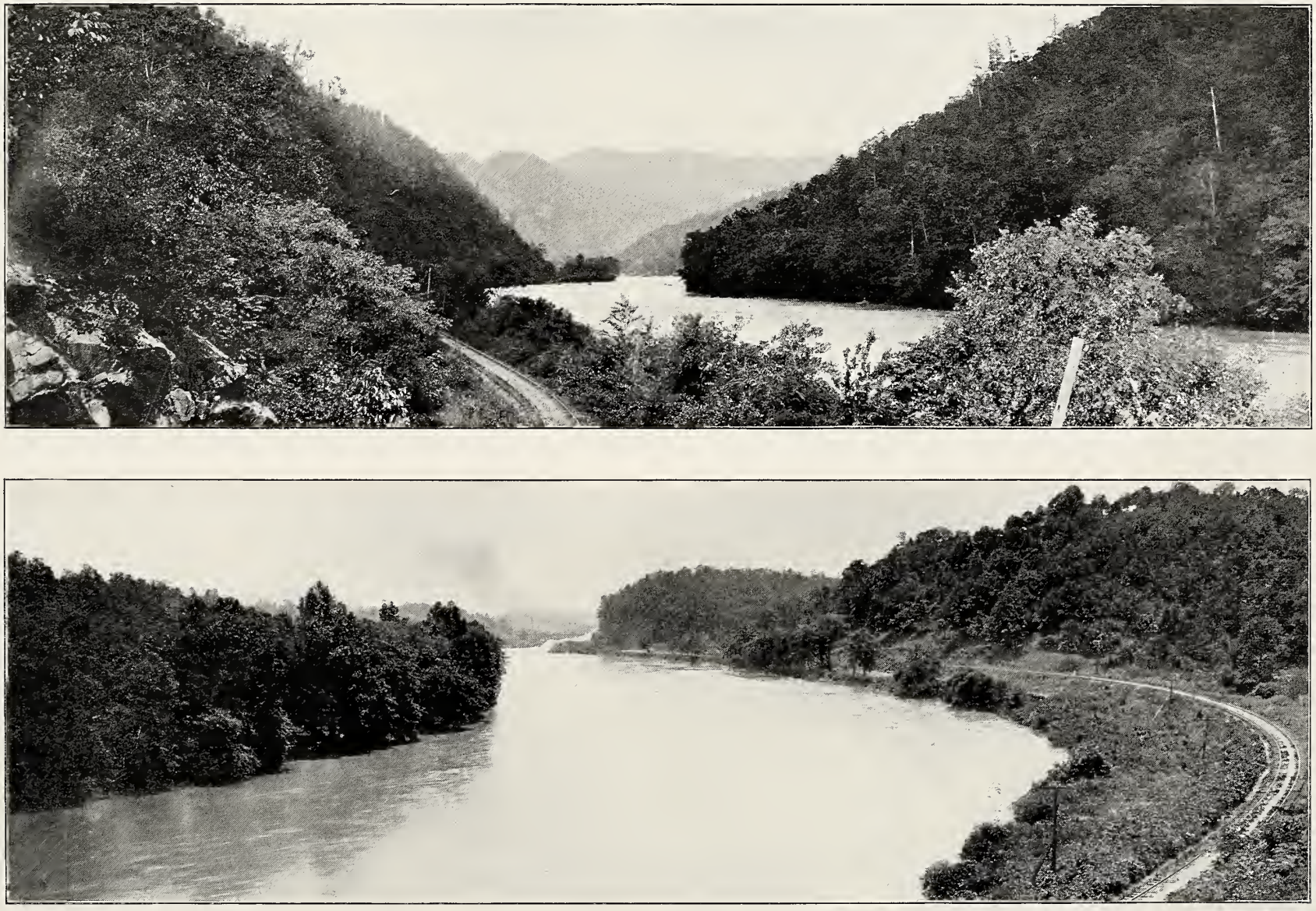
THE most delicate question for printers is to find the line on which individual interests clash with craft interests.

"WHAT an extraordinarily courteous and polished gentleman your friend Scrivener is!"

"Yes. I presume it is the result of his constant reading."

"What literature produces such desirable results?"

"He always reads the rejection slips that accompany his MSS."—*Harper's Bazar.*



Photos by Lindsey.

VIEWS OF THE FRENCH BROAD RIVER, NEAR ASHEVILLE, NORTH CAROLINA.

(On the Southern Railway.)



Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

In the city hall in New York the newspaper reporters have formed a combination for self-protection. When there is a combination and it is in good working order, men do not get beaten, and when there are no beats there are no vacancies on the staff. Everything went along swimmingly for a time. The boys noticed, however, that the city hall reporter for the *Staats Zeitung* was not turning in much "stuff" to the combination. They thought that it was probably because he was not a good news gatherer, and they let it go at that. In the meantime he was getting all that the others picked up in the way of little and big items. One afternoon a member of the combination on an English paper happened to glance at a copy of the *Staats Zeitung* that was lying on a desk in one of the departments. He saw in big black letters in a headline at the top of a column on the first page the words:

"Der Comptroller."

He couldn't read the remainder of it, but he knew what comptroller meant. He whistled softly and murmured to himself, "Old man, there's something doing here. I haven't had an item about the comptroller for ten days." Then the reporter picked up the *Staats* and lugged it to a friend in another office who was a German.

"Say," said the reporter, placing the sheet before the clerk, "read that to me."

In a few words the German translated it. It was a good big beat on the combination. The man who had made the discovery hunted up the rest of the "gang," and they looked over the files of the *Staats Zeitung,* and with the aid of the German clerk found that they had been getting beaten every day, but as none of them nor their city editors could read German they were none the wiser till that story of "Der Comptroller" came to light. Just at present the combination is "shy" one member.

* *

There are all kinds of ways of interviewing. One man goes in to a big man with his hat in his hand and a humble air, while another gives the victim the "double cross." M. E. Dickson, of Chicago, better known as "Little Dick," always assumes an air of familiarity. He has been known to go up to the late P. D. Armour, the packing-house king, slap him on the back and cry out with a spirit of cordial joviality that could not be quelled: "Well, Phil, what do you know?" Charles T. Yerkes is always "Charlie," and Potter Palmer considers himself lucky if he is not addressed as "Pot." But "Little Dick" gets there. If a city editor sends him out for an interview, he comes back with it in his clothes. Dickson gets his news from his large circle of acquaintances on account of friendship.

The methods of a certain reporter on the New York *World* are different. He always carries a cane. If a piece of news comes out and he is assigned to interview the person whom it concerns, he goes about it something in this way: Armed with his inevitable cane, he fiercely rings the door-bell of the victim. To the one who answers the bell he asks if Mr. Blank is at home. When assured that the person he seeks is before him, he begins, punctuating each word with a thump of the big cane:

"You're up against it. You might as well give it all up. You're up against it. Give me the true statement and so much the better for you."

And whatever the man says, the interviewer looks at him as if he half suspects he is lying.

One of the bright young men on the New York *Mail and Express* always begins by saying: "I am Mr. So-and-So, of the *Mail and Express.* My city editor asked me to tell you that if you had no objection to tell me about what I am going to ask you, he would esteem it as a great favor, and the *Mail and Express* would be exceedingly glad at the first opportunity to extend a favor to you, providing you can tell me this without at all inconveniencing yourself——" and in the meantime the man is waiting and wondering what in the devil it is all about.

But it takes all kinds of reporters to get out a newspaper.

* *

One of the star reporters of the New York *Journal* is "Doc" Cohen. He is a good writer and he knows news as far as he can see it. Not long ago he was sent to the house of Archbishop Corrigan to interview his reverence about some matter that had come before the public. In response to "Doc's" ring, an old woman appeared at the crack that was made possible by the stout chain that prevented any sudden surprise by forcing open the door. The tracings on her face were County Galway.

"What do yez be wantin'?" she queried.

"Is the archbishop at home?" asked Cohen.

"I'll see," said the old woman. Then she asked as an after thought, "Who be yez?"

"I am Mr. Cohen, of the——" began "Doc," but the old woman slammed the door in his face as she hissed, "His riverince do be not at home."

As the reporter went sadly down the steps he murmured, "Mein Gott in Himmel, Corrigan and Cohen — that combination would queer Saint Peter himself."

* *

Speaking of "Doc" Cohen calls to mind another newspaper story. It was some years ago when John R. McLean, of the Cincinnati *Enquirer,* had just taken charge of the old *Morning Journal,* of New York. He wanted to make the *Journal* hot, so he started in to get as many of the good men in town as he could. Cohen was then on the New York *World.* McLean made him an offer of an advanced salary. Cohen accepted it. The first day that "Doc" went over to the *Journal,* McLean called him to his private office. The old man wanted to startle the town, and he thought he had the man to do it.

"Mr. Cohen," said McLean, "I want you to stop traffic of all kinds on Broadway for one hour, and tomorrow tell how



the *Journal* did it. Here is an order on the business office for $300 for expenses. If you need more, call on me."

Cohen made a break for a Park Row saloon. He saw an old newspaper friend at the bar.

"Come with me," said Cohen, and he led the way to a stall. "Drinks are on me," said "Doc." "You must help me out, old man. Got an assignment to stop traffic on Broadway for an hour. How'll I do it?"

Just then another newspaper man dropped in. Then two more came. The drinks were going all the time and Cohen was paying for them out of John R. McLean's expense roll. It soon was noised about Park Row that "Doc" Cohen was buying drinks as fast as the "barkeeps" could mix them. The saloon was soon filled with reporters, editors, artists, make-up men, printers, office boys, devils and "ad." men.

"It's all on me," said Cohen.

In the meantime the hard stuff was having its effect, and all kinds of stunts were proposed for Cohen in order that he might block up Broadway. One enterprising reporter suggested that he lay down flat on the car tracks and hang on to the rails. Another thought a big stick of dynamite judiciously placed would do the business. Another was for a blockade. "Get the street-car conductors all drunk and wreck a dozen cars," said one. "Bribe the Broadway squad and start a riot," said a sporting editor. And so they went. But "Doc" Cohen was not stopping traffic on the big street. In the meantime more newspaper men were coming in. "Doc" was buying, ever buying. Nearly the entire city staffs of all the papers were there trying to help out the *Journal* man.

At last "Doc" got up, fished out $1.85 — all that was left of McLean's expense money. Then he wrote a note to McLean saying:

"Dear Mr. McLean,— Inclosed find balance $1.85. Accept my resignation. Can't stop traffic on Broadway, but came damned near tying up all the newspapers on Park Row."

The next day he was over on the *World* at his old job.

Written for The Inland Printer.

THE NEW LINOTYPE.

BY W. H. FARMER, MOBILE, ALABAMA.

THERE is a little shop away down in Dixie that has "laid" its cases in a capacious hell-box and donned the more becoming Linotype garb. It is but a single garment — a lone Lino.— but nevertheless the little sheet presents herself fully clothed every day. Previous to the change of costume, every one was in a flurry over the proposed advent of Mr. Mergenthaler's pet. Brown approached a state of nervousness that threatened to result in the resignation of the galley-slave, who swore that Brown's lines were spaced so carelessly that all the end letters followed the course of the roller and stuck persistently to that inky mass. The galley-slave further said that Brown was jaggy, and on this particular night did not know a cap W from a dash-rule. Brown contented himself with firing a quoin at the galley-slave and requesting him to depart to a vague place, adding: "I'll have that machine —just watch!"

Then there was Smith. Smith was another black-art disciple in this little shop who thought he saw his finish, but was determined to keep up a double-leaded appearance and bluff the foreman into the belief that he did not give a thin-space whether cases kept or not. He devoured three plugs a night and told the galley-slave to "just watch."

And Williams and Jones and Taylor all saw a monster 30 in the hazy future, and shook and trembled and pied sticksful till the foreman had to send the galley-slave out for extras. The foreman himself got rattled and sent down page 2 with the date-line jammed in where the foot-stick usually goes, and then jumped on the galley-slave for bothering him.

All this, I say, occurred before the mass of brass and iron was put together. When this eventful day arrived it was all the foreman could do to keep his men at the case. He bellowed over and over again that he couldn't get out the sheet alone; that the "thing" wouldn't be in running order for some days, and, besides, the comps. would have to keep pegging away for an indefinite period, because the operator-elect would require some time to attain speed. That's where the point at issue lay — Brown and Smith and Williams and Jones and Taylor all wanted to catch on, and were anxious to let nothing escape them being done at the other end of the room by the tourist operator-machinist (who had been secured by the business-office to erect the Lino. on the strength of his assertion that he had followed machines around over the country since their Genesis, and knew every spring and cam and where they belonged). The business-office hired him, I say, but not without fear that the alleged machinist was lacking in qualifications.

One week after beginning work, just as the gang were going out to lunch one night, the tourist operator-machinist got up from his knees and mopped the moisture from his flushed and worried face.

"She's *all* right," he exclaimed, jubilantly, laying great stress on the "all."

The business manager was sent for, and the gang forgot all about lunch and stood around. The tourist operator-machinist played merrily away on the tri-colored bits of celluloid, elevated the matrices, and played away again. He smilingly reached for the slug — the first solid line of type cast in that section of Dixie land — to present it to the business manager, but — no slug!

The tourist operator-machinist got rattled right off. He laid hold of the ejector lever with a vengeance and said the danged thing wasn't made right.

"Mr. Machinist!" It was Smith who dared interfere, and he was coming from a corner with a match in his hand. "Mr. Machinist, let's light the gas under the metal pot!"

Smith holds the box on that machine now, and he has forgotten what a sub. was created for.

A WEEK OFF.

Head of Firm —"I shall not be well enough to be at the office for several days."

Clerk —"Why, you look all right now, sir."

Head of Firm —"But I'm going shopping with my wife this afternoon."—*Harper's Bazar.*



Written for THE INLAND PRINTER.

JOHN ADAMS THAYER, AD-MASTER.

BY WINFIELD M. THOMPSON.

I FIRST met John Adams Thayer in Havana, a few days before the departure of the Spanish troops from the city, in December, 1898. The signature "John Adams Thayer, Boston," attracted my attention on the Inglaterra Hotel register, and I sent up a card, feeling it a duty, as correspondent of a Boston paper, to interview every visitor to Havana from the city of codfish and culture. Something in the name of Thayer,



JOHN ADAMS THAYER.
Advertising Manager The Butterick Publishing Company, New York.

one on the scroll of the elect in Boston, coupled with so august and thoroughly New England a prefix as John Adams, led me to expect a reception of distant politeness from the wearer thereof. In this I was pleasantly disappointed.

John Adams Thayer was by no means the unapproachable son of the Hub I had pictured him, but a large, suave and hearty type of man, with a fine presence, coupled with an air that spoke of unlimited enthusiasm and push. He had letters to a number of prominent American officers, and planned to witness the ceremony of the surrender of sovereignty of the island of Cuba, at the palace, on the first of January, which he did, being one of the very few civilians present on the occasion of that historical event.

I saw Mr. Thayer several times during his stay in Cuba, and many times thereafter, in Boston and New York, where I learned to know the man, and at the same time something of those methods of doing business that have served him to such good ends in the advertising field.

It is said that poets are born, not made; and the reverse may be stated of successful advertising men; for they surely are made, not born. The successful advertising solicitor of today is a product of recent evolution, shaped largely by himself.

The life of John Adams Thayer is like that of many another man who began at the first round of the ladder and worked up. He had neither money, influence nor business friends to push him along in his earlier years. He was just an ordinary, everyday boy, born in Boston and reared in the classic city of Cambridge. Imbued at an early age with an idea that he would like to follow the printer's trade, in the knickerbocker period of his life he was working, not playing, with a small printing-press, and at the age of fourteen was getting out a little paper. Like many men who have achieved success, the lad found in printing a deep fascination, and a stepping stone to higher things. When old enough to receive with proper endurance the cuffs of the world's rough hand he began setting type, going from the grammar school to the case, in an office in Boston, where he learned job-printing. In 1881, at the age of nineteen, he went to Chicago, and worked as a job compositor with the J. M. W. Jones Company. He next returned to Boston, as foreman for C. W. Calkins & Co. Later he filled a like position in New Bedford.

All the while he was not willing to strive along in the job-printing business, even as a foreman. His ambition was for better things. When an opportunity came, he took a position in the specimen department of the Boston Type Foundry, and the type business profited. There are periods in every trade when there is a crying need for somebody to appear with fresh ideas, and Mr. Thayer happened to be the man needed at that time in the type business. He was assigned to the work of getting out specimen sheets of new type, to tempt printers to buy. For a while he thought of nothing but specimen type. He worked, ate and slept with it. The result was a set of sheets that not only attracted attention, but did what he had planned they should do, largely increased the sale of the type they displayed. Mr. Thayer had found an avenue that was to open the way to an assured position in the business world, for it was his genius for type display that led him ultimately into the advertising field.

From Boston Mr. Thayer went to St. Louis and sold type, printing-presses and paper throughout the Southwest for the St. Louis Type Foundry. Here he traveled day by day on four months' trips, through Texas, meeting men of all sorts and conditions, and studying human nature as he found it, among the newspaper publishers, big and little, of that great State. Returning to Boston two years later he became head salesman for the Boston Type Foundry, and while with that concern in this capacity helped develop new faces and series of type which



were stamped with his own ideas, and formed a valuable addition to the implements of the craft of printing.

Always looking for something better, Mr. Thayer kept his eyes open for a footing in the advertising field, toward which his bent naturally led him. He saw his opportunity in an advertisement in a Boston paper of "A first-class man wanted to take charge of the advertising display," etc. The advertisement was placed there by Cyrus H. K. Curtis, of Philadelphia, publisher of the *Ladies' Home Journal*. Although forty men answered it, Mr. Thayer secured the place.

His service with the *Ladies' Home Journal* put John Adams Thayer in the front rank of advertising men. When he went with the *Journal* the publication was already large and prosperous, but it needed the hand of a man with Mr. Thayer's taste and judgment in displaying type to bring its advertising



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columns up to a proper standard typographically. It needed, too, a man who was able to manage things; a man of resourceful mind, who could prepare good, attractive advertisements, and then, with the selling instinct, dispose of them; a man, in fact, with the ability to show unimaginative advertisers what they needed. This combination of qualities Mr. Thayer possessed. The weary months of earlier years spent in going day by day through all the Texas towns selling publishers type, printing-presses and paper, gave him experience in meeting and studying men, and this selling experience, with his knowledge of type display and illustration, was an exceedingly strong combination. His work was most noticeable by the large announcements that began to appear in the *Journal*. When Mr. Thayer went to the paper, there appeared an occasional full-page advertisement at $2,000 each. When he left it, full pages appeared in every issue, as they do today, at $4,000 the page. Mr. Thayer was to the advertising department of the paper what Mr. Bok was to the editorial, while his salary, at the start $30 a week, climbed steadily, until he drew as much as a United States senator. But even a senator's salary did not satisfy Mr. Thayer. Seven years of work for the great Philadelphia publication, therefore, found him ripe for a change, and he went to New York to assume command of Frank A. Munsey's publications.

Finding after a few weeks' service in New York that he was not placed to his liking, Mr. Thayer shook hands with his friend Mr. Munsey and resigned, and, there being no position open in the magazine field, he turned his face toward Boston, where he became the advertising manager of the Boston *Journal*. He was in this position when I met him in Havana. The limitations of newspaper advertising as compared with magazines did not seem to make much difference to Mr. Thayer, and he worked wonders with the *Journal* advertising columns. He remained in Boston only a year, however, leaving it to take his present position with the Butterick Publishing Company. On *The Delineator* Mr. Thayer has done his best work, and he is reaping the reward which should come to a man who labors intelligently, earnestly and persistently.

One has but to hear him talk advertising to realize how John Adams Thayer makes a success of it. He can convince a business man of the value of his proposition quicker than any man I ever met, and the man stays convinced, for his reasoning is generally confirmed by results.

Such an aggressive man as Mr. Thayer naturally makes a few enemies, along with his friends, and they are not slow in attacking what they consider his weak points. He takes it easily, as one of the penalties of success.

Speaking of his methods of doing business, he said to me not long ago:

"Good, honest, hard work can not fail to bring results. Advertisers and agents knew when I took hold of *The Delineator* that there would be but one price, and absolute fairness would be shown to all. Of course, results count, and the advertising department of *The Delineator* last year brought an increase of over $50,000 cash, and this year the increase in cash will be even larger than that. The income from the advertising in the publications of which I am the manager now amounts to between $300,000 and $400,000 annually, without counting the English publications, which have a very large circulation. The Butterick Publishing Company has offices in London and Paris, its magazines are issued in French, Spanish and German, and its publications and patterns are sold all over the civilized world, even in Russia and Australia."

One of Mr. Thayer's business characteristics that has served to help him at all times is his ability to gather strong men about him as his assistants, among them being such men as Mr. Thomas Balmer, of Chicago, Western manager of the advertising department, one of the most successful advertising men in the country.

Mr. Thayer's success may be attributed primarily to two things: He is an enthusiast, and what he does he does well. He believes first of all in John Adams Thayer, thus setting a good example in self-respect to those he meets, and he believes at all times in advertising, and doing it with all the art possible. He likewise believes hard, sincere work to be the highest expression of faith in one's self and fellow-men, and he does



not know defeat. Such a worker as Mr. Thayer is an inspiration to the faint-hearted, and a tonic to the plodder. There is a good, strong lesson for the young men of today in the story of his career.

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

"REMINISCENT."—R. L. B., Pasadena, California, writes: "Can 'reminiscent' be correctly used as an adjective of quality, as in 'The scene was reminiscent of the past,' i. e., possessed the quality of calling the past to mind? I find no mention of this use in the Century Dictionary, but have seen it in print." *Answer.*—It does not seem to be a commendable use of the word, although it seems to be in accordance with one of the definitions given in the International Dictionary.

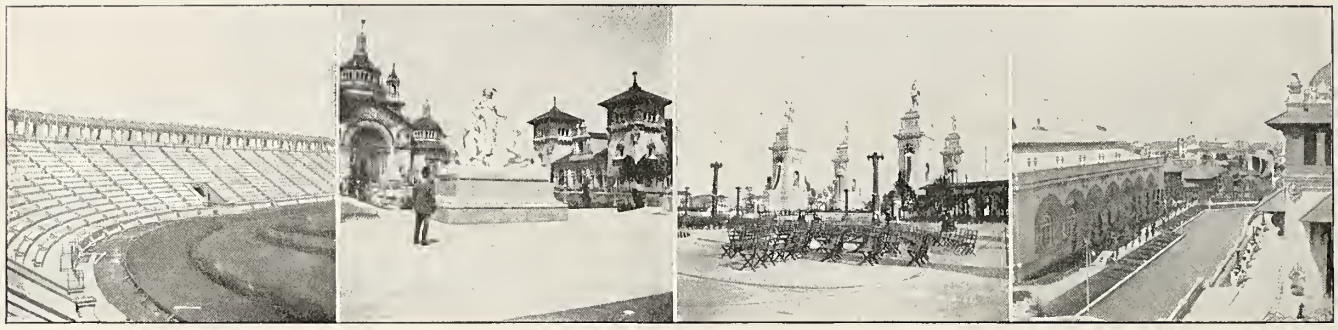
"ONLY" MISPLACED.—L. D. B., Washington, D. C., sends us a printed order, "Use en commas, ONLY in tables and the outside column of index," and says: "It was intended that 'en' commas should be used in tables and the outside column of index-matter, and nowhere else. Is the sentence, in your opinion, properly constructed to convey that meaning?" *Answer.*—No. It would be better with "only" at the end of the sentence, but the best way would be to say all that was meant, just as it is said in the letter.

A PLURAL FORM.—O. J. S., Lancaster, Pennsylvania, asks: "What is the correct plural of executrix, and of administratrix?" *Answer.*—Executrices and administratrices are the correct plurals, and the only ones in use. These words have never, so far as we know, formed their plurals in the English way of simply adding es. In the case of the exactly similar word appendix, however, the English plural has become so well established that many good judges consider the use of the Latin plural, appendices, an affectation, and some even think its use in the commonest sense erroneous.

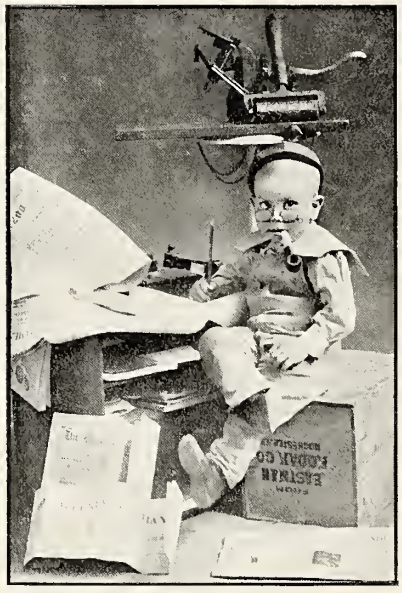
IMPORTANCE OF A TINY MARK.—Under this heading a Chicago newspaper, some time ago, printed the following, as part of a letter from New York. It seems worth reprinting as a cautionary note to those who are careless in matters of punctuation and other detail. "An apostrophe is a small matter when taken by itself, but when misplaced it assumes gigantic proportions, and is productive of serious consequences. Several hundred dollars' worth of printing ordered for the new Clyde Fitch play, to be seen at the Manhattan next week, had to be thrown aside because the apostrophe used in the title was wrongly placed. The plural, not the singular, governs in 'Lovers' Lane,' and when a great batch of pictorial paper came in from the lithographers entitled 'Lover's Lane,' it was promptly rejected and a new edition prepared. It takes more than one lover to make a lane distinctive." It pays to keep the mind open to such distinctions of sense, dependent on the position of one little mark, and often on the use or non-use of a little mark. The comma is the subject of much abuse in both ways; it is grossly over-used by some persons, and sadly neglected by others. So also is the semicolon.

FOLLOWING COPY IN ADVERTISEMENTS.—T. T., New York, writes: "In reading proof of an advertisement, I came to the word 'uncontrolable'; I changed it to 'uncontrollable.' The letter was not put in, because the word was spelled the other way in copy. Would a proofreader be justified in leaving such a spelling?" *Answer.*—No, a proofreader would not be justified in leaving such a spelling. He should always make the spelling right when there is only one authorized way to spell a word, as in this instance. Moreover, in such a case no foreman should allow such disregard of the proofreader's marking. Of course there are possibilities of advertisers' peculiarities being known to a foreman and not to the proofreader, especially if the latter has not been long in the office. Many advertisers have peculiar notions about various things, as punctuation and capitalizing, which a proofreader will readily learn from practice; but utterly unauthorized spelling is not one of the things the reader should be made to follow. On the contrary, correction of such spelling should be one of his most urgent duties. Compositors should not be allowed, under any circumstances, to disregard any mark made by the proofreader. If one of them is conversant of an advertiser's idiosyncrasy, and the marking on the proof is known to be contrary to the advertiser's wish, the compositor will do well to call attention to it, but that is all he should do. If, then, the proofreader persists in having the change made, it should be done, leaving the responsibility where it belongs, with the proofreader. Of course, nothing said here is intended to be construed in abrogation of the foreman's authority, which must be final; and equally, of course, when an advertiser sees a proof, and orders a change, his order must be obeyed. Careful foremen, however, especially in the employ of publishers who desire strongly to have their work correct, should always, when possible, have anything like an absolute misspelling corrected, even when it has been specially ordered on an advertiser's proof.

SOME QUEER STYLES.—H. H. M., New York, writes: "I notice an invitation in the May INLAND PRINTER to give a reason for putting A.D., B.C., etc., in small capitals. I imagine the reason to be that figures usually precede these abbreviations, as well as in the case of A.M. and P.M., which also are often printed in small caps. Now, particularly when you are using old-style figures, the capitals dwarf the numerals. Thus, 12:20 A.M. does not look as well as 12:20 A.M. That is, it does not look as well to me. In this, as in a good many other matters typographical, I am content to use one of the few Latin phrases which I think I understand, and say (after looking it up in the dictionary), *De gustibus non est disputandum.* If you print this, some of the boys may remember that that means, there is no disputing about tastes. Printing that phrase in italics also helps to answer your question as to the reasonableness of printing book-titles, vessels' names, etc., in italics. If that phrase had been printed in roman, some rapid



reader might think he had struck a pi line. All these things are done, or supposed to be done, for the purpose of making reading matter more easily apprehended. Perhaps some other plan is better; but where both italics and quotation-marks are discarded, there is more or less trouble in distinguishing, say, the book Robert Elsmere from the man Robert Elsmere. If in our desire for uniformity and symmetry we are to discard all typographical aids to intelligibility, we shall, I am afraid, end up by following the example of the advertising writer who made his advertisements — proper names, beginning of sentences, and all — lower-case from start to finish." *Answer.*— All of which is true. But is there any reason why the title of a book should not be quoted, rather than in italics? And is not the dwarfing of old-style figures by capital letters only an incidental misfortune, too insignificant to be permitted to override true principle, which prescribes the capitals for such



A YOUTHFUL EDITOR.

abbreviations? And is not any one interested enough to tell us some sort of reason for omitting a space between the two abbreviated words? As far as the writer can see, it would be just as reasonable to jam together U.S. for United States, or N.Y. for New York, or to set these abbreviations also in small capitals. By the way, one literary weekly paper makes a distinction between titles of books and those of plays, poems, or articles, by single-quoting book-titles and double-quoting the other titles. Does any one know of this anywhere else? Is it not a foolish practice? Italicizing used to be almost universal in the case of names of dramatic characters and of vessels, and sometimes even horses' names used to be printed in italics. Now, however, the practice seems to have been nearly dropped at least as to horses, and quite generally with the other names. Would not a vast majority of the people who care about these things vote in favor of roman in all such cases? Analogy between them and the Latin phrase seems very elusive, to say the least.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

Answers to Two Questions.—J. J. Murray asks: "Which is the best to protect the lines in etching, powdered rosin or dragon's-blood? Which is best, collodion which is sold by the photo supply houses or collodion you make yourself?" *Answer.*— Dragon's-blood by itself is the best protection for the lines in etching. The collodion one makes is better for one reason — that you know its age. The older collodion becomes the slower it works.

A Dye Used in Developing Enamel.—"Photographer" writes: "I saw in a number of your magazine a formula for enamel on copper. Will you please inform me if any dye is used to develop the enamel on the copper plates, and if so, what dye and how is it used?" *Answer.*—The aniline dye known as cotton blue, in a weak solution, is frequently used to soak the enamel in after printing and before development. It enables one to see the progress of the development clearly. If after the development the print is put into a solution of alum to harden the enamel, the latter turns to a most brilliant blue. This color, however, fades away while the enamel is being burnt in.

Processworkers Are Everywhere.—Those who have had trouble in establishing photoengraving plants in this country, in securing proper apparatus, reliable chemicals, suitable material and above all efficient men, would marvel were they to see the half-tone engraving and printing that comes from the farthermost parts of the earth. The *Weekly Press,* of Christchurch, New Zealand, issues a number of one hundred pages, with a colored cover and containing seven hundred half-tones that would have done credit to any paper. The *Western Mail,* of Perth, West Australia, prints in its Christmas number of ninety-six pages excellent large half-tones. The Cape Town (South Africa) publications contain good half-tones, while Japan has the half-tone habit so generally that almost all the catalogues coming from there are illustrated in that way. It seems only a few years ago since Mr. K. Ogawa introduced the process into that land. The Shah of Persia has taken back with him from Europe photoengraving plants to be set up in the imperial printing-office at Teheran.

Copying Engravings without a Camera.—An ingenious suggestion has been made which seems entirely practicable. It relates to obtaining negatives from engravings or illustrations that have no printing on the back and are bound in books. The idea is to put a dry-plate in contact with the face of the



engraving, such a plate as a Cramer contrast plate, for instance. Back of the engraving to be copied is laid a piece of cardboard coated with phosphorescent paint that has been previously exposed to sunlight. These operations are, of course, done at night, or in a darkroom. When the cardboard coated with the phosphorescent substance and the dry-plate are in the book, a weight is placed on it and it is left in the darkroom for from fifteen to sixty minutes, depending on the thickness or opaqueness of the paper containing the engraving. The glow from the phosphorus radiates through the parts of the paper not covered with the ink and affects the sensitive plate. Many engravings in the same book can be copied at the same time if sensitized films are used instead of glass plates and the phosphorescent substance is spread on paper instead of cardboard.

Books and Exchanges.— Klimsch's "Jahrbuch," from Frankfort-on-the-Main, furnishes to those who read German a volume on the lines of Penrose's "Process Year Book," it being a beautiful record of the progress of the graphic arts for the year. From Penrose & Co., London, is received a booklet on photolithography. It is intended for those who wish to sensitize ready-prepared transfer paper. From St. Petersburg comes a monograph by P. T. Olgin on Johann Gutenberg, "Book Printer," containing an excellent portrait and some reproductions of his work. The "Photo-Miniature," of New York, has issued a charming poster that is a study for photo-engravers. It is a reproduction of a crayon sketch on a gray board of a little girl with a red coat, white skirt and bonnet. The manner in which the gradations in the shade of the crayon and the brush marks of the artist in laying on the chinese white are retained is highly creditable to the engravers who produced it. It also proves that photorelief plates give a brilliancy of color, so necessary in poster work, that no other method of printing can equal.

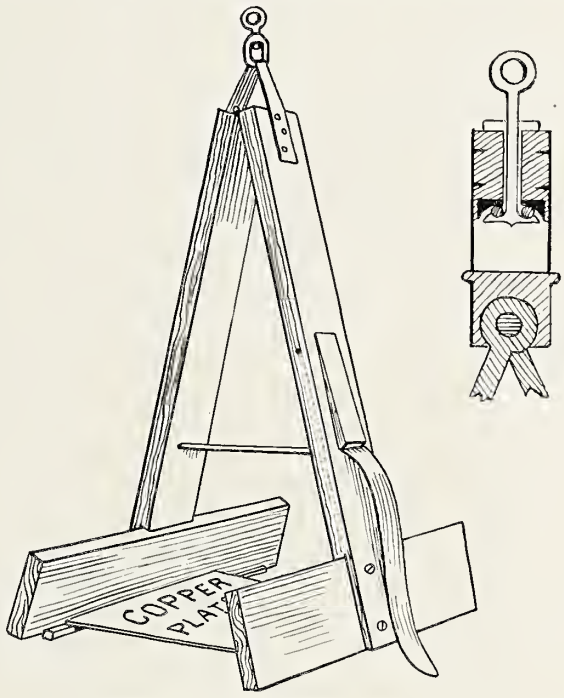
A Quick Printing Enamel.— E. P. F., Butte, Montana, writes: "As a constant reader of your department in The Inland Printer, I wish to ask if you know of a quick printing enamel. The one I am using is as follows, and is too slow:

"LePage's glue	5	ounces
Potassium bichromate	88	grains
Acid chromic	40	grains
Aqua ammonia, concentrated	1¾	drams
Water	12	ounces"

Answer.—A mistake is made here in using bichromate of potash instead of bichromate of ammonia. You will find the following formula much quicker working than the one you have been using. It is not because it is my own formula I recommend it, but because others approve of it who have used it continuously since its first publication in The Inland Printer six years ago:

Albumen	1 ounce
LePage's glue	2 ounces
Water	5 ounces
Bichromate of ammonia	120 grains
Aqua ammonia, concentrated	15 drops
Chrome alum, powdered	3 grains

A Simple Whirler.— In *Anthony's Bulletin* for January, 1895, the writer printed a description of a simple whirler shown in the accompanying cut. A leather strap clamped the two sides of the whirler together as shown. The whole was to be attached by a swivel to a stout cord hung from the ceiling. In Germany there is now made a whirler on the same principle, only that in place of the swivel there is a ball-bearing socket



OLD WHIRLER AND BALL-BEARING IMPROVEMENT.

and joint, which will be readily understood from the section of it shown in the illustration. Ingenious process men will without doubt devise an improvement on this idea.

Typesetting by Photo Process.— For a long time rumors have been current in New York that a company was secretly preparing to undertake the production of type printing-plates by photography. Now the secret has leaked out sufficiently to warrant paragraphs in trade papers of the "revolution" it is going to bring about in the printing business. The type is printed on cards which are arranged in lines, photographed and etched on zinc, an advantage being that by camera reduction and enlargement any sized type can be had from the same copy. It is to be hoped the idea will prove practicable and financially successful. It brings to the writer memories of a similar scheme which ended disastrously. In 1881 I was induced to resign my position on the *Daily Graphic* to take the management of the Hagotype patented process for producing relief music plates from music characters and type arranged so as to be photographed. The business failed for two reasons. The first was that music plates can be more cheaply made by present methods than if they were photoengraved. And secondly, a stamped music character, or one in type, prints sharper and clearer than one that has been etched.

Opaque Spots in Negatives.— E. Warren, Chicago, asks: "Will you kindly help me to explain the following trouble by answering in your 'Process Engraving Notes and Queries'?



For some years I have used the same formula for half-tone collodion and had no trouble with it until I came to Chicago, and I can not discover the cause. My trouble is round, opaque spots all over the half-tone negative. As a rule, they are perfectly round, though occasionally one here and there assumes a pear shape. They never have long tails, like comets. The question I would like to solve is whether it is the fault of the silver bath or the collodion. Whichever it is, why do I have it so persistently here when I never had it elsewhere, though I used the same silver bath and collodion? Once I thought it might be the fault of the bath, so made up an entirely new one, but the very first plate I dipped in it was literally peppered with these spots. Again I tried another formula for collodion, but still had the trouble. This is how I renovate an old bath: Make slightly alkaline, then boil till the alcohol is all evaporated; when cool I filter the boiled bath into enough distilled water to bring it back to its original quantity; then strengthen up to 40 or 45 grains strong, add a few drops of permanganate of potash till it becomes a good pink color; sun well a few days, then filter and use again. The new bath I made up I iodized by adding a small quantity of collodion to it a few days before using. I have recently used two different lots of old collodion made by some other formula I did not know, and the spots disappeared." *Answer.*—Many old-time operators will recognize here a difficulty that will occur at times, the causes for which are not yet understood. One of the most expert photographers in New York told me that his negatives were peppered with black specks for two weeks while he was employed in Boston. The engraving house he was with was at a standstill. Expert chemists were called upon but could not determine the cause of the trouble and to this day it is a mystery to him. To answer the present query I should say the trouble was in some of the chemicals used in the collodion. I have found these spots when using the white iodide of ammonium. I prefer the brown iodide and rarely use the white. Pyrogallic acid, iron or sulphur in fine dust in the air will cause those black specks. I located this trouble once in the rubber bath dipper. This dipper had been neglected until the silver bath had so corroded it that the sulphur used in vulcanizing it had contaminated the bath and caused black specks in the negative. It might be added that in evaporating the silver bath we do not carry the operation far enough.

AN ADVERTISER'S EXPERIENCE.

We put an advertisement regarding pressmen's overlay knives in the April issue of THE INLAND PRINTER, and on the 10th began writing to our customers that we had so many orders for these knives that we were swamped and some would have to wait a few days until more were made up. We received a reply from W. W. Mayberry, Philadelphia, which reads as follows: "Yours of the 19th in reference to overlay knives received. You do not need my sympathy. Served you right for advertising in THE INLAND PRINTER," etc. We have requested a repetition of the ad. but we will not get snowed under this time unless your whole subscription list comes on us in a bunch.—*Loring Coes & Co., Worcester, Massachusetts.*

Notes on Practical Bookbinding

BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

HOW TO OPEN A NEW BOOK.—In order to open a new book so that its back will not be broken, the following instructions will be of value: The book should be held with its back on a smooth table, then the front board cover should be let down, the leaves being held in one hand. Next, the other board cover should be let down. Following this operation, a few leaves should be opened at the back, then a few at the front, and so on, alternately opening back and front, gently pressing open the sections till the center of the volume is reached. The best results will be obtained if this is done two or three times. If the book is violently or carelessly opened in any one place, the back will very likely be broken.

BANDS ON BLANK-BOOKS.—No uniformity exists for dividing backs on blank-books. Usually a full canvas, three-quarters or full sheep, are divided into five equal spaces and a point made by the compass at each division. Then the bands are placed above the point marks, which makes the bottom space the width of one band wider than the rest, and the first a band narrower. A better method is to take the band and hold it even with the head of the back; then divide the back *from the band* into five equal parts, making a point for each division. Glue back and put on bands *above point marks.* You will then have a book with five spaces, all equal. On ends and bands add the width of one band to the length of back, and then divide in five from edge of band to end of back; put bands in this instance below point mark. This will make the title spaces larger than end spaces. Let the center band of russia be one-third the width of book from the joint.

FLAT-OPENING BOOKS.—A word about "flat-opening" books would not be amiss. Every user of blank-books insists on flat-opening books, but the reader of printed books has become so accustomed to sidestitched magazines that when he gets these or any other book bound he still holds them with both hands to keep the books open. European readers are less patient with their binders, and most always demand flexible backs on their books. No European binder would ever dream of sawing out and putting strings in music books. By furnishing bindings that will stay open on the music rack they secure much business in that line. Most all music used in Europe is bound, whereas in America the people seem to prefer sheet music. After books are rounded and backed, a paste wash is applied and all surplus glue scraped off. Thick glue should not be used, nor thick backlining. Instead of using a thick

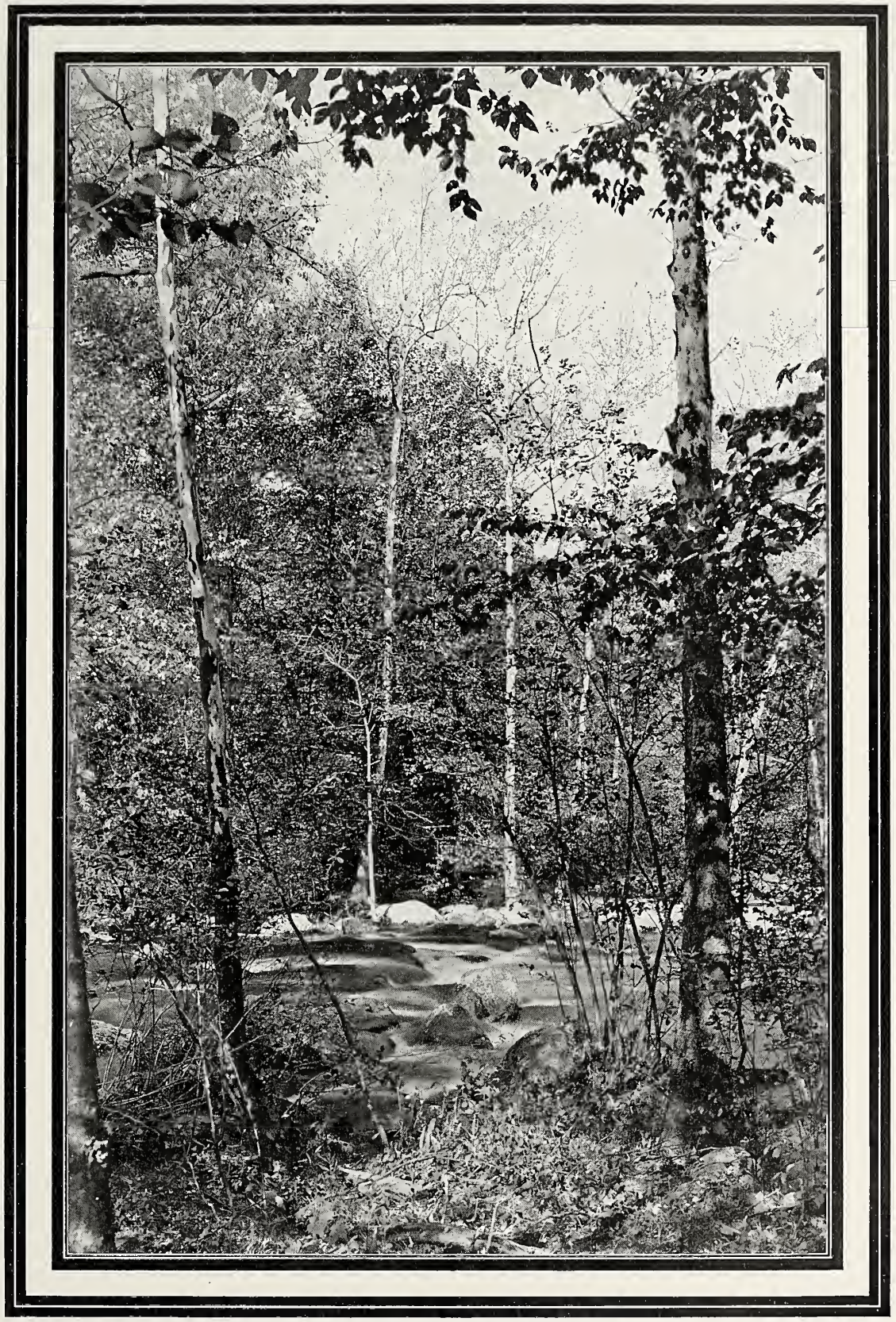


Plate lined on Royle Lining Beveler.

Photo by Vernon Royle, Paterson, N. J.

"Shut in from all intrusion by the trees
That spread their giant branches, broad and free."



THE ECHO.

Photo by
TONNESEN SISTERS,
Chicago.

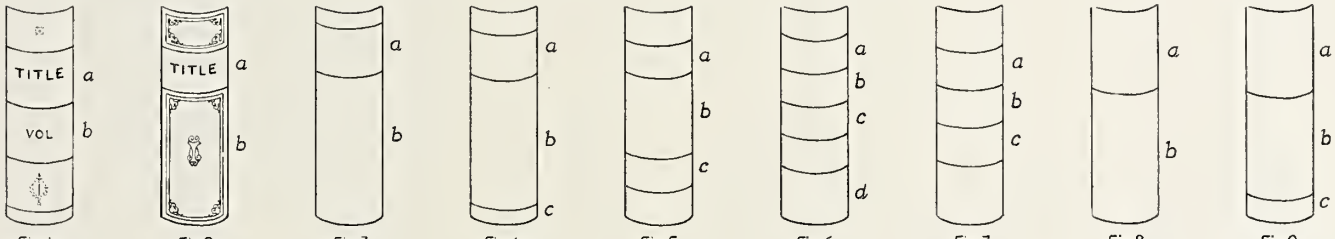


paper filler between headbands, as is often done, a piece of super would be much better, as one gluing would hold both that and the necessary paper lining. If a heavy, loose back is needed, it can be made by reinforcing the outside by a heavier paper.

Stiff Joints.— E. P. D. says: "I have tried hard to get a smooth, even, free-opening joint, but find it binds more or less when pasted up and sometimes I find the joints of the book flat at the ends where the turn-in of leather comes; then again the leather breaks when opened. How can this be remedied?" *Answer.*— First have your joint just as high (or deep) as the board is thick, so that when board is laid on it will be flush with edge of book joint. If the work is particular, the end of board should be cut out enough for thickness of turn-in, but that is not necessary for an ordinary joint. Where leather is turned in and drawn in, the cover should be thrown open and a folder run along the joint, bringing it up well to the board. The board should be held down in the center and brought up at both ends, allowing plenty of leather where turn-in comes in the joint. When ready to paste up, cut away all surplus leather and leave just enough to be covered with end sheet.

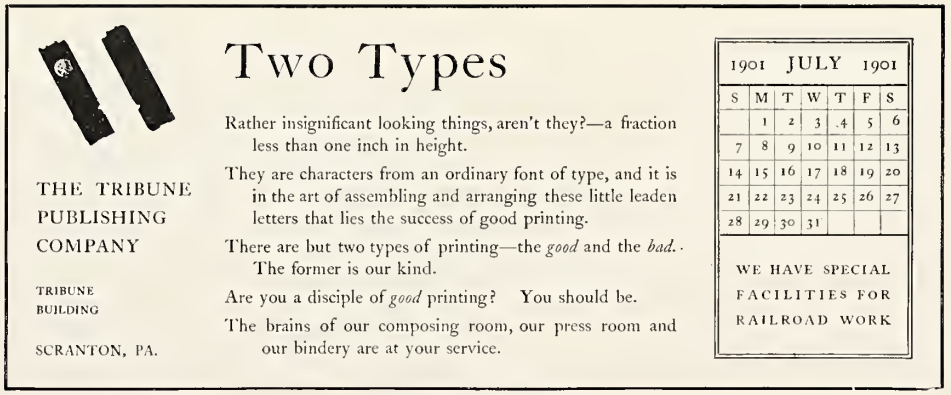
Finishing and Banding Extra Forwarded Printed Books.—With most binders, the placing of four bands at equal distances from each other so as to leave a larger "tail," has become a habit. The average finisher will use a "head-and-tail" roll, blank the bands, and put the title in second and the author or volume in fourth. This is the prevailing style and 3 are banded alike, except in Fig. 3 the title is put nearer to the head. Care should be taken by the forwarder to get bands on straight and to work them up sharp with nippers and stick. If not possessed of either, a thin folder will do. It would be well to see the finisher before banding special volumes, as to whether he could "spread himself" to best advantage on flat or high, narrow bands, as often filled up and worn tools and very few of them come to the hands of the average finisher. A finisher with any tools at all, who knows his business, can find numerous combinations for each back, thus having an abundance of styles. In addition to different leathers, sides can be selected to match in fancy papers without number.

The Duty of Trades Unions.— In an article on bookbinding in a recent number of the *Western Printer,* Mr. Morgan Shepard calls attention to the lack of taste and judgment in a trade that offers us many opportunities for truly artistic talents. As it is, a lot of gold and colors often cover up (?) poor workmanship. The tendency to specialize in the trade tends to lower a man's ambition, inasmuch as *no one man* is responsible for the complete work. It also prevents the apprentice of today from learning a trade as a bookbinder. He will be either a casemaker, liner-up, cutter or any one of a dozen other things. The blank-book branch is so far the only one where one man binds a book as a whole before he turns it over to the finisher, and as a rule better results are obtained from this branch. The first and most important duty of the trades union should be to raise the standards of excel-

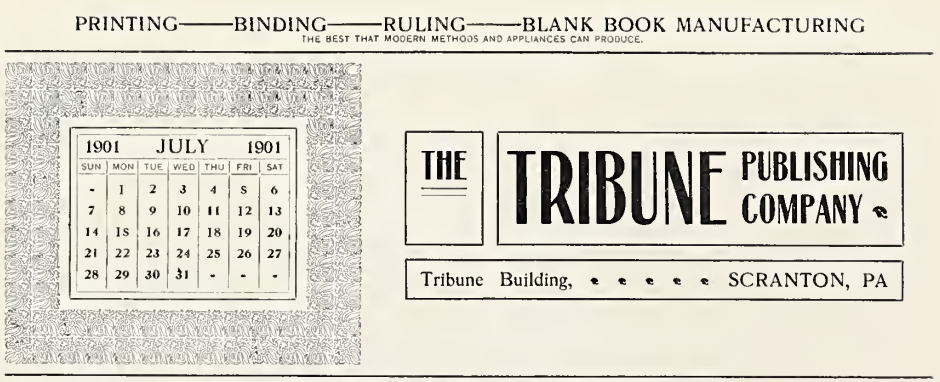


among job binders today. This could be varied to good advantage, both in forwarding and finishing, and give the book a little more individuality, by simply changing the spacing for the bands (see illustration). Fig. 7 is the usual style, and the titles look best in *a* and *c*. Fig. 6 has five bands at equal distances, with *d* a trifle larger "tail." Titles can here be put in *a* and *c*, but look even better in *a* and *b*. In Figs. 2, 3 and 8, titles should be in *a* only, these backs being most suitable to books that have no "Vol." marked on. In Figs. 4 and 9, the titles should be in *a*, but can have year, place of publication or edition marked in *c*. Figs. 2, 3, 4 and 5 would look best with "panel" finishing in *b*, as indicated in Fig. 2. In Figs. 8 and 9, finishing should be neat but not overdone, as simplicity is the main point with this style. Calf can be used with colored titles in Figs. 2, 3, 4, 6 and 7. Inlaid bright-colored leather, to be covered with some fitting ornament, will look well in Figs. 6 and 7, in the fields not taken up by titles. The inlaid pieces should be in red, light blue or green. Figs. 2

lence, and it could be done by reforming the present system, apprenticing or rather non-apprenticing. A boy will enter a bindery as a tab boy, and if there are more journeymen than is necessary for the already entered apprentices on the union rolls, he will have his name put on record regardless of whether there is any chance for him to learn or not, and when the prescribed number of years have gone by he is, according to his own judgment, a journeyman; then he wonders how it is he can never find a permanent job. A case in point: A boy applied to the writer for something to do, saying he had worked in binderies before, doing "odds and ends." He was engaged and proved willing and useful for the amount of money he said he had been getting before. Imagine the surprise he caused when some six months later he announced that "his time was up," and he would have to be considered a journeyman. The only thing he had done as a bookbinder was to headband and line-up and paste-off for casing. How can it be possible to maintain "art" in a trade under such circum-



No. 12. Will Crombie.

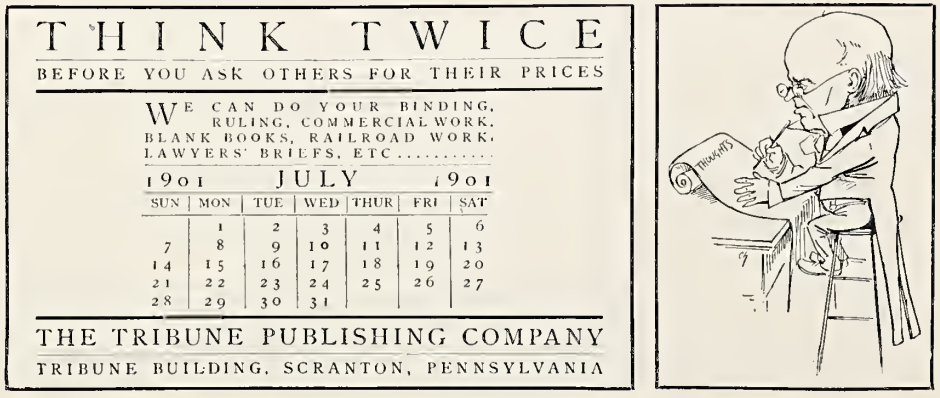


Special Facilities for Railroad Work and Lawyers' Briefs.

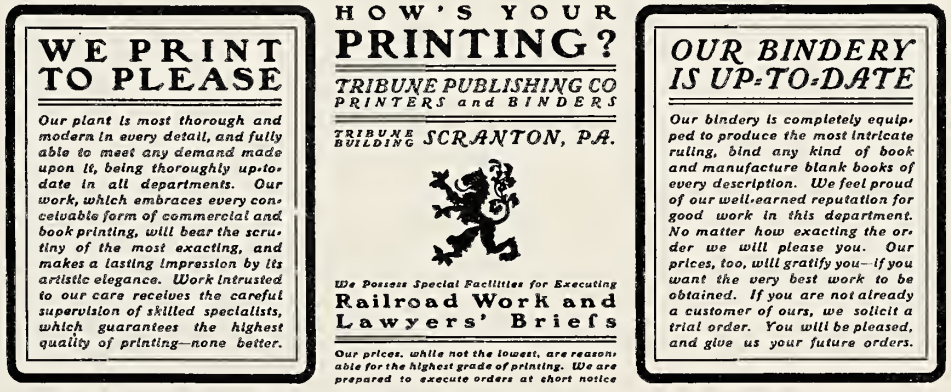
No. 17. C. A. Van Evera.



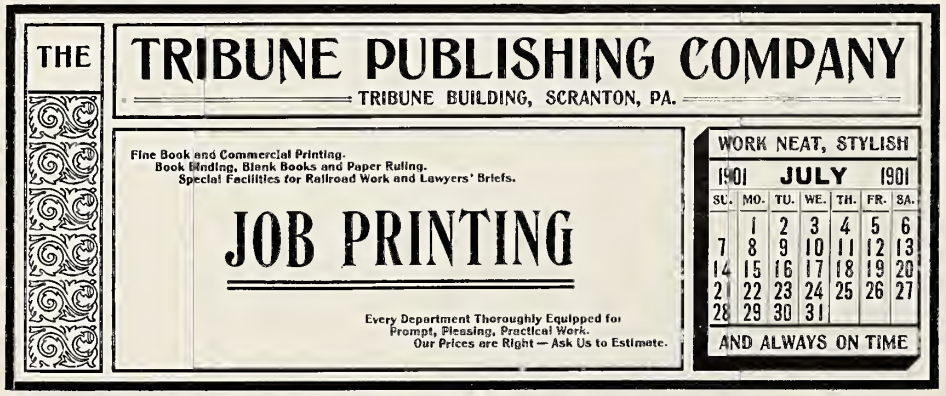
No. 19. J. Albert Hood.



No. 26. W. H. Hatton.



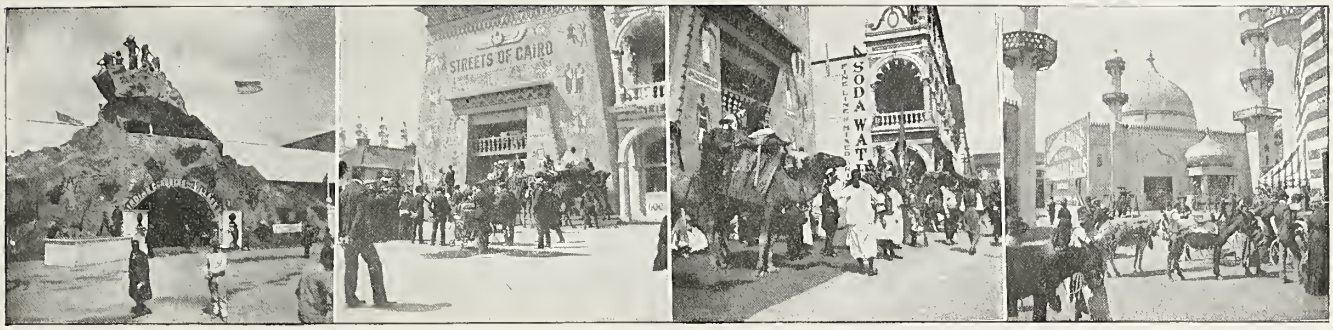
No. 31. J. Albert Hood.



No. 35. T. H. Blakeny.

DESIGNS TAKING FIRST PLACES IN THE INLAND PRINTER BLOTTER CONTEST.

(See opposite page.)



stances? In European countries technical night schools are maintained to supplement the practical training of the apprentice, where premiums are awarded to the best. The boy's ambition has been raised, he has learned to think and use judgment, and he will try to master all the intricacies of the trade while an apprentice, and his certificate will mean something to him as a journeyman. Here a union card in a young man's pocket simply means he has staid in a bindery a certain time, and if he has been bright and willing, he has picked up something of speed and aptness at a particular line of work and is entitled to work on a job of this kind wherever he can pick it up, thus developing into a mechanic if he finds jobs enough. To be a finisher, a boy should have a good school education and some talent for drawing in order to be successful. In Germany and Denmark, the trade maintains special schools for finishers in designing and tooling.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

CONTEST No. 9.—As announced last month, Contest No. 9 closed with but forty blotters submitted, although there was no lack of artistic designs, as more than half figured in the findings of the judges. Full sets of the specimens, designated only by numbers, were sent to Ed S. Ralph, editor "Notes on Job Composition," and F. F. Helmer, editor "Advertising for Printers," and another was handed to W. W. Davis, superintendent of the Scranton (Pa.) *Tribune's* job department. Each was asked to select the best three specimens, and six others for honorable mention. As to the best three, they utterly failed to agree, nine different blotters being selected, but the first choice of each of two judges was accorded honorable mention by one other judge, thus giving these specimens three and one-half points each, tying them for first place, and the prize of $5 was accordingly divided. As each judge was asked to select nine specimens, it was possible that twenty-seven different blotters might be selected, and this limit was nearly reached, as out of the forty blotters submitted, twenty-two appear upon the honor roll. As each contestant was required to submit one hundred sheets of each design, there was a surplus of sets, and accordingly two sets, instead of one, as announced, have been sent to each. There are a few sets remaining, which will be forwarded to any one interested if they will send 10 cents in stamps to the address at the head of this department. Each judge very kindly gave reasons for his decision in the following letters:

BUFFALO, N. Y., May 9, 1901.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR MR. BYXBEE,—I have chosen the blotter designs in the following order: 12, 26, 1; and honorable mention for 6, 34, 37, 17, 18, 16. No. 12 takes its place in large part by typographical excellence, as I do not much favor the pasting of articles on *blotters*. Lack of typographical beauty puts 16 back.

Hoping I have not detained you in my slow judgment of specimens, very truly, F. F. HELMER.

SPRINGFIELD, OHIO, May 15, 1901.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR MR. BYXBEE,—The following is my decision in your blotter contest:

First choice, No. 19; second choice, No. 31; third choice, No. 33; honorable mention, Nos. 2, 36, 14, 30, 34, 12, 32.

No. 19, my first choice, is effectively displayed, well balanced and attractive. It affords excellent opportunities for color combination and at the same time is very effective as a one-color job. The important wording is accorded due prominence and the blotter tells its story in a forceful, business-like manner, well calculated to inspire confidence and secure the class of trade that pays best.

No. 31, my second selection, is not far behind the No. 19 specimen, and much that has been said about the latter applies with equal force to the No. 31. But its clarification is not quite as good as the specimen I have selected for first place.

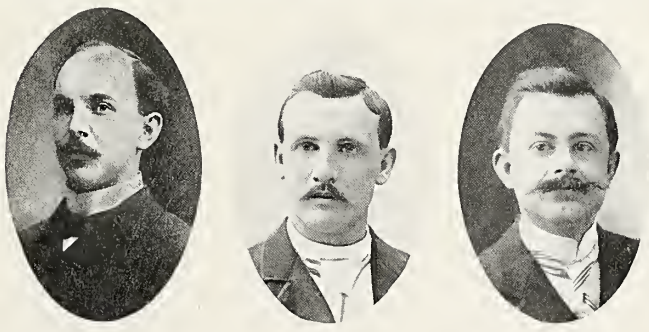
No. 33, third selection, is a model of neatness, and while it is considerably cut up with panels, yet it can be safely said that it is an excellent piece of composition and tells its story in terse, well displayed sentences.

The six specimens selected for honorable mention were chosen for their general attractiveness and artistic merit.

Sincerely, ED S. RALPH.

Mr. Davis handed me the following written explanation regarding his selections:

First — No. 17. The wording in this blotter contains in concise form all that is necessary to convey to the business public the scope of our facilities in the different departments of the office. The typography is plain, striking and well arranged to impress the customer, while the calendar design is both tasty and prominent in its position on the blotter. I readily concede this to be the best in all the features that go to make up a good advertising blotter.



WILL CROMBIE. C. A. VAN EVERA. J. A. HOOD.

Three Prize-winners in THE INLAND PRINTER Blotter Contest.

Second — No. 35. The prominent feature of this blotter is its excellent rulework, which is admirably arranged, and the selection of type good for this class of work. The arrangement of the matter and its wording is not as effective and striking as that in No. 17, but it is justly entitled to second place in the contest, as the workmanship is indeed creditable in every respect, and worthy of the printer's art.

Third — No. 14. This blotter is one comprising a good design of rulework, while the reading matter, although rather voluminous, and



hence too many small type lines, is quite original and striking. The arrangement and selection of type is, however, excellent in all respects, and therefore is worthy of the third place in the contest.

For honorable mention I have selected Nos. 30, 15, 29, 24, 33 and 27, and decide on their merits according to the order given. Typographically some have good designs, and the workmanship shows artistic taste, but the effect is marred in some cases by embellishments.

A recapitulation gives the following result:

Mr. Helmer — First, No. 12; second, No. 26; third, No. 1. Honorable mention, Nos. 6, 34, 37, 17, 18, 16.

Mr. Ralph — First, No. 19; second, No. 31; third, No. 33. Honorable mention, Nos. 2, 36, 14, 30, 34, 12, 32.

Mr. Davis — First, No. 17; second, No. 35; third, No. 14. Honorable mention, Nos. 30, 15, 29, 24, 33, 27.

By referring to the table which follows it will be noticed that the six leading contestants are all in the East, and all but three of the entire list are from States whose borders touch the Atlantic. Another fact worthy of mention is that both the specimens submitted by J. Albert Hood, of Passaic, New Jersey, are in the list and near the top, they having been selected by Mr. Ralph for first and second places. The points in the contest were awarded according to the plan which has proved so satisfactory in the past — 3 points for each first choice, 2 for each second, 1 for each third, and ½ for each honorable mention.

Specimen No.			Points.
1	12	Will Crombie, Brattleboro, Vt.	3½
2	17	C. A. Van Evera, Brockton, Mass.	3½
3	19	J. Albert Hood, Ocean Grove, N. J.	3
4	26	W. H. Hatton, Lebanon, N. H.	2
5	31	J. Albert Hood, Ocean Grove, N. J.	2
6	35	T. H. Blakeny, Lynn, Mass.	2
7	14	W. Wheatly Holmes, Baltimore	1½
8	33	O. L. Lilliston, Philadelphia	1½
9	1	Roscoe Thompson, Ransom, Mich.	1
10	30	Charles H. Eisenhardt, New York	1
11	34	H. L. Miller, Oakland, Cal.	1
12	2	Will J. Cota, Burlington, Vt.	½
13	6	Richard M. Bouton, South Norwalk, Conn.	½
14	15	Charles L. Powers, Pawtucket, R. I.	½
15	16	W. J. Moore, Brockville, Ontario	½
16	18	E. R. Stephens, Hoosick Falls, N. Y.	½
17	24	Will B. Shaw, Brookland, D. C.	½
18	27	William C. Watson, Philadelphia	½
19	29	A. H. Adams, New Bedford, Mass.	½
20	32	C. T. Smith, Towanda, Pa.	½
21	36	Thaddeus S. Walling, Freehold, N. J.	½
22	37	John A. Eby, Chicago	½

The first six specimens, which have two points or more, are reproduced herewith, although somewhat reduced in size from the original. One of the winners of the contest, Will Crombie, has been very successful in contests of this character, having won four prizes out of six contests that he has entered, one of which was Mr. Ralph's envelope contest, which was announced last month, and contained Mr. Crombie's photograph and a sketch of his life. He has also won first prizes of $10 and $20 respectively in contests conducted by the *Typothetæ and Platemaker* and the *National Printer-Journalist*. J. Albert Hood, who occupies third and fifth places in the above list, has also been successful in a former contest, No. 6, he being one of four who were tied for first place. C. A. Van Evera is tied for first place with Mr. Crombie. His photograph and that of Mr. Hood appear herewith, and the following sketches will be of interest:

C. A. Van Evera was born October 1, 1863, at Sprakers, Montgomery county, New York. At fourteen years of age he entered the office of the Montgomery County *Republican*, a country weekly published at Fultonville, New York, remaining eleven years, and succeeding to the foremanship of the paper after a service of six years. In 1889 he came to Brockton, Massachusetts, where his first connection with a job-office began, and since which time, with the exception of about one year, his energies have been devoted to that branch of the printing business. Mr. Van Evera is at present foreman of the Howard Job Print, Campello, Massachusetts.

J. Albert Hood was born in Philadelphia in 1863 and resided in that city until 1882, when he started to learn the printing and newspaper business in Lancaster county, Pennsylvania, finishing his apprenticeship in 1885. He has since held positions as foreman and superintendent of job and newspaper establishments in Philadelphia and Norristown, Pennsylvania, and Trenton, Burlington and Passaic, New Jersey. He is now connected with the Ocean Grove (N. J.) Publishing Company in a like capacity.

John R. Bertsch, Great Barrington, Massachusetts.— Both of your booklets were very nicely arranged.

Quaker City Printers is the title of a little advertising folder "published every little while" by the Philadelphia *Times*.

Owing to the fact that this department is crowded this month, it is impossible to reproduce several ads. that were particularly meritorious.

The Belgian hare craze has resulted in the publication of a little monthly magazine, entitled the *Belgian Hare News*. Charles H. Gard, of Chicago, is the publisher, and he is putting out a very creditable paper.

Fig Tree Journal, San Francisco, California.—This new monthly is a neatly arranged journal, with an appropriate cover. A little more impression was needed, but aside from this the mechanical work is creditable.

Con Van Nutte, Topeka (Kan.) *Mail and Breeze*.—The make-up of your paper, about which you ask particularly, is all right, and news features are well brought out. Much of the paper's success is no doubt due to its treatment of the reading matter.

Hay Dealers' Review and Haymaker, Cohocton, New York. The *Haymaker* has been purchased by the Trade Publishing Company, and moved from Kansas City to Cohocton. It is a very neat publication, covering its field in an exhaustive and practical manner.

E. B. Stuart, Marshall (Mich.) *Statesman*.—Your paper is nicely printed, carefully made up and ads. are attractively displayed. It would improve the last page if items of correspondence were given the same treatment as those under "Personal Mention."

Freeport (Ohio) *Press*.— If you would run one or two heads, nearly as large as the one in your issue of May 1, on the first page every week, it would improve the usual appearance of your paper greatly. Head-rules should be transposed. Ads. are very nicely displayed.

Cohocton (N. Y.) *Index*.—Those reading notices in large type scattered through the first page are a disfigurement and



this page would look much better if more prominent headings were used. Head-rules should be transposed. Ads. are nicely displayed and the paper is well filled with news.

WALTER W. MOREY, *Morris County Standard,* Morristown, New Jersey.—Your paper is nicely made up and ads. are creditably displayed. The ad. of L. B. Tompkins, with every line displayed and every line in lower-case, is the worst example of a tendency that is slightly noticeable in several others.

T. J. WHITE, Emmetsburg, Iowa.—Your ads. all have a clear-cut appearance that makes them attractive. They all follow much the same style as the one reproduced (No. 1), which is much reduced from the original. As a twelve-inch



No. 1.

three-column ad., it would attract attention anywhere, and yet the style of composition is not one that would use up a great deal of time.

The Southland is a new monthly magazine, published at Asheville, North Carolina, "illustrative and descriptive of the industries, commerce and resorts of the South." The initial number appeared in May and is handsomely illustrated and typographically perfect. A. H. McQuilkin is editor and Fred M. Colson, business manager.

CHARLES H. MCAHAN, St. Joseph, Missouri.—Your ads. are very nicely displayed and balanced. Many compositors in their efforts to bring out prices to their utmost do so at the expense of the article advertised. This you avoid, giving proper prominence to both article and price. The old style italic ad. of Kirwan is particularly neat.

VACAVILLE (Cal.) *Reporter.*—A nicely printed paper, carefully made up, with important news nicely headed. There is a great deal of sameness about the ad. display—a tendency toward displaying too many lines and not giving proper contrast. This criticism applies to nearly every ad., that of the *Saturday Bee,* however, being an exception.

PAUL M. MOORE, Redlands (Cal.) *Facts.*—Your "President McKinley Supplement" was exceptionally well printed and a credit to your paper. The main portion of the paper contained many good ads. and well-written news articles concerning the President's visit to Redlands. I note that the suggestions made in this department in January have been adopted.

BURR A. BROWN, Fairmont (Minn.) *News.*—It is just a year since the *News* was criticized, and I must repeat what I said then in regard to the correspondence not being graded—this is practically the only defect in the make-up of the paper. The ads. are greatly improved and the *News* can be classed as a model for good presswork, careful make-up and excellent ad. display.

BURTON F. JOHNSON, Weymouth (Mass.) *Gazette.*—An exceptionally well-printed paper. Make-up is neat and ads. are well displayed, the heavy-faced gothic, which is used almost exclusively, being judiciously handled. It looks odd to see your volume and number in the center of the date-line, with the date at the extreme left, and I can not indorse it as an improvement.

Two amateur journals from St. Paul, Minnesota, were sent me in one envelope, marked "For Criticism." Both are new publications, the *Gopher* starting in April and the *Viking* in May. The one is published by Eugene Johnson and the other by Frank J. Kearns. The *Gopher* is a very nice piece of work and the *Viking* is also creditable, mechanically, but it needs proofreading badly.

C. H. THOMPSON, Asheville (N. C.) *Citizen.*—I note that your paper has changed the style of its heads since it was commented upon in this department last August, and the new arrangement is an improvement. The ads. are all nicely displayed, that of Greer, in the issue of May 10, being particularly attractive. There are a few leads needed on either side of the headings under "Special Notices."

GERING (Neb.) *Courier.*—It is over two years since the *Courier* was criticized, and it is much improved. A few of the ads. on the first page are too crowded with display, but the others are very creditable. In the make-up of the first page it would be a better arrangement to run the "People's Exchange Column" underneath the Fair ad. and your double-column news head at the top of the page in the third and fourth columns.

CHARLES D. ROWE, Blue Earth (Minn.) *Post.*—What the *Post* needs most is more and larger headings, particularly on the first page. It has an abundance of news and much of it is worthy of better treatment. Ads. are well handled. That of the One-Price Clothing House, about which you ask particu-



larly, is up to date, and the other is all right except that "Barnes & Son's Bargains" should have been given much greater prominence.

J. Frank McClave, *Young People's Paper,* Elkhart, Indiana.—You are getting out a very creditable publication and I have no fault to find with the headings or the make-up — it is well done. A little more distinctive display in the ads. is advisable. The ads. on the last cover-page are good and so is the first ad. on the third cover-page, but those of the American Farm Company, Young People's Paper Association and Lend-a-Hand Society, on this page, could be improved.



A CARTOON PAGE.
Reproduced from the Sunday edition of the Baltimore *Herald.*

Walter L. Ford, Brooklyn (Mich.) *Exponent.*— I do not think it is a good plan to accept any advertising for the first page, but in departing from this rule you could not have done better than to restrict the advertising to business cards and local readers — one column of each. You are getting out a neat, prosperous paper, and your ad. man is probably entitled to be called "the best in the county," as the appearance of your columns would indicate that he might be the best in several counties.

Charles M. Berkheimer, Connellsville, Pennsylvania.— The four ads. you send are not up to your usual standard, as you have made too much of an effort to secure new effects. The ad. of the Connellsville *News* is a neat little conception, and that of Campbell & Wilson is creditable, but the other two need reconstructing. There are very few ads. that look well with every line full, and that of the opera house was a poor choice for this style of display — it looks bad to see one line letter-spaced and the next one not. In the ad. of Kobacker you should have varied the extended series.

Henry R. Gould, Wilmington (Vt.) *Times.*—Your selections of the best ads. in your paper demonstrates that you know what goes to make effective display, although I do not agree with you on the Courtemanche ad. as being the best of all. Every display line in this ad. is set in lower-case, and this is a feature that detracts from several others, notably those of C. H. Cutting & Co. and L. P. Copeland. You use good judgment in the selection of display lines and your work compares very favorably with other country weeklies. Page 4 is not too black and the general appearance of the paper is quite satisfactory.

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

To Study America's Trade Supremacy.—A number of mechanics selected by their fellow-workmen in England, their expenses paid by coöperation of employers and trade unions, are to come to America, visit the principal manufacturing centers, and report their observations. This is a high tribute to the advance made by the American workman, who has reached this high plane by the pride he takes in the work assigned to his care, and who will no doubt maintain with energy the direction which has led to such an admirable position in the industrial march of nations.

Quadrennial Convention of the Lithographers of the United States.—The Lithographers' Association of the United States and Canada holds its quadrennial convention at 67 St. Mark's place, Eighth street, New York city, beginning on July 8, 1901. Questions of great importance will be brought up and the interest centering upon the event is all-absorbing in litho circles at present. Our intimate connection and affiliation with the masses, as well as the ruling forces of that efficient organization, will enable us to place the details of their meetings before our readers.

The Litho Engravers' and Designers' Smoker.—The annual "smoker" of the "Litho Engravers' and Designers' League of America" was held on Saturday evening, June 1, at Beethoven Männerchor Hall, New York city, with a rich



program, in the preparation of which Mr. Frank Kristufeck was the leading spirit. The performance embraced many unique features, songs by special talent in which striking peculiarities of various members were dramatized, and received full appreciation. There was a sprinkling of litho printers, transferers, artists, pressmen, provers and stone-grinders, and those present filled the large hall comfortably. Those that did not smoke bore the old emblem of peace pinned on their coat lapel. The league is making remarkable progress, and counts among its membership every engraver of standing in Greater New York and New Jersey. Not a meeting night passes that does not find waiting applicants for admission; up to sixteen new members in one evening is the record. We earnestly congratulate the fraternity on the splendid organization and its deliberate, just and high standard of principles.

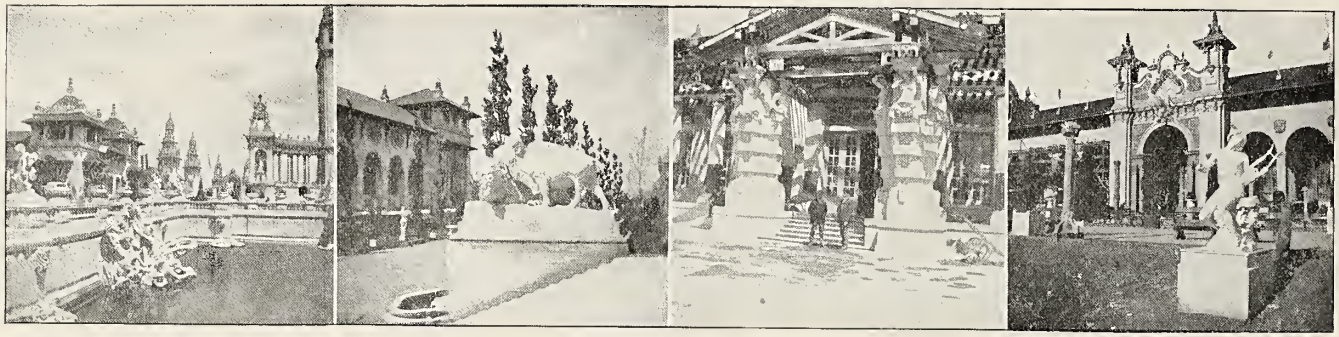
American Lithography in the Spring of 1901.—The spring of 1901 began with lithography booming in every place where it has intrenched itself. The various associations of lithography report a most gratifying interest shown in everything pertaining to the general welfare of the art. Prices are very fair and in many places overtime is done. In such times as these petty jealousies and close-hearted animosities seem to dwindle away into mere insignificance; every one feels like living and letting live. Pressbuilders have orders ahead on their products. Ink houses have not as much spare time to advertise as they had a while ago. Stone imports seem to be going on in spite of the aluminum rotaries. The artists say if it keeps up like this for the summer they will not grumble, and that is saying a good deal; only the engravers are grumbling because of the overwork they are compelled to do. The transferers and printers are rushed. Interest is also centering on the annual convention of the L. I. P. & B. A., to be held in New York this year. A close alliance between the various branches of the graphic arts is at the same time making itself evident. These are truly triumphant times of peace and progress.

Specimens of European High-class Commercial Engraving.—Through the courtesy of F. G. Grasse, South of France, we have received some samples of high-class litho-engravings, showing a very perfect skill of the engraver's art in combination with ruled etching. This work is on a large scale, 2½ by 10 inches, and was executed at the litho typo establishment of E. Imbert & Cie. The drawings (evidently originals were made in india ink) are crisp and dainty, yet full of life and vigor, the subjects mostly relating to menus and commercial headings. They are superb specimens, and show that a liberal amount of time and money was spent in their execution. The business heading of Imbert & Cie. is a choice piece of designing and engraving; it is effective, yet not heavy, "chaste" and very artistic. In the center the divine figure of art, with its offspring, a sturdy youngster, the art lithographic; on the left a conventional leaf design; on the right the lettering, impressive and earnest, no frills or flounces anywhere. We also have received from the same gentlemen some large sheets of proofs engraved in a most perfect style of vignette engraving, combined with etched ruling, representing art plates from a work called "Mercantile Kunst" (Mercantile Art), executed at the establishment of Schupp & Nierth, Dresden. These specimens are exquisite pieces of litho-engraving, well drawn, good compositions. The force of concentration, harmony and contrast in design is here well taken care of. Koch & Bausch, Berlin, also send specimens of ruled and etched vignette work on a large scale, which is very fine. The technic of engraving is clear, the flesh is soft and transparent. It seems that the genuine vignette engravers' art is developing fast in France and Germany, while here it is going into decadence. The request is for samples of our work, which I shall endeavor to send as representing our standard in this line. I presume I must look to the West for really fine vignette work.

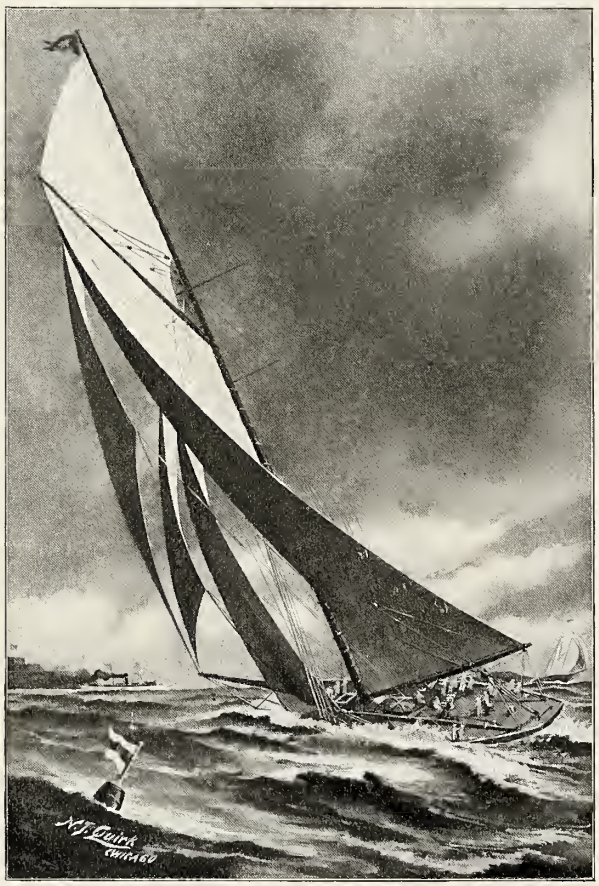
Foundation of Trade Supremacy.—Max O'Rell says, in the New York *Journal:* "If the English people want to retain their trade supremacy, supposing they have got it, they will have to do it by remembering the great principle laid down by Darwin, 'The survival of the fittest.' In order to cause the English workingman to produce work that will successfully compete with that of the French, German and Italian workmen, they will have to put into him a sense of artistic refinement, which is as useful to the engineer, the cabinetmaker, the shoemaker, as it is to the sculptor. In France, Italy and Germany, generations and generations of work-people have spent a Sunday afternoon every month looking at the masterpieces of art, and there they have acquired that artistic refinement which it is absolutely necessary to possess in order to produce any good work. So long as the English submit to the decree of a Baptist minister and a few old women of both sexes, who keep the saloons open and the art museums closed on Sundays, the workingman will go to the saloons on Sundays and produce, during the week, work of which they do not try to be proud, and in which they feel hardly interested."

New American Litho-stone Quarry.—From Santa Barbara, California, comes the news that a litho-stone quarry of immense magnitude has been discovered, yielding the very finest specimens of pure lime, or lithographic stone. A gentleman named Jose G. Moraga has formed the Lima Blanka Litho Stone Company, with a capital of $1,800,000, one-half already paid in, in order to raise the material and make southern California the center of the lithographic stone quarrying business of the world. The ledge of lithographic stone owned by the new company is situated in Santa Barbara county, in the Loma Blanka range, between Indian and Santa Cruz canyons. It is of vast proportion, about six miles long and three hundred feet wide. The layers are from four inches to four feet thick, and in such places where it has been cut by the canyon it shows 1,800 feet deep. According to the report, there are pieces lying there four feet thick, with a surface measurement of 20 by 20 feet, so there should be no difficulty in getting any size required for the largest printable sheet, and in view of the report heard now and then that Bavaria will not be able to supply the wants of the world in litho stone, it may yet come to pass, if this story is true, that America may control the litho-stone supply of the world.

Dominants and Discords in Designs.—J. C. A., New York, amateur designer, sends drawings for advertising pages partly pictorial and partly lettering, wants criticisms and



hints as to what course to follow in order to excel in this line of work. *Answer.*—The first impression conveyed to us by viewing the several sketches is the want of *symmetry* in their composition; the second impression is the utter disregard for *truth* so strongly displayed in the random lines. Now coming down to actual work in dissecting the composition and proposing remedies to guide you into safer channels in your next efforts, I would suggest about the following: Your conception



LAWSON YACHT, "INDEPENDENCE."
Beating to windward. Boston Harbor, Fort Winthrop in distance.
(Newspaper drawing by Nicholas J. Quirk.)

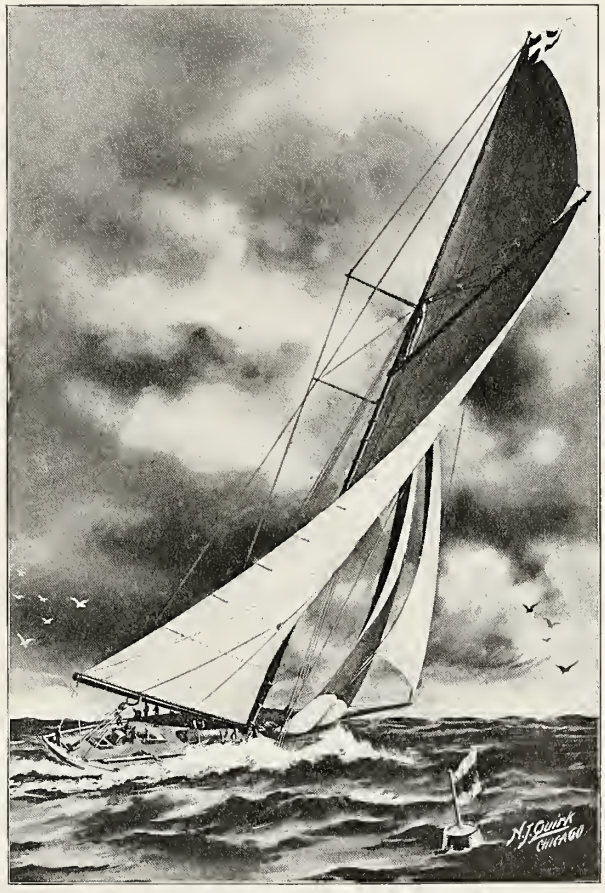
of design seems to be good; you seem to know what is wanted, but in the haste to reach your ideal you stumble over unheeded principles which however *must* and *will* be recognized. Therefore, in introducing figurework into lettering or ornamental design, make your lines, style of lettering and general shading conform to the spirit and conception of the figure. This does not say that you must repress the lettering at all, for advertising purposes, but by a wilful discord, under the control of true harmony, some points can be brought out in powerful relief without injury to a single feature. This can not be done by the use of two dominants — that would mean war, unharmonized discord. In your composition you have introduced factions among the groups. The eye wanders and can not conceive the pleasure it seeks, namely, a central point of interest and attraction; and then the little excursions to the outskirts of the design, implying always a returning to its original standpoint, the first point of attraction, the magnet of your creation, to which all other parts must render obedience and allegiance. Designing is in this respect like a musical composition, or a novel, or like a community of beings; there must be a *keynote,* a motive, a hero, a plot, a central authority or power. Therefore as long as you introduce your cupid, so far away from your figure, without sentiment or relation, even without perspective cohesion thereto, and the lines composing your lettering thrown in at apparent random, without considering a harmonious affinity, so long will your design fail in appealing even if it has the elements of correct drawing. The second fault which I would discourage is the appearance which you would like to display of the careless genius or master. You have seen many apparently random lines made by those thoroughly familiar with form in composition and figure drawing, but you have not seen the truth and knowledge displayed in them. The only remedy is study, study.

PHOTOGRAPHING IN COLORS—A HANDBOOK FOR PROCESS LITHOGRAPHERS.—We have been in receipt of many communications from lithographers and others engaged in solving the problems of modern process colorwork, asking our advice as to the best books to procure for the thorough and systematic study of this timely subject. Accordingly we have investigated the books which have been written in the past few years in order to describe them in a short review, and thus give our readers an idea of their contents, so that they may know how the subject is to be treated, to what extent, and with what success. Over thirty years ago the firm of Marion published the pioneer work on photography in colors (Les Coleurs en Photographic, par Louis Ducos du Hauron, Paris, 1869, A. Marion), a work containing the basis of practically all phases of the trichromatic photography of the present day. This work appeared before the time was ripe for process. It was known only to a few investigators, but today photography in colors is an accomplished fact, an industrial reality, and no artisan is as well fitted to take up the task of process color photography and bring it to still higher, *to the highest perfection,* than the lithographer. But before the color lithographer can think of taking up the subject of photography or processwork he must arm himself with material, and the best way to obtain a lasting foundation upon which to place such material is to study the history and development of heliochromy, the investigations made by the great experimenters whose ingenuity and close observation have made the color-printing process possible. Therefore I would advise every one who would like to acquire a thorough knowledge of this subject not to skip by the first section of this "Hand Book of Photography in Colors" (written by Thomas Bolas), giving historical facts of the work of Seebeck, Wollaston, Niepce, Herschel, Becquerel, Bauregard, Ducos du Hauron, Zenker, Casey Lea, Wiener, Ives, Lippmann, Bennetto, Maxwell, Collen, Cros, Wood, etc., thence leading on to Chapter II, and the treatment of the previous theoretical problems in actual practice. Having followed the questions which engaged the



attention of the master students of color photography, the reader will understand the following chapters on "Weiners' Researches on the 'Seebeck Effect,'" "The Ideal Chromo-Sensitive Surface," "Steps Toward the Production of the Ideal Chromo-Sensitive Surface, Herschel," "The Photo Salts of Casey Lea," "The Red Silver Photo-Chloride," "Experiments by Dittmar and Neuhauss," "Col. St. Florents' Direct Heliochromos with an intermediate Monochroma Stage," "Results on a Collodio-Chloride of Silver Surface," "Silvered Plates," "Composite Black Film," "A Method in which Commercial Printing-out Papers Will Serve," "Natural Colors in Helio Chromic Processes." Chapter III treats of "Interference Heliochromy and the Optical Principles Involved" (here we are taught the real nature of light or color), "Recording the Stationary or Standing Waves on a Photographic Film," "The Phenomenon of Interference Due to the Structure which a Chemical Deposit Has Acquired," for instance, a soap bubble, composed of colorless material; mother-of-pearl, a surface made of colorless carbonate of lime; why and how these surfaces acquire the ability of retaining color impression; "How Is It that We See Color?" etc. All these things are exhaustively answered; "Lippmann's Formula for Emulsion and Developer," "Reproduction of Lippmann Heliochromes." Chapter IV treats of "Synthetic, or Three-color Heliochromy," its underlying principle. We keep going onward, getting nearer to the reality of color, through the "Color Sensation Curves," "A General Summary of the Trichromatic Method of Heliochromy," "Colors for Transparencies by Superimposing Films, or for Prints in Pigment," "An Illustration of the Use of Complementary Colors for Printing," "Researches and Contributions to Three-color Heliochromy," "The Color Sensitometer," "Plates for the Most Perfect Effect," "The Making of Individual Prints for the Heliochromic Triad of Negatives," "Gum Bichromate," "Multiple Process." This ends the first section, written by Thomas Bolas, and gives a thorough general survey of all processes. The work is copiously illustrated, and what we have said here refers only to a part of the book. We shall next month have occasion to speak of the really important part of the book. It is published by E. & H. T. Anthony & Co., New York.

Convention of the Litho-Artists' League.—That section of the litho trade which was most difficult to organize has at last developed into a strong body — the Litho Artists' League of America. The lessons of adversity are bearing fruit at this day and the result is an organization built on lasting principles, with the golden rule as a basis. Committees have been appointed to confer with other well-organized branches in the litho trade with a view to establishing permanent avenues of affiliation and reciprocity. Specialism is the trend of the age, and the work of the litho poster artist is so different from the work of the general commercial stipple or crayon artist that they could not well come under the supervision of the regular Litho Artists' League. Their association dates back to the time of the great litho artists' strike. In regard to the work of the convention, President Latham reports that representatives from seven councils were in attendance, namely, Cincinnati Council No. 1, Buffalo No. 2, Erie (Pa.) No. 3, New York No. 4, Detroit No. 5, Chicago No. 6, and Cleveland No. 7. The officers elected were: LeRoy Latham, Cincinnati, national president, reëlected; Hubert S. Morgan, New York, national vice-president; William Volkert, Cincinnati, corresponding secretary; C. A. Forbriger, Erie, Pennsylvania, recording secretary, reëlected; J. A. Groh, Buffalo, treasurer. President Latham writes: "As our association comprises ninety-seven per cent of the talent engaged in poster lithography, the use of the label — a very artistic piece of work, designed for the protection of the society — will assure users of posters that the work has been done by the best talent that the country affords. I have appointed a committee at the request of the National Association just formed among the commercial artists and engravers — Litho Engravers' and



CUP DEFENDER, "CONSTITUTION."
Close-hauled, just before accident. (Wash-drawing by Nicholas J. Quirk.)

Designers' League of America, and Litho Artists' League of America — to meet and draw up an agreement of affiliation. This affiliation will undoubtedly be effected in the near future, as there has always been the very closest friendly feeling between the two organizations. Our association is in a most flourishing condition and has done much toward the improvement of artistic posterwork."



Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Tympan Paper for Cylinder Presses.—M. R. P. Company, Milwaukee, Wisconsin, asks to be informed through this department "What would be best for a tympan on a cylinder press. We have been using S. & S. C. book entirely, with a hard draw-sheet over it. It has been suggested to us that print-paper would produce better results, with less wear on the type." *Answer.*—The super book used by you is the better of the two papers. If make-ready is uniform and light all over forms there will not be unreasonable wear on type. The soft print paper makes up a tympan more in the nature of a "cushion," and by repeated contact with the form tends to wear off the edges of cuts and type.

Queries on Work, Samples Having Been Omitted.—R. J. T., of Kansas City, Missouri, writes as follows: "You will find enclosed some half-tone samples of *Horse Shoe Monthly*. You will notice that some of the cuts appear light in regard to ink—all of them, I may say, except one; but a great deal of this fault is due to poor stock. I used the 'process' method on the cuts, and also hard packing and book ink, No. 40. Can you give me any explanation? The manager said it was due to lack of ink, but if I used more ink the work would offset." *Answer.*—Like a few others, you have forgotten to mail us your samples; in such a case it is not possible for the editor to advise you definitely, hence your loss. It is probable that the cuts have not been properly overlaid, the quality of ink unsuitable, or the rollers and the weather antagonistic to meritorious presswork.

Printing on Lead-pencils.—The following letter from Mr. A. W. Cochran, secretary of Sims Hydraulic Engine Company, of Lincoln, Nebraska, will be of interest to a number of inquirers. We here desire to thank Mr. Cochran for the information he has communicated to this department. He writes: "Noticing the inquiry of W. B., of Terre Haute, Indiana, in the May number of The Inland Printer, regarding a machine for printing lead-pencils, I desire to say that a friend of mine in this city is the inventor of an ingenious machine which is turned by hand for performing that operation. The pencils are thrown into a hopper, and the little press feeds them automatically into a small cylinder, which has a groove to receive the pencil and which turns forward to the type, which is stationary on the bed of the machine, rolling the pencil over the form and dropping it into a receiving hopper nicely printed. Mr. Thorp, the inventor of the machine, claims to be able to print from two to four thousand common pencils per hour. The machine is provided with a very suitable inking mechanism, similar to a rotary web press, which works very satisfactory. The address of the originator of this machine is T. J. Thorp, 308 South Eleventh street, Lincoln, Nebraska."

Set-off Because of Too Much Ink.—The S. P. Company, of Salem, Massachusetts, sent specimens of blotters, regarding which they write: "Can you explain why the blotters sent you should persist in setting off nearly two months after being printed? They were printed three-on and then cut. After drying ten days we could not rub off the ink at all with the finger, but as soon as put under the paper-cutter clamp they would offset, so that you could read every type. Many of them now (nearly two months after printing) off-set much worse than the specimens we enclose. Was it the ink? If so, why would the print not rub?" *Answer.*—If you had made ready the plates of the black color more perfectly and used an ink with a little more drier in it, and carried the same closer to actual covering color, there would not be any danger of offset. The ink used on this job appears to be too strong, but it is a good color. The best and highest priced black ink is not necessarily the quickest drier. Indeed you will find that many of the pages of the large book of specimens issued by MacKellar, Smiths & Jordan, published years ago, can still be found susceptible to set-off, if a sheet of paper is placed over the printing and rubbed briskly. We find that the black ink on your samples still rubs off by pressure with the finger, and it certainly should set-off when under a paper-cutter clamp pressure. Your form rollers seem to have been out of working order because the ink is not laid on smoothly.

What is celluloid? has been often asked by printers, especially those who desire instruction how to print on it. The following, from an exchange, is interesting: "Celluloid is the product of the action of camphor upon pyroxylin. Pyroxylin is ordinary cotton fiber treated with strong fuming nitric acid; the cellulose, or the principal ingredient of the cell membrances of the plant, is quickly changed to trinitro-cellulose. This product is otherwise known as guncotton, and is soluble in ether and highly explosive by percussion. After the pyroxylin has been acted upon by the camphor, its physical properties are changed and celluloid results. This can not be caused to explode by heat, friction or percussion, unless the heat is of such a character that flame comes into actual contact with the substance, thus bringing about quick combustion. The composition of celluloid is: Pyroxylin, 100 parts; camphor, 40 parts. This mixture has a pale amber color, but by the addition of various coloring agents many shades are produced. Oxide of zinc will produce a white color, and if added in the right proportions a good substitute for ivory is produced. Celluloid prepared for dental plates is colored with oxide of zinc and vermilion. The actual process of the manufacture of celluloid is rather simple, but specially constructed apparatus is necessary."

Rejuvenating Old Rollers.—Thomas M. Day & Son, of Hagerstown, Indiana, write as follows: "We have discovered a rather singular method of softening the hardest printers' rollers—those cast for summer—with more than the usual



amount of glue in them, which get very hard after a while. It is a system of chemical absorption, the hard roller being wrapped in saturated muslin twenty to thirty-six hours, after which it is almost as soft and nice as though just from the mold, and can be used after a few hours of seasoning. We have been using several rollers for the past two months that were given this treatment (they were hard enough to drive carpet tacks with, and had been discarded for several months because they would not evenly strike the distributing plates and larger forms, in their hard, shrunken condition), and they are still in fair working condition; indeed, it looks like they will be all right for a long time to come before they will require another application of the renovator, though they are somewhat harder than when first renewed. The operation is simple and cheap — very cheap. The treatment causes the rollers to assume their original plump condition. What ought we to do with this find, and do you know to what extent printers are bothered with hardening rollers as they are now made for summer use?" *Answer.*—This "fluid" ought to find a response of joy in the hearts of many pressmen, because hard rollers, both in summer and in winter, have been the bane of their pressroom experience. Messrs. Day & Son deserve consideration at their hands, and will doubtless hear from them after reading this mention.

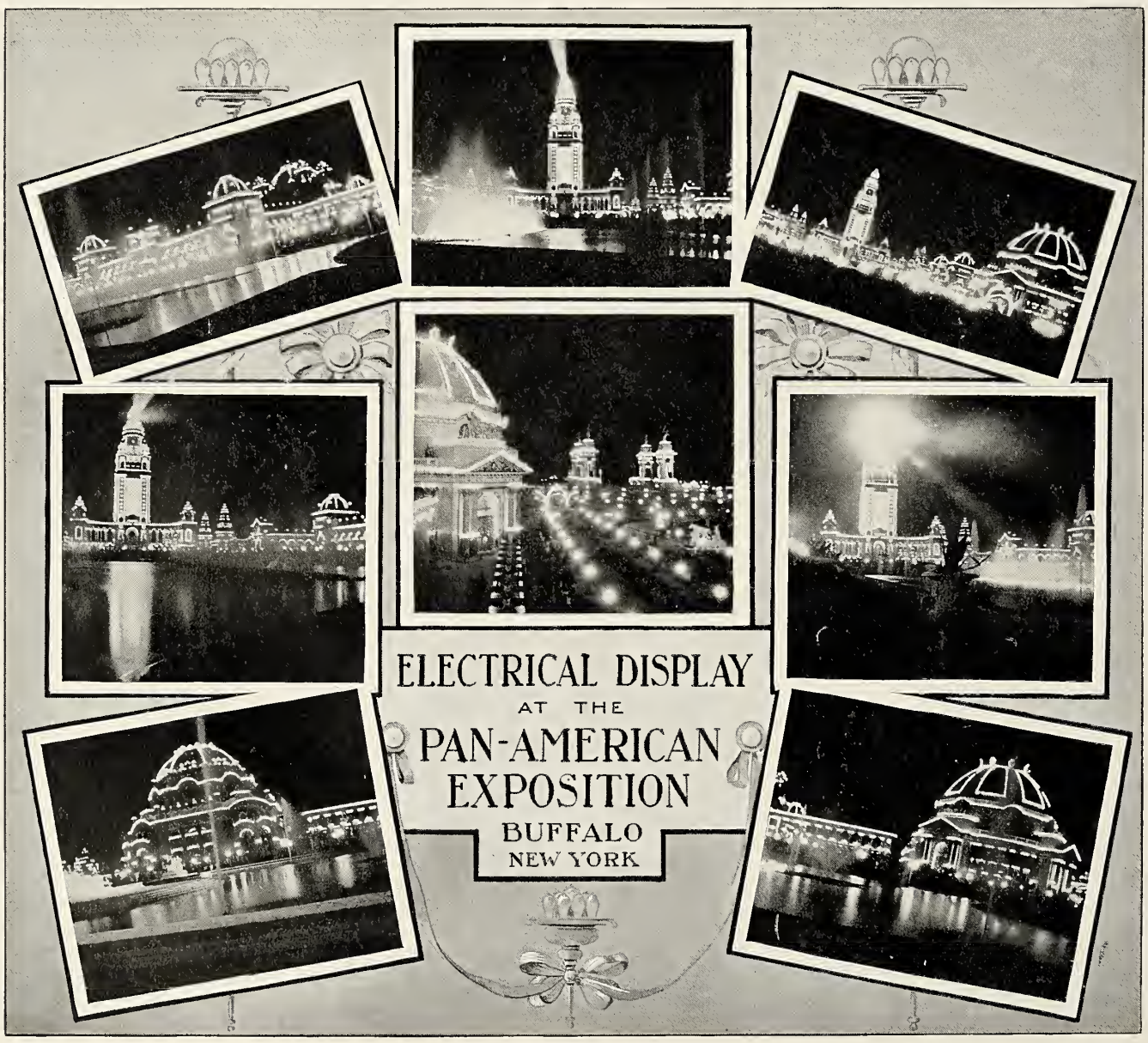
Inks "Mottling" on Bond and Enameled Papers.—A. C. H., of Chicago, Illinois, sends us a copy of a letter-heading printed with red and green inks on a smooth bond paper; also a small sheet of labels printed in gold, red and green on a highly enameled yellow paper, regarding which he says: "Kindly inform me through your columns how to stop the mottling of colored inks on bond paper. The red used is a $1-a-pound ink, with gloss varnish added to give luster after being embossed; the green is made from heavy body white and green ink. The rollers are in good condition, they being new, but not soft. You will also notice on the sample of glazed paper the same trouble from mottling. The red is a 75-cent ink, the green a $1 ink. Both were reduced with reducing varnish, just enough to keep them from picking, and japan varnish added to make the inks hold, which I have no trouble in doing." *Answer.*—The grades and quality of the inks used are not good enough for the work before us, and you have simply taken from them whatever degree of color was suitable for the jobs by reducing them beyond endurance. You should have employed free-working red and green inks, costing $2 a pound at least, on the bond paper, and inks of same color costing about $1.50 a pound on the glazed-paper job. Gloss varnish, as well as japan varnish, must be used with great discretion in mixing inks for gloss or holding on the stock. It has been a case of too liberal use of these in low quality inks that has caused the mottling you complain about. If ink pulls off coating of your stock, add a very small piece of reducing compound, lard or vaseline, and any one of these will have the desired result. Thin inks produce fill-ups and mottling much oftener than medium strong ones do; therefore avoid reducing or using thin inks, except in the case of poster printing, etc.

Making Ready Vignetted Half-tone Cuts on Platen Job Presses.—T. S. W., of Freehold, New Jersey, has sent us two impressions of a half-tone vignetted portrait, and writes: "Will you kindly state the best method of 'working up' a half-tone cut on a Chandler & Price quarto press? Note the enclosed proofs, Nos. 1 and 2 — No. 1 shows first impression, No. 2 shows the job as it stands. You will note there is a flaw in the cut, as indicated on No. 2. I tried every means known to me to get the proper shading on the lower part of the portrait." *Answer.*—Judging from your attempt at printing half-tones, we fear that you have more to learn than we are able to teach in the limited space here at our command. However, we will endeavor to make some part of the art a little clear to you. In the first place, you have not made any kind of an overlay, and, as a consequence, you have harsh edges around the portrait, while the face and other detail is left flat and expressionless. Try your hand at making a cut-out overlay, by taking impressions on three different thicknesses of smooth book paper — the thickest to be a little less than the stock which you have used on the samples sent to us. Cut away the entire face, except eyes, nose and mustache; also shirt collar and shirt. Next cut out of second sheet the eyes, heavy portion of nose, mustache, hair, ears, scarf and heavy part of coat, and paste these parts onto the first sheet in their exact position. On the third or last sheet (thick one) cut out coat and part of the hair on head, and paste these on corresponding places on the former sheet. With your knife *gradually* cut away the top sheet of overlay, beginning above where the defect in the plate appears; about a nonpareil below the edge of first cut-away sheet, cut around and away the middle sheet, and follow this course on the third, or bottom, sheet. This should make your overlay about a pica short at bottom of cut, beginning below right and left shoulder. If the edges at the bottom are not light enough, then cut away from the tympan sheets until the desired result is obtained. With your knife now tone off ragged parts; draw one or two sheets over the overlay, but do not allow the position of the overlay to become changed. After this, roll up form and run off a few impressions and examine the last and then make such amendments as may be necessary on the tympan to perfect the make-ready before going on with the printing. Use good rollers and half-tone black ink. If the defect on cut still appears too prominent, it will be necessary to cut away an overlay or to have the engraving rouletted or tooled out, as the dark spot has been overlooked in finishing up.

Inclined To Be Severe on the Pressman.—L. H., of Indianapolis, Indiana, has sent the following explanation of how a form containing type and cuts gave much trouble by reason of quads and spaces working up: "We had a 16-page catalogue, page about 35 by 50 picas; each page had three or four half-tone cuts with descriptive matter underneath. Form was put on a new Century Campbell press. After the pressman had run a few impressions, the leads, quads and spaces worked up. They were pushed down, and compositor worked some time trying to justify lines and locking up form so as to keep these down, but it had no effect whatever; they would work up every fifty sheets or so. Of course, the composing-room was blamed for delay in running off the form, and was called on green carpet. The compositor then took the form,



put it on the stone and unlocked it. Nearly every half-tone in it rocked. Some of them had a piece of tag-board underneath, put there by the customer for whom the work was done, so as to mark stock number of cut on bottom. Pressman did not remove these. He was called in by the manager and shown how the cuts rocked, and asked if this could not be remedied. He had the nerve to say that we ought to saw the base of the cuts so as to get them to lay solid on the bed of the press, and that the pressman had nothing to do with making ready so that the cuts would not rock — that all he had to do was to make ready so as to get a clear impression. The cuts lay solid after underlays were torn off. This pressman is one of those 'I-know-everything' kind. Please say who is at fault." *Answer:*—We think that so far as fault enters into the explanation of this case, that "honors are about even." Both are at fault. In the first place, it was the duty of the compositor to remove the tag underlays when justifying the cuts in his composing-stick. A type-high gauge should have been used by him to test each cut as to height. This would have obviated, to a large degree, trouble in the pressroom, and have afforded the pressman full time to make ready the form properly. Unfortunately, too much detail is exacted of the pressman by the compositor, who often does not know what are his duties. The making ready of catalogue forms, or forms in which





blocked cuts and type are locked up together, should begin in the composing-room. Here the compositor handles the cuts singly and has every opportunity to correct manifest inaccuracies in height by carefully testing the plates with a proper gauge or a piece of brass rule. If too low, it is an easy matter to paste onto the bottom of each cut the necessary underlay, which should be so made as to cover the whole wood surface, less about two or three points from the ends. A form thus prepared marks the primary stage of make-ready, and should be learned by every compositor. In the second place, the pressman is to blame for accepting so unworkmanlike a form from the composing-room. Doubtless, the pressman did not consider it his privilege to remove the tag underlays, and suggested a customary remedy to saw across the wooden bases of the cuts.

His Power Press Slurs.—L. C. G., of San Diego, California, has sent us the following letter: "Under separate cover I mail you a copy of our paper, which is printed on a No. 6 Dispatch press, running at the average speed of 2,500 per hour, driven by a 12-horse-power electric motor with a five-inch pulley and a four-inch single drive belt. The pulley that came with the motor is a twelve-inch one, with seven-inch face, but this was taken off and the smaller one put on. The press is a secondhand machine, but in fair condition. You will notice the slur along the gripper edge. Can you tell me how to remedy this? The builders of the press say that I am carrying too much packing, or that the packing is loose along the gripper edge. The packing is not loose, but there may be a sheet of news too much. The blanket is new, and was ordered for this press. A felt blanket and a muslin draw-sheet is all the packing I have on the cylinder. The intermediate gear, also the bed-rack, pinion and shoes, I am running as tight as possible; the cylinder is also running firmly on the bearers, and the brass shoes at the gripper edge of the bearers are a thin card higher than the bearers. The spring that takes the place of a register rack on this press is as tight as possible. There is considerable slipping of belts between the motor and press, as there is no counterbalance; there is also a jerk on the forward center, caused, perhaps, by the slipping of the belts; the belts can not be kept from slipping, as they are too short. The main shaft is very light and badly sprung, and there is only a distance of about ten feet between the two cone pulleys. There is considerable wear in the link of the bed-driving motion, allowing some lost motion between the bed and cylinder. The type strikes the impression one and a half inches back of the striking point of the bearers." *Answer.*—Your diagnosis of the press under examination is quite creditable to you as a pressman, and from such a display of acumen one would expect that you could find the cause of the slurring complained of. We must confess that it appears a little difficult for us to know just where to begin to find the actual fault, still we take chances and say that the press does not seem to have had the best of practical wisdom demonstrated on its "setting up" when installed in your office. Evidently it has been a case of "nip and tuck"—the main purpose being to "get her going." Irrespective of what may be the cause of the slurring, we think the motive power should be investigated and necessary corrections made by which jerks of machine and slipping of belts would be eliminated from this plant. Bad power construction is one of the most destructive forces that can be united with a printing-press. We would suggest, in case the belts can not be kept from slipping, that the seven-inch faced pulley that came with the motor be used and that a six-inch double belt be substituted for the four-inch one. Let the belt be properly matched to the pulleys and drawn taut; this should stop the slipping. It is evident that you have got the press tightened up at all points—perhaps too tight in places. The hangers should be somewhat closer together if the main shaft is too light, even at the risk of getting less than ten feet between the two cone pulleys. The sample newspaper did not reach us, hence we must proceed on what you say about the tympan and grippers. The felt blanket in use should have been thinner, so that you could have been able to carry two or more paper sheets under the muslin draw-sheet. We do not see how you are to reduce the thickness of your packing under the circumstances, but you might assist in reconciling its over-diameter by raising the press-bed bearers a trifle high and set the cylinder to conform with these, thereby getting more uniform contact between bed and cylinder. That "jerk" on the forward center should be taken out or moderated to a minimum—it can be done. If not, it will only be a matter of a short time before the press is shaken to pieces. Spend a few dollars to have the power construction rectified and get over the destructive process your machinery is now undergoing. A speed of 2,500 newspapers an hour is a "break-neck" speed for a "spavined" press.

PATENTS.

Henry P. Feister, the Philadelphia designer of web-printing machinery, has taken out patent No. 674,356, on a form of web machine having creasing cylinders, which is assigned to the Carter-Crume Company, Limited, of Toronto, Canada, and Niagara Falls, New York.

Mr. Feister is also the originator of patent No. 674,355, assigned to the Franklin Machine Works, of Pennsylvania. This describes a numbering cylinder for use on a rotary press.

The Huber Press Company is the owner of patent No. 673,363, by W. K. Hodgman. This describes an apparatus for piling the sheets that come from a printing-press at a slower speed than the normal delivery of the press.

The rolling cylinder press comes to the front again in patent No. 673,006, by James L. Lee and James E. Lee, of Chicago. The distinctive feature is a trip-lug mounted upon the carriage.

A peculiar form of inking mechanism for printing presses is shown in patent No. 675,024, by Kurt Sonntag, of Leipsic, Germany. The fountain and rollers are all below a large inking cylinder from which the ink is carried to adjacent cylinders on either side.

Emile Prebay, a French inventor, has taken out United States patent No. 673,475, in which he describes the application of two pneumatic grippers operating against a web on a cylinder so as to hold it at certain times.

Bernard S. Creamer, of New York, is evidently a printer who uses a typewriter. He has patented (No. 672,890) as an



attachment to a job press, an inking device that consists virtually of a long typewriter ribbon that passes over the front of the type form, taking the place of the rollers and other inking mechanism.

Edwin R. Storm, of New York, has taken out patent No. 673,485, which is supplemental to one reported last month. It covers new claims on his diagonally grooved block, with clamps for holding printing-plates.

A new form of gripper for platen presses is the subject of patent No. 673,555, by V. A. Hancock, of San Francisco. The gripper is serrated on one edge so as to hold a non-slippable crosspiece.

A register gauge for platen presses has been devised by C. H. Booton, of Gallipolis, Ohio, as No. 674,523. He employs the movement of the gripper finger to act upon a pusher that operates on one end of the platen.

Advertising for Printers

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

FOLLOWING is a directory of "little papers" used by printers for their advertising. If taken as an exchange list, I am sure each of the publishers will profit, for there are ideas in all the periodicals. This list ought to be longer.

The Imp, W. S. McMath, 204 Main street, Dallas, Texas.

Typology, Daken Printing Company, Kalamazoo, Michigan.

The Progressive Printer, Calvert Brothers, Rockford, Illinois.

The Proof Sheet, Woody Printing Company, Kansas City, Missouri.

The House Organ, Cramer-Krasselt Company, Milwaukee, Wisconsin.

Art Ad Age, W. H. Wright, Jr., 70 Ellicott street, Buffalo, New York.

Perry's Push, Perry's Printery, 14 Second street, Great Falls, Montana.

The House Organ was introduced to the public at the first of the year. It is well printed, but for real interest does not compare with some of the publications of similar concerns. The most attractive thing in Volume I, No. 1, is the company's "C K" imprint design, shown on page 560.

SOMETHING out of the ordinary work is done by the Crescent Engraving-Printing Co., Evansville, Indiana, in the line of advertising by blotters. In the first place, each blotter is accompanied by a slip which relieves the blotter of printed matter. This slip introduces the blotter as "Our Drummer" or as "Our Silent Angel of Commerce" and calls attention to the work, which is very elaborately done in dainty colors.

A GOOD bit of wording for an advertisement is this from the Republican Publishing Company, Limited, Ravenna, Ohio:

APRIL is one of the best months for advertising.

There are eleven other good ones, but this is the time to make your pull for spring business.

IN the December INLAND PRINTER we reproduced a number of illustrations from a handsome brochure from the Central Printing Company, Rochester, New York, with a few words of favorable comment. Subsequently the company has reprinted this notice as one of a half-dozen "Opinions of the Knowing Ones," evidently intended for distribution among the Paying Ones of the company's acquaintance. This reprint of comments is a neat little folder in gray and red on rough paper, and the matter consists simply of these excerpts from prominent journals, with the two following paragraphs tucked under the top fold, to which the reader is directed by pointing hands:

> Your printing should always be so good that the business public will be glad to know you through it.
>
> The best printing will give you a better acquaintance with the people you seek to know.

FROM L. S. Taylor Printing Company, St. Louis, comes a round-cornered mailing card, with an adaptation of one of Mucha's most dainty French creations. The poster is a thing



A MAILING CARD.

of beauty, while over against it is a block of quite readable matter, fenced off, as it were, by a 12-point rule, so that the demoiselle of the poster seems excluded from reading it. This prevents the picture's leading to the matter, as it should.

A GOOD many firms have reprinted and used as an advertisement for themselves the chapter on "Printing," from "Good Advertising," by Charles Austin Bates. The interesting chapter is a strong one. I have assurances from various printers



that its reproduction has done them much good. This idea of taking some well-written appeal from a known writer is perhaps much ahead of the earnest but often ineffectual efforts of the printer who essays to do composition in English as well as in type.



"Trifles make perfection, but perfection is no trifle."

A PRINTER'S DEVICE.

GILLISS BROTHERS, New York, make a neat little advertisement in the form of a book-mark leaf-cutter, of light but strong card stock printed in gold with their device and an explanation telling that "This motto is one of the reported sayings of Michelangelo Buonarotti. . . . The device was drawn by Miss Margaret Armstrong and was first used as an imprint on 'The Transactions of the Grolier Club, Part II.,' printed in the fall of 1894."

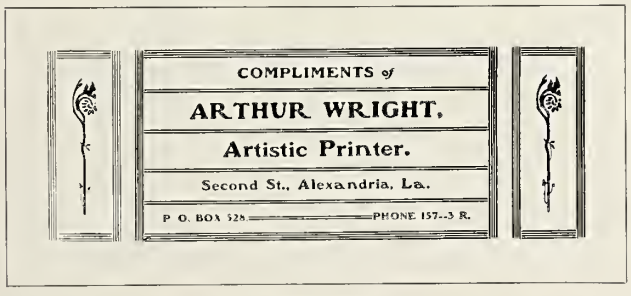
A WELL-COMPOSED blotter in red and green on green stock, by Will H. Older, Hinsdale, New York, makes up its story on "Fishing" (for more business) with an interesting half-tone of a man in a punt patiently waiting for a catch.



ELECTRIC ILLUMINATION OF THE PAN-AMERICAN EXPOSITION.

Reproduced from photograph taken May 6, by W. H. Wright, Jr., "Electric Printer," Buffalo. The picture was made from window of Mr. Wright's home, one-half mile distant from exposition, with small camera with ordinary lens. Mr. Wright uses this cut in his recent advertising.

IN thorough good taste are three blotters that Arthur Wright, of Alexandria, Louisiana, has sent. Unusual, too,

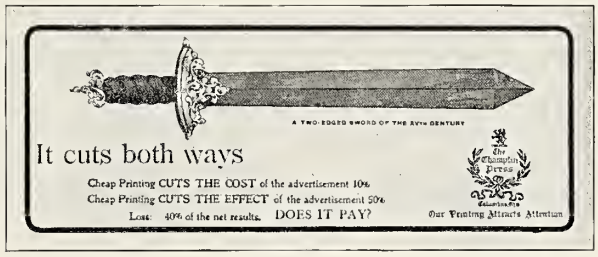


A BLOTTER.

they are in harmony of color, and the rulework is bold and well balanced.

A CLEAN and unpretentious style marks the printing of the *Republican* office, Seymour, Indiana, at least in its advertising blotters, which I have seen. It is "Printing that Pleases," as boasted in the catch-line used, and has brought "a good share of trade."

THE little blotter advertisement, "A Spring Tonic for Business," has certainly a taste of sassafras in it. The printer's *positive* title is really stronger than common superlative ones.



A BLOTTER.

In red, brown and green, on gray stock.

THE Round Table Press, of Millbrook, New York, mailed me their "Success Card," which starts:

> The flower of long ex
> perience, and a concentra
> tion of all efforts toward
> one high mark during that
> experience, is success.

Does not this rather discourage further investigation? And concentration might have suggested the omission of such a preface, substituting simply a terse statement, which would appeal to the busy man — to whom it is doubtless addressed. Yet, on the whole, the card is attractive and original, containing this:

> We started this business about ten years ago in one little 10 by 10 room; come in now and note the difference.
>
> Printing is our medium, and printing has made giant strides in the last few years.
>
> The advertiser of today is critical and he is particular. He wants the best possible work at reasonable rates — and that's what we do for him. We like particular people and like to do their work.
>
> We want each order to be a better production than the last, and do our best toward that end.

FROM Barels & Matthews, Des Moines:

We enclose herewith a small folder that proved itself the best piece of advertising that we have ever put out. It brought direct results. Seldom, if ever, have we been able to trace direct results to advertising; but with this folder, for days after it was issued, people came down to our office carrying it or broaching it in speaking of contemplated work. Out of less than two hundred sent out here in the city, we have secured business from probably fifteen new concerns on the strength of it.

The folder itself is nothing, and the cut of the President and Vice-president elect is bad enough to kill our business, but it was the only thing we had.

The folder was of yellow cover-stock folded to lap in front, where a small cut of the President and Vice-president appears above the flap, and the words "The Inauguration," with address, below, the thing being closed by a postage stamp. The matter within it begins thus:

Every American citizen is hoping that with the inauguration of McKinley and Roosevelt on March 4 will begin another four years of prosperity. We do not expect to be present at the inauguration of the



President and Vice-president elect, but we will have implicit faith in a continuing and increasing prosperity if you will permit us to have a little inauguration of our own. We want to inaugurate a little of our style and ability as producers of "Printing Irreproachable" into your printing.

THE Champlin Press, of Columbus, Ohio, upholds the principle, well stated in one of its calendars, that "an artistic touch attracts attention, while plain printing is waste-basketed."



AN IMPRINT.



CRAMER-KRASSETT "WORK-MARK."
From "The House Organ,"
Milwaukee, Wis.

The imprint of the press is an artistic arrangement of ribbon and wreath, with a rampant lion above the name within the wreath. The secretary of the company calls my attention to its being remarkably similar in style to an imprint reproduced in the March INLAND PRINTER, on page 972, which may have been copied from it, but as ribbons, wreaths and rampant lions are not uncommon elements in decorative design, I really can not see that the similarity convicts any one of plagiarism or even does harm. The company in 1898 published an artistic little periodical called the "Honey Jar: A Receptacle for Literary Preserves," which certainly must have given it prestige among people desiring high-class typography.



A BLOTTER.

EVIDENCE of a common-sense view of advertising is given in the following, which I regret can not be reproduced in its own artistic composition and decoration on account of color:

WORTH YOUR WHILE.

It is Worth While to add ten per cent to the COST of your printing when it adds forty per cent to the EFFECTIVENESS. OUR Style does it.

THE CHAMPLIN PRESS.

A POSSIBILITY

of gaining new trade or of strengthening relations with old is lost each time you mail a letter without enclosing a neat slip advertising your business or your wares. We make them. This kind for $3.75 a thousand.

THE CHAMPLIN PRESS.

QUITE a bit of originality is put into the form of a little advertisement of the Speaker Printing Company, of Detroit, Michigan. The little folder is made up of a small sheet of good antique stock, with a gray cover slightly smaller than the dimensions of the inside pages, so the feathery deckle stands out as conspicuously as a plume on your lady's hat. The title is put, "The How and the Y of It," displayed in red and green. The best thing about the inside matter is its attractive typework in red and black, though the arrangement does not bring out any strong points.

THE Kirkley Printing Company, Washington, D. C., sends a copy of the Washington Baseball Club Schedule, which represents their form of advertising. This is a neat folder in black and red, with baseball electro figures scattered throughout. It measures 3½ by 5 inches, the schedule occupying one-half the inside space, with all the rest, except title space, given to advertisements of the Kirkley Printing Company and three other concerns. Five thousand were printed. "We are following the same scheme," they say, "on all our ads., such as railroad time-tables, baseball score-cards and the like, and find that form of advertising first-class, besides making something on the other ads." I think it would much strengthen the advertisement for the printers if they acknowledged themselves in the folder as the distributers of this undoubtedly appreciated gift.

¶Whoever you are I earnestly entreat you to dispatch your business as soon as possible, and then depart, unless you come hither, like another Hercules, to lend some friendly assistance; for here will be work to employ you and as many as enter this place

ALDUS PIUS MANUTIUS

ALDUS HAD THE ABOVE INSCRIPTION OVER THE DOOR OF HIS WORK ROOM IN VENICE IN 1501. IT IS JUST AS *USEFUL TO BUSY MEN IN* 1901

COMPLIMENTS of

THE HEINTZEMANN PRESS

Telephones OXFORD 1173 & 1273 NUMBERS 653 & 655
ATLANTIC AVENUE OPPOSITE SOUTH STATION
BOSTON MASSACHUSETTS

A CARD.
Reduced one-half.



TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA

BY WILLIAM E. LOY.

NO. XII.—WILLIAM HAGAR.

THE subject of this sketch was born in Rutland, Vermont, December, 1797, where he spent his early youth, receiving there the little education he had, and in which town he learned the trade of a watchmaker. No incidents of this period of his life have been recorded, except that he early evinced a manliness of character which was always his distinguishing quality. He became an adept in his trade, and before he reached his majority he decided to go to New York to try his fortunes in that metropolis. This was in 1816, and, fortunately for the typefounding business, he found the supply of watchmakers quite equal to the demand. While he found occasional employment at his trade, it did not promise the steady occupation he so much desired. While he was discouraged, but not disheartened, he determined to engage in some other occupation. Learning from a friend that Elihu White, the typefounder, wanted a man, he presented himself to that gentleman and asked for work. Mr. White questioned him as to his experience, where he had worked, and the particular department of the business he was most conversant with; but young Hagar was obliged to admit that he had never before set foot in a typefoundry. Skilled hands being scarce, and the applicant giving evidence of no common order of intelligence, Mr. White promptly engaged him. Thus William Hagar became initiated into the business of typefounding by accident.



WILLIAM HAGAR.

The delicate training of his eye and hand as a watchmaker now proved of the greatest value, and he found opportunity for still more careful application of his skill as a typefounder. His advancement in his new occupation was rapid, and promotion followed in the foundry and in the confidence of Mr. White. In a few years he had an interest in the establishment.

In 1823 an opportunity presented itself in the retirement of George B. Lothian, from the firm of Lothian & Pell, for Mr. Hagar to engage more prominently in the typefounding business. Mr. Pell was not a practical typefounder, and by purchasing the interest of Mr. Lothian he would at once become the head of an establishment. An interview between the parties resulted in the purchase of Lothian's interest at a price and on such terms as were satisfactory, and he at once entered on a career of prosperity under the firm name of Hagar & Pell. In 1830, after a connection of seven years, the firm was dissolved. Hagar & Pell were the first to introduce the lightface or Scotch letter, and at their instance David Bruce designed and cut several sizes of these lightfaces in 1825; but printers were yet in favor of the heavy or bolder faces of the period, and Hagar & Pell had their outlay for nothing. Some years after, however, James Conner bought the original punches of the series as far as made, and had others cut by Edwin Starr. Mr. Conner succeeded in popularizing the face, and has always had the credit of its introduction. Mr. Hagar was simply a few years ahead of the times. Yet it was one of the characteristics accorded Mr. Hagar that what he endorsed as "good" became popular, and all of the fancy styles which passed his inspection and received his approval have proven the general proposition by their long success.

From 1830 to 1835 Mr. Hagar remained out of the business, when he purchased an interest in the foundry of his old friend, Elihu White, and the firm became White & Hagar. A peculiar sympathy existed between these two men, which worked well for the best interests of the business. Mr. White was now well advanced in years, and toward the end of 1836 he died. Mr. Hagar's partnership expired by limitation in 1839.

Shortly after the expiration of this partnership between White & Hagar, the subject of this sketch and George B. Lothian came together. Notwithstanding the well-known ability of Mr. Lothian, this was a most disagreeable connection, and Mr. Hagar often declared to his intimate friends that, owing to the ungovernable temper of his partner, and his many eccentricities, it exercised all his patience and charity to endure the connection. This partnership ceased in 1842.

At this period, the typefoundry of James Conner became involved, due to the sharp practice of his banker. It was one of the best equipped in the country, and Mr. Hagar induced Caleb Bartlett, a friend, to buy it, which he did for the sum of $10,000, less than one-fourth of its actual value, and Mr. Hagar became a full partner under the firm name of William Hagar & Co. In 1845 he purchased his partner's interest, and he continued alone until 1852, when he sold to his brother and sons.

As a typefounder few have exceeded Mr. Hagar, except in the extent of their establishments. The perfection and finish of his body-letter were particularly marked, and were considered equal to the best produced anywhere at the time. For many years while he was actively engaged in typefounding, David Bruce was engaged in perfecting his typecasting machine, and Mr. Hagar became the owner of the patents. He supplied all the founders of America and Europe, besides a large number that went out to India and China, the missionaries manufacturing the type for the propagation of their work.

William Hagar was a plain, unpretending man, but of very positive views. His opinions once formed were immovable, whether on religion, politics or any other subject. He never dabbled in politics but once, and that was in the campaign of 1836, when the question of the currency divided the two parties of the period. He was a believer in the doctrines of the Whig party, and consequently favored the national banks. A meeting had been called, where several able men were expected to address the masses from a platform erected in the old city hall park. When the hour arrived, the leaders of the party, among them Mr. Hagar, ascended the platform, but at the moment a preconcerted signal was given, and the opposition



made a rush and carried it by storm. In the general mixup which followed, Mr. Hagar received a stunning blow from a burly ship carpenter, which knocked him off the platform and into the street. Not favoring that kind of politics, he wended his way home and ever afterward declined to take part in a political meeting. To the discredit of the craft, it is a matter of record that this disgraceful scene was managed by a well-known printer of the time — John Windt.

The long and honorable career of William Hagar closed December 29, 1863. For several years his health had been precarious, but the end came suddenly. He had given over the active affairs of his business to his sons, William and John, several years before, by whom it was continued.

NOTE.— In the preparation of these sketches of "Typefounders and Typefounding in America," it has not been possible to preserve a chronological order, or even to follow down the career of one establishment to the present. This has been owing to the difficulty of interesting the present generation when it comes to writing of their part in the history. It is hoped that no feelings of modesty prompt this withholding of information, because the readers of THE INLAND PRINTER would be glad to know something of the present as well as the past generations.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

DOROTHY.

JAMES L. LEE IN CALIFORNIA.

Mr. and Mrs. James L. Lee celebrated the fortieth anniversary of their marriage on Saturday evening, June 1, at their home, 283 Winona avenue. Twenty-five relatives and friends assisted in making merry on this notable occasion, with games, vocal and instrumental music and recitations. A very enjoyable evening was spent. The rooms were daintily decorated with flowers and vines. Light refreshments were served. Mr. and Mrs. Lee are old residents of Chicago, having lived in that city for thirty-seven years. The salubrious climate of southern California tempted them to make beautiful Pasadena their home hereafter. Mr. Lee is president of the Challenge Machinery Company, of Chicago, manufacturers of printing-presses, paper-cutters and other machines well known to printers on the coast. We are pleased to welcome them to our city, and hope they may long live to enjoy our lovely climate and celebrate here their diamond wedding.—*Daily Star, Pasadena, California.*

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

DON'T oil the surface of the cams; do wipe the cams often.

THE old plant of Linotypes on the Atlanta *Constitution*, one of the earliest offices to install the Mergenthaler, is being overhauled and brought up to date.

LONDON Linotype operators, to the number of two hundred, sat down to the third annual dinner of the Machine Compositors' Committee, on Monday, May 6.

THE British manufacturers of the Linotype have had patents issued to them for a "displayed advertisement Linotype," which allows over-hanging capitals at one or more points in the line.

THE strike of the International Association of Machinists has caused a shut-down of the factory of the Goodson Graphotype Company, at Thompsonville, Connecticut, their force of about one hundred men, all highly skilled mechanics, being refused ten hours' pay for nine hours' work.

TYPESETTING MACHINES AT BUFFALO.—The Simplex typesetting machine is being exhibited in the Graphic Arts Workshop, while the Linotype and the Lanston Monotype are to be seen in the patent-office exhibit in the Government building. Several other machines were to be shown, but for some reason failed to arrange matters in time. Printers can see the Monoline at Niagara Falls, as mentioned elsewhere in this issue.

THE Mergenthaler Linotype Company is building a new matrix factory and in the near future will be able to produce new faces rapidly. Their latest list of matrix faces shows eighty-eight different fonts of single-letter matrices, eight German faces and thirty-one fonts of two-letter matrices, in sizes from ruby to two-line agate. They have now in view, among other things, the production of the French Elzevir and Caslon Old Style.

"YOUR remarks in the last issue of THE INLAND PRINTER regarding the foolishness of hollow-grinding spaceband sleeves meet my hearty approval," said W. H. Schuyler, the well-known repairer of spacebands. "Though I used to hollow-grind them to suit some customers who insisted on the point, and still do so in special instances of this kind, most machinists are becoming convinced of its fallacy. Moreover, there is little



enough metal in which to countersink the necessary rivets without cutting it away by hollow-grinding. I am glad you brought up the point."

Mr. Harry Franks, who acted as agent for and was instrumental in the introduction of the Linotype in Australia, died recently in Sydney, New South Wales. Mr. Franks visited the World's Fair in 1893, and seeing the Linotype in practical operation was quick to appreciate its value and possibilities. When he returned to Australia it was as agent for the Mergenthaler Company, and within a few years had installed the Linotype in every important newspaper office in Australia.

The Unitype Company has issued a number of interesting circulars and brochures for distribution at its exhibit in the Graphic Arts Workshop at the Pan-American Exposition. Among these are the pamphlets "Questions," and "Ye Editor's Note Book." The latter will be found especially useful, having plenty of blank pages for impressions of the fair. Mr. Herbert L. Baker, the general manager of the company, was unusually busy during the convention of the National Editorial Association, and besides explaining in his best fashion the merits of his machine, distributed much "Simplex" literature.

Magazine Needs Adjusting.— C. Gockel, Philadelphia, wants to know what causes the lower-case e to stop the distributor persistently. It only occurs, he says, in one certain magazine. He says: "The matrices work all right until they get to channel mouth, and then they seem to hold to the rail and are so slow in falling as to throw off the distributor clutch." *Answer.*— From your explanation we infer that the magazine requires adjustment sidewise; it probably sets too far to the right, toward the distributor box. Adjust by means of screws in side of magazine until the letter e drops the instant it passes the partition of the channel entrance when the distributor is turned by hand. When it is running in ordinary manner, the momentum will carry the letter to the middle of the channel. See that the partitions are not bent.

In reply to a letter from Herbert L. Baker, general manager of the Unitype Company, Will P. Goldie, of the *Democrat*, Cherokee, Iowa, penned the following:

Your proposition's flattering,
Your testimonials nice;
I'd like to have a Simplex
But I can not raise the price.

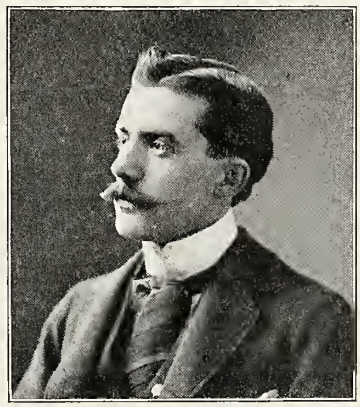
Your machine was named the Simplex
Because it simple is,
But I really can't afford one
In the present state of "biz."

I get along quite handily
With some of the gentler sex;
They're handier 'round the shop, you know,
Than the genuine Simplex.

I'd like to have a Simplex,
And yet in truth I say
I don't see how in thunder
I could make the darn thing pay.

Font Marks on Matrices.—"Inquisitive," Chicago, writes: "I am working in an office in Chicago where there are several Linotypes. If I happen to get on a machine, and I am not sure of the type, I ask the machinist. He looks at the type in the magazine and immediately informs me that it is 'long primer old style,' or whatever it may happen to be. How can he tell? Can each font be distinguished by the nicks in the bottom of the matrices? What is the difference between an old style letter and a modern face?" *Answer.*— Each font of matrices has its own peculiar combination of nicks in the bottom by which to distinguish them, both as regards size and face. The deep slot in the bottom indicates, according to its position, the font, the smaller incisions denoting the face. The smaller the font the further the deep slot will be toward the center of the matrix. Old styles are indicated by three marks or nicks, moderns by two nicks.

A Noteworthy Record.— Employers and operators are always interested to learn what is being accomplished on the Linotype machine regarding speed. There have been some surprisingly large records made in contests, but in nearly all of such the copy has been specially prepared and the machine speed increased to a no small degree. The records that are most noteworthy are those in which no preparation has been made in regard to speed of machine and sorting of copy, thereby showing what can be accomplished from day to day in the ordinary office by the machinist-operator. A. LeRoy Towsley, a machinist-operator with the Glens Falls (N. Y.) *Daily Times*, without any preparation of copy or increased speed of machine, working off the hook with another operator, making a complete change in one machine, recently produced 56,830 ems of solid brevier in 8½ hours. All heads were set on machine and not a line of pick-up was included.



A. LE ROY TOWSLEY.

Letters Refusing to Respond.—"Bruce," who is having trouble with matrices failing to drop, writes: "Please answer in The Inland Printer why the letters stick in my magazine. Sometimes they fail to drop and at other times, when one matrix drops, the one following it will catch at or above the upper verge pawl. Yet the verges work perfectly free, apparently. I have cleaned the magazine and matrices thoroughly. I have weakened and strengthened the verge springs, but neither seems to do any good. The pawls seem to sink to their places perfectly and I know of no reason why this trouble should occur. This is with the cap matrices. Also some of the lower-case verges get 'spells' of not sinking or raising to their proper places. Why is this? I have never read anything especially on sticking letters, and I think such an article would be of value to all operator-machinists." *Answer.*—Your magazine is undoubtedly out of adjustment. Failure of the second matrix to follow the first one released would indicate that the magazine is setting too high. As the trouble is mostly with the caps, this is the side that needs lowering. Adjust the two



tap screws on which the magazine rests until the key rod hooks on their full upward stroke clear the verges 1-32 of an inch.

The MacKellar System of Measurement.—A Toronto operator, who evidently keeps posted, sends us the following, which all who will give the matter consideration must endorse: "'Nemo,' in the *British Printer,* mentioned in your March issue, probably saw the resolution of the International Typographical Union recommending the adoption of the MacKellar system for measurement of machine composition, and took it for granted a resolution recommending its use was sufficient to give it the effect of law. To my mind, the MacKellar system is the only equitable one for measuring machine composition. It was very strongly advocated by The Inland Printer (pages 567-8), of May, 1888. What was said then with regard to hand composition has as much force now with machine composition. Take three fonts that I am acquainted with, nonpareil, 23 m's to 13-em line; minion 22, and brevier 21. The first is measured 26, the second 22 and the third 19½. Our scale is $2.35 per day and 8 cents per thousand ems for all over twenty-nine thousand set, for all sizes. In order to earn this, the operator on brevier sets 1,487 lines (31.2 MacKellar), minion 1,312 (29 MacKellar), nonpareil 1,112 (25.5 MacKellar). If we had the MacKellar system, all would develop about the same amount of labor for a like amount of money. I have heard the argument that the thinner the font the better for the operator, which is mostly true, and *only* when the one size is spoken of. But where is the advantage in a change from the 23-m nonpareil to the 21-m brevier? It is about 4½ ems on the wrong side, to my mind. Piece work is gradually being adopted on machines, and employers invariably prefer a uniform rate per thousand on all sizes. Now is the time to put all sizes of type on an equality, and thus secure equal pay for equal work." What do our readers think about this?

A Friend in Need.—"Hair-line," New York city, writes: "Kindly prescribe for the following failings in my Linotype: (1) Chips of metal are carried by the matrices into the magazine, choking the channels and necessitating forcing them down. (2) What is the best method of cleaning matrices, and how often necessary to keep them in good condition and free from hair-lines? (3) What tools are necessary for use in caring for the Linotype? (4) Please explain the use of a micrometer. The figures on the instrument are puzzling to me." *Answer.*—(1) Your matrices must be in bad condition, and walls broken in, allowing fine particles of metal to enter between the matrices in casting, some of which adhere to the matrices and are conveyed to the magazine. One plan to prevent this is to fasten a small brush on the distributor-shifter bracket in such a way that the face of the matrices will be brushed by it when line is shifted into distributor box. Use soap on your spacebands at the casting point and do not wash your matrices, as they are evidently in the condition which produces hair-lines. (2) The December, 1900, number of The Inland Printer contained an article on the subject of the treatment of matrices and spacebands. (3) Tools to be provided are: Micrometer, hand-brace and drills, hack saw, pair Bernard pliers, pair duck-bill pliers, 8-inch monkey wrench, 10-inch screw-driver, 4-inch screw-driver, soldering iron, solder and salts, half-dozen assorted files, assorted emery cloth, small bench vise and hammer. (4) The micrometer is used to measure the thickness of the ribs on the slugs. One complete revolution of the barrel opens the caliper .025 of an inch. The figure 1 on the stationary shank is exposed when the caliper is open .100 of an inch — four revolutions of the barrel. As each point in type measure is .014 of an inch, a 10-point slug should measure .140 of an inch — the barrel having been turned five complete revolutions, and three-fifths of a revolution beyond, the 15 mark on the barrel now being in line with the perpendicular line on the shank. Each division on the barrel marks .001 of an inch; each division on the shank .025 of an inch. The other figures on the side of the micrometer merely show the equivalents of fractions in thousands of an inch, as ⅛ = .125; ¼ = .250; 1-32 = .0312, etc.

Typographical Union Machine Scales.—The report issued by Secretary Bramwood concerning wage scales in offices under the jurisdiction of the International Typographical Union contains interesting information regarding the prevalent use of typesetting machines, as also the rate of wages paid to operators and machinists thereon. The report states that machine operators receive higher wages and work shorter hours than do hand compositors, and shows that in those instances where wages for operators are low and hours comparatively long, the machines in use are other than Linotypes. The following table shows the various makes of machines in union and other offices where unions exist:

Make of Machines.	Union Offices.		Non-union and open.		Total in Union Offices.	Total in Non-union Offices.
	Newspaper.	Book.	Newspaper.	Book.		
Mergenthaler	3,289	526	598	155	3,815	753
Thorne	40	16	17	23	56	40
Empire	4	27	1	12	31	13
Rogers	65	10	5	.....	75	5
McMillan	.....	2	1	.....	2	1
Simplex	27	6	7	2	33	9
Lanston	.....	44	40	10	44	50
Monoline	38	4	6	.....	42	6
Total	3,463	635	675	202	4,098	877

Percentage in union offices, 82⅝.

Another interesting table shows the proportion of union and non-union men employed on typesetting machines. The disproportion between the number of operators and the number of machines is accounted for by explaining that many offices run two or more shifts of men, and the report states that there is no oversupply of operators, but that, on the contrary, good operators are in demand. The table is given below:

	Union.	Non-union.	Total.	*Per cent Union.
Male machine operators	6,406	557	6,963	92
Female " "	166	99	265	63+
Machine-tenders	475	73	548	86+
Operator-machinists	730	.....	730	100
Total	7,777	729	8,506	91+

*The percentages are not reduced to accurate fractions.

Machine operators are reported to have received increases in wages in thirteen jurisdictions, varying from five to fifty per



cent. Augusta, Georgia, shows the lowest piece scale, 6 to 8 cents (evening papers), though Olean, New York, is a close second with 6¼ cents. Houston, Texas, has the highest piece scale, 12½ to 20 cents, the latter on bookwork. Virginia City, Nevada, has the distinction of having the highest time scale — $35 for all machine work, day or night — while Stratford, Ontario, has the lowest — $8 for sixty hours, on evening and weekly papers. Philadelphia machine tenders have the highest range of prices, $27 to $35 per week. Since November 1, 1900, the hours of machine operators have been decreased in forty-four instances, ranging from one to five hours a week.

Give More Information.—W. G. Fowler, of Toronto, Ontario, writes: "In future when correspondents send reports of extraordinary performances on the Linotype, I think it will help to a better understanding if they will tell us number of ems to alphabet, ems in line, speed of machine, if any outside attendance on distributor, metal pot, galleying of matter, etc.; how measured, dupes or linometer; if by dupes, thickness of slug; is the 'rod' made up strictly according to the type standard of the International Typographical Union in its entirety, or only that portion having regard to width of line?"

An "Expert" Opinion.—A recent issue of a trade publication which calls itself "progressive," indorsed the colicky utterances of an "expert" machinist-operator in criticizing the mechanical construction of the Linotype. A subsequent number of this same trade journal prints the comment of one, than whom, it says, there is no better Linotype expert in the country, and who, having worked in the factory, is able to make with his own hands every wheel, cam, arm, shaft, slot and screw in its make-up. This is what this "expert" says:

Some of the weak points in the construction of the Linotype are as follows: The too liberal use of cast iron where steel should be used; many parts are made of cast iron which should be made of tool steel and tempered. Another weakness in the machine is the many long



NIAGARA FALLS.

The motive power of the Pan-American Exposition.



levers with their reciprocating movements. The advantage of rotary movements over reciprocating movements is too well established to need any comment.

I will now cite a few special instances to bear out the above statements: Take the second elevator lever, the distance from center of shaft to bearing on cam which actuates the second elevator is eight inches; the length of second elevator lever is about forty-eight inches. Six to one, if the cam or any of the mechanism which actuates this lever, should wear 1-64 of an inch the lever would be out 6-64 at the extreme end.

I imagine I hear somebody saying, "there is an adjustment by which this wear may be taken up." This is true, and is one of the weak points of the machine. It is all adjustment, which constantly needs to be adjusted by an expert.

We will now take a look at the mechanism which drives the mold wheel. To impart to the mold wheel the necessary intermittent movement there are employed two segments of gears (such as Noah used on the butter churn in the Ark). These segments are made of cast iron (pot metal). When the last tooth of the segments has worn a little, the mold wheel does not come around to its proper place. The remedy for this is to buy a new segment made of the same pot metal. One of the most abominable contraptions on the machine is the adjustment of the knives which trim the sides of the slugs. These knives are adjusted by a screw at each end having sixteen threads to the inch. These knives should be set so accurately that the slug will not vary more than one-half of one-thousandth of an inch. One turn of this screw will move the knife sixty-two thousandths of an inch. How are you going to turn it just enough to move the knife one-half of one thousandth?

There is one little thing which ought to be mentioned and that is the assembler brake, which is made of cast iron and wears so rapidly as to require adjusting about every week. This brake weighs about one ounce, and could be made of steel and hardened at an additional cost of about 5 cents. We could use an entire page of your publication in pointing out the cheap mechanical construction of the Linotype, and even then the story would be only partly told.

Let us take up these specifications seriatim, first being that of too liberal use of cast iron, instead of tempered tool steel. As he admits further on that the additional cost of tempered steel is small, it must be for a better reason than for economy's sake that certain parts are not hardened. Those parts which require hardness — locking-pins, bushings, vise jaws, molds, etc.— are so constructed, as this "expert" would discover if he had occasion to use a milling machine or lapping block. The cams have hardened shoes at all points subject to unusual friction, and the cams themselves will not show the least wear after several years' use if ordinary care is taken to keep their surfaces clean. Grit will cut them, but the practical machinist knows this and keeps the working parts of his machinery clean. As to the advantages of rotary over reciprocating movements, perhaps this Linotype "expert," who is so handy with tools, can design a rotary device for transferring the matrices from assembler to distributor, and, if not as old as the butter churn used in the Ark, it would be patentable, and he would be hailed as a meritorious inventor. In the meantime, the reciprocating levers will continue to deliver the goods. Did this critic ever know of the second elevator cam or the actuating mechanism of its lever wearing to the extent of 1-64 of an inch, or any other dimension? The present writer never did, although employed for close on ten years in the practical operation of the Linotype — not in the factory on a screw machine. Moreover, the critic is unfortunate in his selection of specific instances of "weak points in the Linotype." He says there is an adjustment of the second elevator whereby wear can be taken up. He probably was thinking of the cushion spring, which the builders wisely placed between the two parts of this lever, so that even if it were out of adjustment to the extent specified, its functions would be undisturbed. His next absurdity, regarding the cast segments on the mold-turning cam, carries its own contradiction, as these are made with cut teeth, cast teeth not being used in this construction since May 20, 1898. That which prevents the mold disk from coming around to its proper place is not worn segment teeth, but the square block on bevel pinion being worn — the latter condition being the result of gross neglect in oiling the side of the mold-turning cam. Buying a new segment to remedy this condition would be as effective as putting metal in the pot when the distributor stopped. But this "practical expert" exposes his ignorance when he relieves himself of the eructation regarding the "abominable contraption" which trims the slugs. If he were up to date he would know that the Mergenthaler Company has been applying to all machines for some time past a style of knife block (the invention of the writer) which is positive in its movement and does not require adjustment (which the expert finds so difficult), though a little practice would teach him how to turn the screws in the old form of knife block so as to move the knives one-half of one thousandth of an inch. The same may be said of the assembler brake — he does not know. If he did, he would also know that soft metals offer more friction than hardened surfaces, and friction is what is needed in this device, which does not wear so fast as to require adjusting more than a couple of times a year, his statement to the contrary notwithstanding.

PATENTS.

In patent No. 674,080, Philip T. Dodge protects a new kind of matrix for the Linotype machine. The body is made of steel and a portion is locally hardened to give a lasting working face.

A companion patent, No. 674,092, by the late Ottmar Mergenthaler, describes a somewhat similar matrix having locally hardened portions on both sides.

John S. Bancroft has assigned to the Lanston Monotype Company patent No. 674,362, covering an improved means for feeding the paper strip that directs the Lanston casting machine.

Mr. Bancroft is also the author of patents Nos. 674,374, 674,375, and 674,376, covering other improved details of the Lanston machinery.

PAPERMAKING IN SOUTH AMERICA.

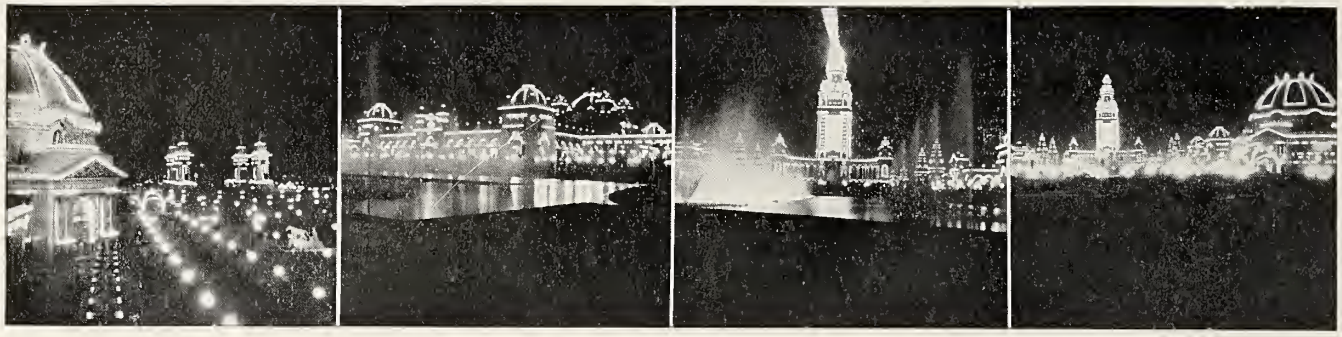
A paper and cardboard factory has recently been erected for a company organized in Valparaiso, Chile. It is established at Puente Alto, one hour by rail from Santiago, on the Maipo Canal, where there is ample water power, besides railroad facilities. The buildings, in addition to the factory, which covers an area of 1,600 square meters, include the manager's residence, workmen's dwellings, stores and stables. All of the structures are built of brick manufactured on the premises. The papermaking machinery was purchased in Germany and will have a capacity for turning out five tons of paper and pasteboard per day. The turbines and steam boilers were manufactured in Valparaiso.



Photo by C. D. Arnold, Official Photographer, Buffalo, 1901.

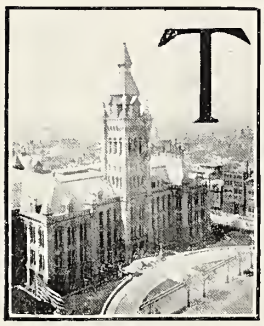
By courtesy "Chicago 400."

ELECTRIC TOWER, PAN-AMERICAN EXPOSITION, BUFFALO.



BUFFALO, THE EXPOSITION CITY.

BY F. F. HELMER.



BUFFALO CITY HALL.

THOSE who come to Buffalo this year will not be likely to search out the historic points that abound in its vicinity with such eagerness as they would in some quieter un-Pan-American season. But when the American citizen goes forth to view the world — or any part of it — he generally wants to see all there is about the particular point at which his two-yard ticket lands him; and it is this enthusiasm that has a great deal to do with what we call "progression."

There is much to see about Buffalo. In fact, the radius of Buffalo has become so elastic through the outstretch of electric wires that the whole Niagara river, with its falls, its rapids and its gorge, comes into its confines under the measure of a delightful trolley ride.

Old historic Lewiston, Qucenston, Lockport, of canaling fame; the Tonawandas, Fort Erie, are all suburban and tributary. Chautauqua, the great educational pleasure ground, and its companion institution, the Canadian Grimsby, are both close at hand. Beaches and river resorts abound within distance of short boat trips, while widening the circle to half-day railroad excursions to pleasure grounds of Western and Central New York and Canada, it appears the city is the center of what has been called the great northern circuit of summer resorts.

The people who love sober reminiscent pleasures can find historic riches here. Fathers Daillon and Hennepin, La Salle and others have left memories of a romantic period with many records of courage and self-sacrifice. The commanding figure of Red Jacket set in stone in the midst of the beautiful Forest Lawn, stands for the memorable days of the Iroquois. Lundy's Lane and Chippewa are near by. Fort Niagara, at the mouth of the river, remaining from past ownership by France, Britain and the United States in turn, full of memories of the Indian wars as well as those of later struggles on the Niagara frontier, yawns peacefully on the shore of Lake Ontario, its walls open to all. The earth works of old Fort Mississauga on the opposite Canadian side are furnishing good hazards for the golf links of Niagara-on-the-Lake.

But as to the corporate city of Buffalo itself, bounded by its four-by-ten-mile wedge of city limits, opening a harbor of ample proportions to the fleets of the Great Lakes, and shipping by means of thirty railroads, using six hundred miles of track within its own city boundaries, a quantity of grain and merchandise that proves it a commercial center of increasing greatness —"How is this city laid out?" "What is its appearance, and especially what are its homes and its welcome to visitors?"

The circulation of Buffalo's population of four hundred thousand is mainly along certain arteries of travel, among which Main street appropriately takes prominent place. Upon this street, at its crossing with Exchange, the railroad street of the town, nearly all the electric-car routes begin. Along Main the lines all move together north, past Ellicott square, the city's greatest office building, comprising a whole block bounded by four business streets, and begin to separate, a number turning at the V which Niagara street makes with Main. Out Niagara street run the "yellow cars," going to Niagara Falls. Up Main proceed the direct lines to the exposition.

Buffalo was originally planned to have a succession of important streets radiating from its center like spokes in a wheel, but this plan was not fully carried out. Niagara square, which is the junction of Delaware avenue with Niagara and Genesee streets, lies a block or two west of Main, and may be thus perhaps the theoretical center of the city, although set a little aside from the business portion. It is a place of interest, being the site of a number of institutional buildings and ex-President Fillmore's home, which is now a hotel. It also marks the real beginning of Delaware avenue, which extends four miles northward to the exposition grounds, arched with



NIAGARA FALLS.

Buffalo's wonderful Pan-American "side-show."

large trees, a thoroughfare of fine and beautiful residences uninterrupted by shops or warehouses.

To see Delaware avenue, the visitor should take an automobile, carriage, 'bus or bicycle, the electric car lines merely crossing its sacred shade at certain up-town streets.

By the same means one may penetrate the delightful residence section about the Circle, Porter avenue and North and Summer streets. North street and Porter avenue lead to the Front, a park on a sightly bluff overlooking Lake Erie and the Niagara river. Adjoining it is Fort Porter, with barracks and parade grounds.

The city's 225 miles of asphalt pavement, together with its

cycle paths in parks and parkways, make it a paradise for wheelmen.*

Buffalo is of a cool climate. It is this which has made the opening of the exposition so late, causing the visiting Mexicans and others from the South to shiver through the usually genial month of May. The extreme coldness and rain of the spring months was quite unprecedented, however, and would seem to argue strongly for later extended fair weather. It is possibly a trite and overdrawn statement that a Buffalonian is known anywhere by the way he ducks his head at every street corner, but it represents the faithful attendance of Boreas, loved in summer, but less welcome in winter.

*NOTE.—The exposition has just issued a booklet on "Outdoor Recreations," intended especially for bicyclists, automobilists and people interested in athletic sports. For copies address W. Sheldon Bull, Bicycle and Automobile Section, Pan-American Press Department, Buffalo.



Ellicott Square Building, Main street. Lafayette Square, with Soldiers' Monument. Library at left, Mooney-Brisbane Building at right.

Buffalo Harbor. Niagara and Main streets. Erie County Savings Bank Building and St. Paul's Cathedral, with Prudential Building in background.

BUFFALO, THE EXPOSITION CITY.



At the Front, overlooking Niagara River.

Summer street.

The Circle.

BUFFALO, THE EXPOSITION CITY

The breezes of Lake Erie carried down some of the towers of the exposition last fall and blew deep snow over roofs and grounds in the last of April, but arrangements have been made that such performances shall not occur again till late fall or winter again claims the gay land of "the rainbow city."

The temperament of Buffalo as well as the temperature is somewhat Northern, but so great is the infection of Southern spirit and so large is the attendance of Southern people that the city assumes a carnival aspect, and the warm hospitality that becomes so well the honest Northern citizen when he forgets himself in enthusiasm, assures the visitors of the exposition a gay and memorable time.

Beauty and gaiety are chief notes in the Pan-



American Exposition. As one walks upon the plaza or in the court of fountains when the illumination plays like the phosphorescent painting of a great wizard against the purple evening sky, with some band weaving further enchantment out of intoxicating air, the expression of every passing face is one of relaxation and delight. The crowd weaves a truly Pan-American pattern, mixing good naturedly Esquimaux, Mexican, Cuban, North American and Argentinian, while even the stolid Indian, conservatively wrapping himself tight in his blanket, is tempted to the ghost of a smile at the gay sights.

The Typothetæ and other organizations connected with the graphic arts which are to meet in Buffalo this year are to be congratulated on the opportunities offered for enjoyment and instruction. Sights and scenes which all will delight in are to be found not only in the exposition grounds, but in the city and its environs. Let no one allow this chance to pass unheeded.

CONVENTION OF THE UNITED TYPOTHETAE.

BUFFALO feels highly honored this year in having the fifteenth annual convention of the United Typothetæ within its borders. Having many attractions with which to entertain guests, there should be no question about every



GEORGE E. MATTHEWS.
President United Typothetæ of America.

one having a good time. August 26 has been fixed upon as the date of meeting.

Mr. George E. Matthews, president of the United Typothetæ, has this to say concerning the coming convention: "It seems to me very fortunate that the fifteenth annual convention of the Typothetæ will be held at a time and place to which there is so much to attract all the members. I know that my associates in Buffalo are preparing to do everything that most



J. STEARNS CUSHING.
First Vice-President,



T. E. DONNELLEY.
Treasurer,
United Typothetæ of America.

fertile and hospitable imaginations can suggest to make the visit pleasant for all who attend. The wonders and beauties of the Pan-American and the everlasting charm of Niagara Falls will be properly displayed by them to all beholders. Buffalo printers are expecting and hoping that this meeting of the Typothetæ will have an attendance larger than any that has ever preceded it. As an officer of the society I am especially glad of this prospect, for it is my belief that the welfare of the Typothetæ is most intimately connected with the attendance at its annual meetings. Those of its members who stay at home fail to keep in touch with the aims and objects of the craft. It is only by getting together in person that we can get together in spirit. The United Typothetæ of America ought to be all united, and as a modest Buffalonian I am free to say that Buffalo is the place, and the last week in August the predestined time for such a consummation. It will be a case of not simply the more the merrier, but the more the wiser and stronger."

The following delegates and alternates have been elected to attend the meeting of the United Typothetæ at Buffalo August 26-30. The list is as complete as possible to make it at the time of going to press:

BOSTON — *Delegates:* Louis Barta, James Berwick, F. H. Gilson, C. H. Heintzemann, George G. Little, Frederick Mills, Thomas P. Nichols, S. J. Parkhill, Avery L. Rand, H. T. Rockwell, H. N. Sawyer, George W. Simonds, E. B. Stillings, Thomas Todd, Samuel Usher, L. A. Wyman. *Alternates:* Arthur S. Allen, W. S. Best, A. T. Bliss, C. H. W. E. Buck, William A. Carrie, Edward W. Davis, H. D. Everett, F. P. Fairfield, Charles K. Farrington, P. H. Foster, Louis E. Keenan, W. A. Nichols, A. M. Skinner, George H. Smith, C. A. W. Spencer, W. L. Terhune.

CINCINNATI — *Delegates:* A. J. McDonald, John E. Richardson, Charles Buss, Allen Collier, Arthur Schultz, Adolph Dryer, John J. Sullivan, Leslie Webb. *Alternates:* W. B.



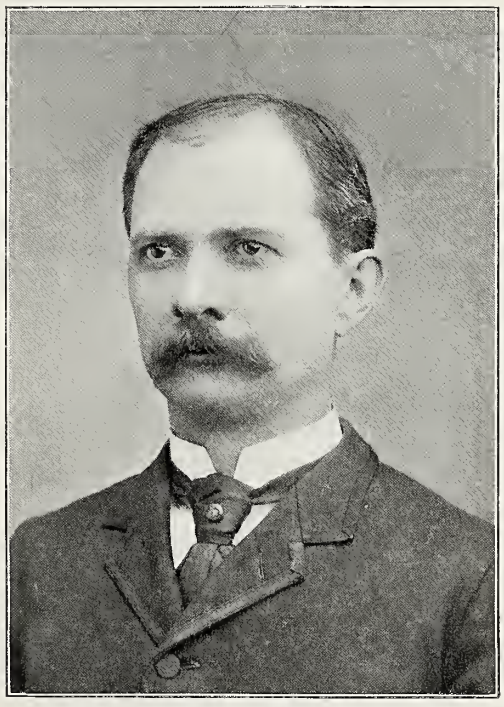
Carpenter, C. J. Krehbiel, Fred Spencer, R. J. Morgan, A. H. Pugh, George C. James, Frank B. Wiborg, A. L. Whitaker.

CONNECTICUT, HARTFORD — *Delegates:* Wilson H. Lee, New Haven; Leverett Brainard, Hartford; E. H. Parkhurst, O. H. Hall, Bridgeport; W. H. Barnard, Hartford; G. H. Tuttle, New Haven; Edward Campbell, Francis Atwater. *Alternates:* G. H. Turner, J. M. Emerson, W. G. Hooker, F. M. King, R. S. Peck, F. Norman, George M. Adkins.

MINNEAPOLIS — *Delegates:* Fred L. Smith, J. W. Swinburne, H. A. Kohlstedt, J. O. Davis. *Alternates:* L. Kimball, William Monasch, A. M. Geesaman, Thomas H. Girling.

MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND, PROVIDENCE — *Delegates:* William L. Chatterton, E. A. Johnson, B. P. Moulton, Robert Grieve, F. H. Townsend. *Alternates:* J. W. Freeman, F. A. Colwell, E. H. Snow, D. H. Whittemore, F. A. Durfee.

PHILADELPHIA — *Delegates:* William J. Dornan, Col. M. Richards Muckle, J. R. Jones, George H. Buchanan, Daniel Baker, Joseph A. Eslen, G. G. Thomson, Ambrose Shapley, Alfred F. Edgell, John W. Wallace, William F. Fell, John R. McFetridge, John M. Rogers, Morrison D. Wood, A. L. Steelman, Frank E. Manning. *Alternates:* W. Ross Wilson, George F. Lasher, W. A. MacCalla, John S. Strafford, Walter



EVERETT WADDEY.
Chairman Executive Committee, United Typothetæ of America.

E. Hering, A. H. Sickler, A. M. Slocum, C. F. Scherf, Earl W. Eckel, W. A. Church, H. W. Ridgeway, Albert W. James, C. R. Carver, U. C. McKee, J. L. Shoemaker, Charles E. Brown.

RICHMOND — *Delegates:* Everett Waddey, William Ellis Jones, Rufus C. Williams. *Alternates:* Robert Whittet, Sr., Edgar H. Fergusson, Walter G. Duke.

ST. LOUIS — *Delegates:* W. L. Becker, William Donaldson, Lon Sanders, Stewart Scott, A. Whipple, Edwin Freegard, Carl Schraubstadter, A. J. Quinlan, A. H. Witte, C. M. Skinner. *Alternates:* S. G. Burnham, W. V. Scholz, H. A. Pawly, Charles Crutsinger, J. R. Williams, John Bermel, E. W. Swindells, M. J. Gilbert, W. B. Becktold, William Holtz.

TORONTO — *Delegates:* J. T. Johnston, James Murray, Major Horne, A. F. Rutter, Fred Diver. *Alternates:* E. J. Hathaway, D. A. Rose, R. L. Patterson, R. G. McLean, Atwell Fleming.

WESTERN MASSACHUSETTS, SPRINGFIELD—*Delegates:* W. H. Nevins, J. Eveleth Griffith, Charles Van Vlack, Charles D. Barrett. *Alternates:* J. A. Loring, J. D. Cadle, Edward S. Jacobs, John C. Otto.

WORCESTER — *Delegates:* Gilbert G. Davis, C. Edmund Belisle, T. J. Hurley.

The Typothetæ of Buffalo has made every effort to arrange a program that would meet the approval of visitors to their city. The secretary-treasurer, Frank W. Heath, is especially busy looking after the details. The following is the program:

MONDAY, AUGUST 26.

Meeting of Executive Committee at the headquarters, Teck Theater building, Main street, corner Edward.

8:00 P.M.— Reception and promenade concert, concert hall, Teck Theater building.

TUESDAY, AUGUST 27.

9:00 A.M.— Business session.
2:00 P.M.— Business session.

WEDNESDAY, AUGUST 28.

9:00 A.M.— Business session.
2:30 P.M.— Business session.
2:00 P.M.— Carriage ride for ladies. Start will be made from the Teck Theater building, finishing at Pan-American Exposition grounds, main entrance.
4:00 P.M.— Electric cars from Teck Theater building to exposition grounds, where the ladies will be met and balance of afternoon and evening spent.

THURSDAY, AUGUST 29.

9:00 A.M.— Business session.
2:00 P.M.— Business session.
8:30 P.M.— Banquet for ladies at the Twentieth-century Club, Delaware avenue, near North street.
9:00 P.M.— Cold bite for the men at concert hall, Teck Theater building.

FRIDAY, AUGUST 30.

11:00 A.M.— Steamer leaves for Niagara Falls, connecting with electric cars for the famous gorge route to Lewiston, Queenston, Canada (scene of the battle of Queenston Heights), returning to Niagara Falls via Canadian side. Luncheon and dinner served aboard steamer, arriving at Buffalo about 10 P.M.



Photo by C. D. Arnold, Official Photographer, Buffalo, 1901.

The West Pagoda.

Horticultural Building.

Temple of Music.

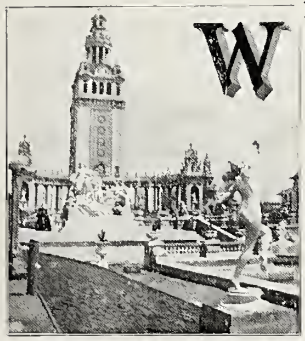
By courtesy "Chicago 400."

THE ROYAL ESPLANADE, LOOKING WEST, PAN-AMERICAN EXPOSITION, BUFFALO.

The Temple of Music is where the meetings of the National Editorial Association were held.



THE NATIONAL EDITORIAL ASSOCIATION CONVENTION.



WITH such an attractive place of meeting, it is no wonder that the sixteenth annual convention of the National Editorial Association, which has just closed at Buffalo, New York, was so successful. It brought together a large number of delegates, representative newspaper men, who not only accomplished the work that was the object of their meeting, but who also greatly enjoyed the beauties, novelties, and interesting and instructive features of the Pan-American Exposition, as well as the natural features that make Buffalo and its environs a mecca for so many tourists.

Delegates began arriving in large numbers several days before the first day of the meeting, and by Tuesday, June 11, when the first meeting was called to order, about four hundred delegates, representing ten thousand daily and weekly newspapers, had captured Buffalo. Most of the delegates were accompanied by their families, so that a party of about one thousand newspaper people were entertained at a hotel near the exposition grounds.

The sessions of the convention were held in the spacious Temple of Music on the exposition grounds. The first session was called to order about 11 o'clock Tuesday morning. President B. F. Baillio, of the Cleburne (Tex.) *Review,* presided. Bishop Walker, Director-General W. I. Buchanan, of the Pan-American Exposition, Mayor Diehl and many prominent newspaper men were on the platform. After a prayer by Bishop Walker, Mayor Diehl welcomed the delegates. He attributed the success which is assured for the exposition to the editors of the country who have taken such an interest in the great project. Director-General Buchanan also delivered a speech of welcome to the visitors. Mark Bennitt, superintendent of the press department of the Pan-American Exposition, made an address in which he expressed his appreciation of the work done by the press of the country in disseminating information concerning the great exposition. He then made some interesting comments on advertising and "publicity." A number of speeches followed. President Kline, of the New York Press Association, made a welcoming speech, in which he expressed his pleasure that Buffalo should be entertaining the National Association at this time.

"Father" Herbert, of the National Editorial Association, responded to the speeches of welcome. In part he said: "Those in charge of the Pan-American Exposition have manifested the true spirit of the American that has its foundation in the unconquerable spirit of the Puritan who settled Plymouth and the chevalier who settled Virginia and South Carolina, and has spread out and united throughout this broad Western hemisphere. It has well been said that through a combination of the best blood and races of Europe there has been built up here a new race, not the Anglo-Saxon, but American, and the grit and zeal and enterprise emanating here and shot forth through the nation by the department of publicity has been returned in great waves by the American press, and through the encouragement that has come from all sections of the nation you have been nerved to the supreme efforts necessary to the accomplishment of the grand results which we here witness. It is the privilege of the editors here assembled to bear back through the land the wonders of enterprise, the illustrations of industry, invention and advance in all the arts. I rejoice, for I have met with you in all parts of the Union, that everywhere the same noble sentiments prevail, the fruits of which we enjoy today. I prophesy that with the electric fluid coming from the inexhaustible treasury of force of the mighty Niagara, with all the resources of nature, the forests and the mines within easy reach, there will be built up here within the next half century the greatest manufacturing and industrial city of the world."

President Baillio's annual address was then read by W. S. Cappeller, of the Mansfield (Ohio) *News.* It dealt exhaustively with the affairs of the association during the last year.

After the announcement of the following committee appointments, the session adjourned before 1 P.M. that the delegates might catch the 2:30 boat up the lake:

Constitution and By-laws — George W. Trigg, Missouri; J. E. Junkin, Kansas; W. S. Cappeller, Ohio; F. A. Arnold, Indiana; W. E. Bolton, Oklahoma.

Resolutions — A. B. White, West Virginia; A. E. Pierce, Colorado; A. N. Fisher, Oregon; George C. Fairbanks, Massachusetts; J. Crangun, Indiana.

Credentials — James G. Gibbs, Ohio; W. W. Scrivens, Alabama; H. A. London, North Carolina; T. E. Diehl, Utah.

Treasurer's Books — A. W. Glessner, Illinois; A. L. Bemis, Michigan; J. S. Lanning, Ohio; Frederick Sasscer, Maryland.

Necrology — Mr. Collins, Minnesota; Mrs. Huling, Illinois; Colonel Henry, Mississippi; Garry A. Willard, New York; C. A. Pittsburg, Maine.

President's Address — B. B. Herbert, Illinois; Frank B. Garrett, New York; B. C. Murray, Texas; John Dymond, Louisiana; W. L. Parrott, Iowa.

The delegates then adjourned and took a trip on Lake Erie. After the heat and work of the morning the lake trip was most enjoyable. The delegates and their friends were guests of the Merchants' Exchange.

The association assembled again Tuesday evening in the Temple of Music to pay homage to the dead. The roll was a long one. Words of affection and appreciation were spoken in memory of those who had dropped from the ranks during the past year. The Hon. Lafayette Young spoke very feelingly of Matt Parrott, of Waterloo, Iowa, president of the association at the time of his death. "He was an old-fashioned printer," said Mr. Young, "and the old-fashioned printer, you know, has well nigh had his day. There are few left who loved the old craft as he did. The atmosphere of a printing-office was sweet incense to him. As an editor he had unusual pride in his paper. He regarded a lie in a paper the same as a personal lie. He had a high regard for his editorial page. He had the highest ideals as to conducting a paper. He was more than a publisher. He was a public character. In the State of



Iowa, to which he came in 1857, when but twenty years old, no man ever questioned his integrity or character in public or private life. The world was better and brighter because Parrott lived."

Superintendent of Public Instruction Charles Skinner spoke eulogistically of the late John Henry Farrell, owner of the *Times-Union,* of Albany. The conclusion of his speech was as follows: "He led a busy life. He was much devoted to the interests of the city which he loved so well. His most distinguished characteristic was his love for his home. There he found his greatest happiness. Above all, was the charming personality he always carried with him. He was not two-sided. He carried his manly heart in his face."

Wednesday was a day of pleasure for the members of the National Editorial Association. They left their hotel in the



JAMES G. GIBBS.
Treasurer National Editorial Association.

morning by special cars, being taken to the landing at Ferry street, where they boarded the steamer "America" and made a trip to Niagara Falls as guests of the International Navigation Company. They went first to Slater's Point, thence to Queen Victoria Park, where they took dinner. The route was then down the Canadian side of the river to Queenston, across the river, up the gorge road and back to Slater's Point, where the boat was waiting for them. Few editors were back in time for the evening meeting. Those who were present, however, listened to an interesting and noteworthy paper read by W. F. Ramsey on "The Law of Libel."

Thursday the editors again settled down to business. There was a morning and an afternoon session, at both of which many interesting papers were read. The first paper read, "The New Century Newspaper," was written by Samuel T. Clover, of Chicago. B. B. Herbert read the paper in the absence of Mr. Clover. It advocated a number of innovations and was attentively listened to. Among the things proposed were enlarged type, reduction of size of the newspaper, less advertisements and less prominence in their publication, and especially the writer advocated the creation on papers of a staff of special writers whose writings shall be strictly reliable.

Judge V. W. Gibbs, of Greenville, Texas, spoke on "Industrial Education"; Richmond C. Hill, of the Graphic Department of the exposition, on "Graphic Arts." He humorously portrayed what sensations Benjamin Franklin might experience in being initiated into the secrets of modern newspaperdom.

F. R. Gilson, of Benton Harbor, Michigan, had the subject "The Daily and the Weekly Press."

The Hon. Lafayette Young, of Des Moines, Iowa, spoke of fake advertising sheets got out as weekly newspapers. Mrs. Edyth Tozier Weathered, of Portland, Oregon, a prominent newspaper woman, read a paper on "Does It Pay To Be Honest?" The paper was extremely bright and entertaining. Mrs. Weathered did not declare that it never paid to be honest, but advanced the idea that discrimination should be used in this direction. The editor must be judiciously honest. Special care should be taken in using honesty in the society column. Paint, powder, youthful attire and the affectation of youthful manners make a woman young, charming, beautiful, and the editor who would forget this fact or insisted on insanely telling the truth in the society column would learn that the wrath of woman is a terrible thing.

The first paper read at the afternoon session was "The Successful Editor: What Qualifications are Necessary?" by S. N. Cragun, of Lebanon, Indiana. Joe Mitchell Chapple, of Boston, Massachusetts, spoke on "Illustrations in Papers: Do They Pay?" The conclusion was that they not only paid but were necessary to building up a large circulation. *Munsey's* success was given as an illustration. He also spoke of the way in which the illustrations of the local papers had given publicity to the Pan-American.

Senator G. A. Willard, of Boonville, spoke on "News and How To Get It." W. L. Parrott, of Waterloo, read a paper on "An Ideal Printing-office, and How To Get It." J. W. Mack, of Sandusky, Ohio, finished the afternoon's program by reading a paper on "The Journalist, the Editor, the Publisher."

Thursday evening, after the two sessions during the day, the editors were entertained by the directors of the Pan-American Exposition at a banquet given at Staler's Hotel. The dinner was secretly planned and was somewhat in the nature of a surprise, as it was not until afternoon that the delegates knew anything about it. At least one thousand people sat down at the banquet. The principal speaker of the evening was Secretary of State John Hay. Director-General Buchanan expressed his gratification for what the editors had done for the exposition. He said he regretted not having had the experience of "speiling" on the Midway, that he might make himself heard more readily. He introduced Secretary Hay to the newspaper men as a newspaper man, a literary man, a diplomatist and statesman.

Secretary Hay made a speech that was most attentively listened to and applauded with the greatest enthusiasm. He spoke of the Pan-American ideal—the ideal of the brotherhood of the nations of the Western world. "It is not," he



said, "a growth of yesterday. It was heralded by Henry Clay and cherished by Seward, Evarts, Douglas and Blaine." In closing his speech he said: "God forbid that there should be in all this the slightest hint of vainglory, still less of menace to the rest of the world. On the contrary, we can not but think that this friendly challenge we sent out to all peoples, convoking them also to join in this brotherly emulation, in which the prizes are, after all, merely the right to further peaceful progress in good work, will be to the benefit and profit of every country under the wide heaven. Every great achievement in art, in science, in commerce, communicates to the universal human spirit a salutary shock which in ever-widening circles spreads to regions the most remote and obscure, to break at last in lingering ripples on the ultimate shores of space and time. Out of a good source evil can not flow; out of the light, darkness can not be born. The benignant influences that shall emanate from this great festival of peace shall not be bounded by oceans nor by continents."

Mr. Buchanan then introduced Gov. A. B. White, of West Virginia, who explained that he had been having a good time in a quiet way, enjoying the exposition, when he had been discovered. He had many enthusiastic words to say for the exposition.

A number of other speeches followed. The sentiment of absolute reunion between the North and the South and the entire obliteration of sectionalism was a subject that was dwelt on with gratification by several speakers. Wit and humor flowed abundantly with the more serious sentiments and was thoroughly enjoyed by the audience, responsive alike to sober sentiment and flashes of fun. At the conclusion of the speaking all the diners rose and sang "America," accompanied by the band.

At the final session on Friday morning, the convention assembled promptly. The report of the law committee caused some discussion. The report favored the effort of the Department in Washington in regard to second-class mail matter, cutting out from the customary rate all publications that give premiums. John A. Sleicher, of New York, attacked the report and offered an amendment that would have practically annulled the plan of the committee. He made a strong speech and was ably supported by several other speakers. The report was adopted by a large majority, however.

In the contest for president, A. E. Tozier, of Portland, Oregon, was elected over State Senator Garry A. Willard, of Booneville, New York, by a vote of 242 to 152.

J. W. N. Burkett, of Tennessee, was elected first vice-president by acclamation. There was a close contest for second vice-president. F. R. Gilson, of Michigan, defeated P. V. Collins, of Minnesota. A. E. Pierce, of Massachusetts, was chosen third vice-president. J. M. Page was reëlected corresponding secretary; R. M. White, of Missouri, recording secretary, and J. G. Gibbs, of Ohio, treasurer. The final struggle was in regard to the next meeting-place. Hot Springs, Arkansas, won with a big margin. Every one seemed to be well satisfied with the selection.

A pleasing incident of the convention was the distribution of a barrel of Missouri apples that was wildly applauded as it was rolled upon the stage of the Temple of Music. The work all over, gaiety was again the order of the day — and night — and the editors enjoyed a production of "Constantinople."

Many of them departed on Friday, but many others stayed over to have a quieter visit to the exposition after all the rush of business and entertainment left them free to follow quietly their own desires and devices.

THE NATIONAL ELECTROTYPERS' CONVENTION.

THE National Electrotypers' convention will be held at the Teck Theater building, Buffalo, New York, on Tuesday and Wednesday afternoons, August 27 and 28. No set program has been arranged, as the members do not believe in taking up the time of the organization with papers, but matters of importance to the association will be discussed and acted upon. It is anticipated that this meeting will be the largest in the history of the organization. The attractions at Buffalo and



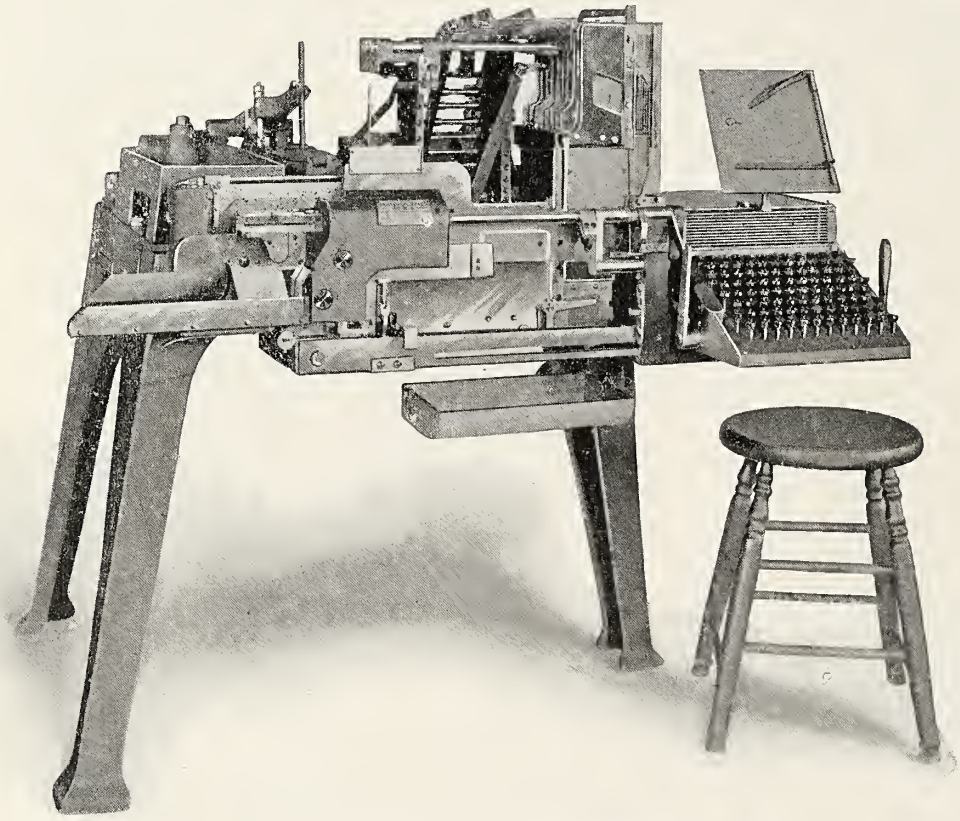
EDWIN FLOWER. F. H. CLARK.
President, Secretary,
National Electrotypers' Association.

the Pan-American Exposition, in addition to the important work to come before the association, are good reasons for inducing every member of the association who can possibly get away on that date to meet his fellows in the trade. Mr. F. H. Clark, the secretary of the association, has requested THE INLAND PRINTER to urge all the electrotypers who read the pages of this magazine to attend this convention. A number of Cleveland gentlemen have signified their intention of attending, these being H. Mattil, Charles Warren, M. J. Hoynes, C. J. Wolfram and F. H. Clark, and reports from the secretaries of other local bodies indicate that there will be a good representation, although as yet the delegates have not been chosen. Edwin Flower, the president, writes that the following New York firms will be represented at the Buffalo convention: Charles Craske Company, Edwin Flower, Hurst Electrotype Company, Robert Hornby, Lovejoy Company, Raisbeck Electrotype Company, the F. A. Ringler Company. The officers of the association are as follows: President, Edwin Flower; secretary, F. H. Clark; treasurer, George C. Scott; vice-presidents, George H. Benedict, George Thompson, J. H. Ferguson, M. J. Lawrence, Fred S. Mayer and all the presidents of the local associations in the country.



THE MONOLINE COMPOSING MACHINE.

IT is refreshing to note that of the many machines which have been invented for the mechanical composition of type, and which have had their supposed merits heralded in public print since the advent and remarkable success of the Mergenthaler Linotype, that there is at least one of these machines that has reached the perfected state and received the indorsement of publishers by having them purchase it and keep it in continuous practical operation. This reference is made to the Monoline composing machine, a machine which makes a solid line of type and which is the invention of Wilbur Stephen Scudder and the property of the Monoline Composing Company, of Washington, D. C., which city is the residence of the earlier promoters of the Mergenthaler Linotype.



THE MONOLINE COMPOSING MACHINE.

Owing to patent complications, the Monoline has not been seen in the United States since its first appearance at the Chicago World's Fair, in 1893. At that time the Monoline attracted a great deal of attention from publishers in search of an economical and practical solution of the mechanical type-composition problem, as the machine then promised to give them this, owing to its simple construction, low price and high speed in the production of type bars or solid lines from which to print, especially as it possessed the merit of a continuous line-casting machine, small in size, requiring the minimum of energy without demanding the attention of a high-priced mechanical expert.

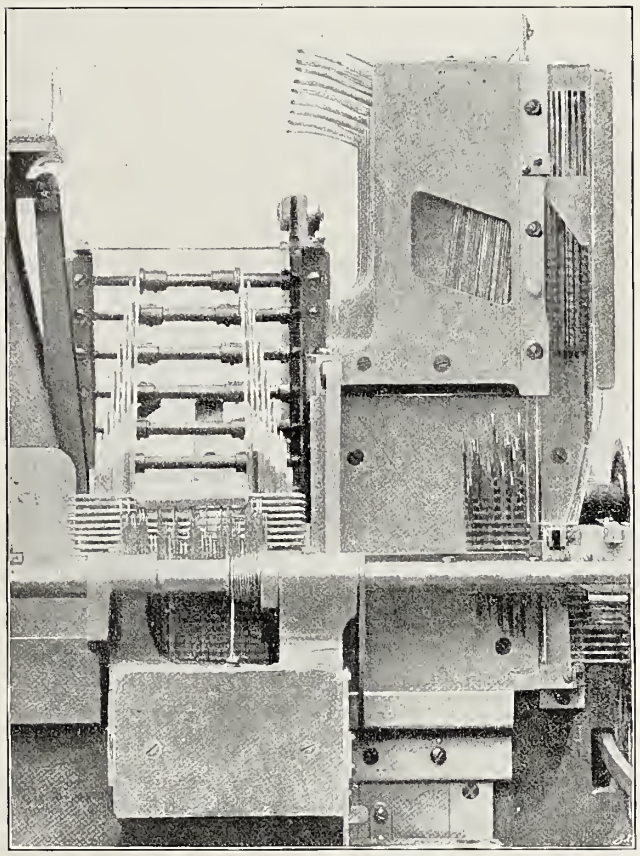
Since that time the Monoline has been perfected and introduced into practically all the important countries outside the United States. Factories for its manufacture have been established in Canada, Germany, Austria and Holland, and Monoline machines are now in practical everyday use in important printing-offices in Canada, Germany, Holland, Austria, Denmark, Belgium, Queensland, Victoria and other countries, and an order for a large number of machines for use in Australia has recently been received at the Montreal Monoline factory, which factory is considered to be one of the most modern in its arrangement and equipment for the manufacture of machines of precision, having been specially built for Monoline construction. There are now more than one hundred Monolines in practical use in printing-offices in cities and towns lying along the Canadian-United States border from Toronto eastward. The machine is just now being introduced into England, and an exhibition of Monolines conducted at the present existing Glasgow Exposition. United States publishers and others who may be interested, while visiting the Buffalo Pan-American Exposition, will find a bank of Monoline machines in practical use at Niagara Falls, Canadian side, near the falls and whirlpool, setting the type for the Niagara Falls *Daily Record*. The Canadian Composing Company, Limited, manufacturers of the Monoline, fully expected to have their machine on exhibition and in operation at the exposition, but were refused admission to the Canadian section (that being the only section where application for space could be made, Canada being the only country on the western hemisphere where the Monoline is manufactured at the present time), the Canadian commissioner stating that the space allotted to Canada was intended solely for the display of the natural resources of the country, namely, agriculture, forestry and mines. Under the circumstances, the best that could be done was to arrange with the Niagara *Daily Record* for the opening of its composing-room to visitors, and all are cordially invited to visit this plant. It can be reached by electric and steam cars within an hour from the exposition grounds, and a representative of the Monoline Company will extend every courtesy to visitors and afford them every opportunity to inspect the machines in commercial operation.



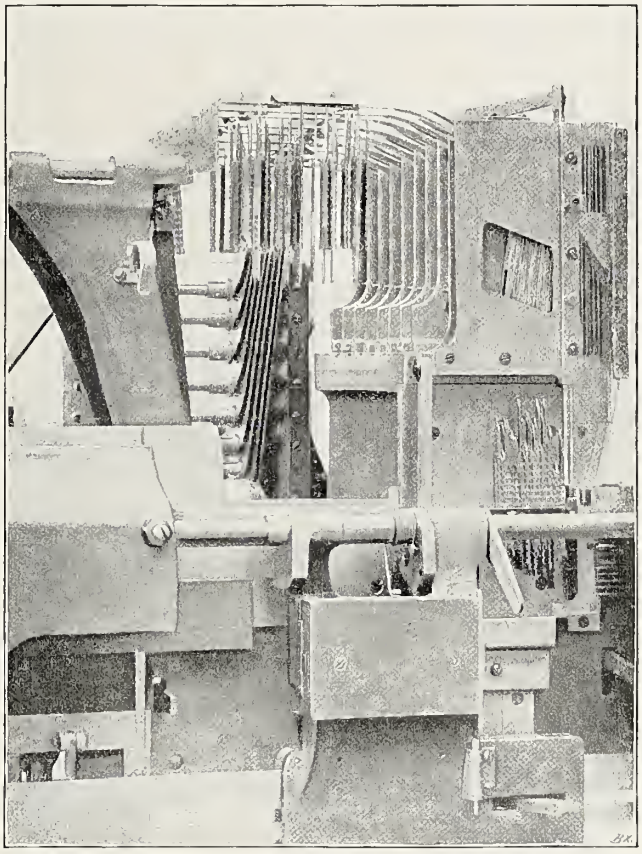
In design and construction, the Monoline differs materially from the Linotype, in that the Monoline is a small, compact, easily comprehended, one-man machine, constructed from the very best materials and manufactured upon modern lines, with all working parts visible on top of the small iron frame that is used as the general base of the machine. The product of the two machines is practically the same, except that the solid lines of the Monoline bring the type out in greater relief, the face bodies being higher and the counters and spacers between the words deeper. This gives a product, when made up into forms, that presents practically the same face to direct or stereotype printing as found in assembled forms of single type.

As the fundamental patents of the Mergenthaler Linotype, which the Monoline is supposed to infringe, were taken out in the United States in February and March, 1885, they expire in the corresponding months of 1902. It is therefore proposed to then place the Monoline upon the United States market, and about May following publishers may expect a machine that combines all the attributes of a twentieth-century solid-line producer — a machine embodying the perfection of mechanism for storing, assembling, aligning and justifying an assembled line of matrices, casting a solid line of type, and then returning to their individual chambers the spacers and the matrix bars, each of the latter containing twelve letters. This is the invention Mr. Scudder worked out, and it constitutes his contribution to the art of printing — a something which has proved in practical operation what its conception contemplated, that is, a practical solution of the problem of mechanical type composition by economic methods through means of the solid line. The machine is a compact, harmonious blending of the exact mechanisms, always in full view, necessary to produce in the easiest, quickest, simplest and most economical way the desired result.

In detail, the Monoline consists of a magazine containing matrices and automatic justifying spacers, a keyboard with letters corresponding with those on the matrix bars, which latter each have twelve letters indented in their front edges, a casting pot and delivery device, and a distributing mechanism.



Showing matrices and spacers strung on their respective distributing wires after the casting of a line of type and preparatory to the elevation of the distributing wires into registration with their respective storage-chamber wires; also another line of matrices in course of assemblage.



Showing matrices and spacers in position to be swept off their respective distributing wires onto their respective storage-chamber wires, and thence into their respective storage chambers; also another line of matrices in course of assemblage.

MONOLINE ASSEMBLING AND DISTRIBUTING MECHANISM.



The magazine, as will be readily observed by reference to the illustration of the machine, is about the size of an ordinary photographic camera, and not dissimilar in either its construction or operation. This magazine is stored with five hundred matrix bars, and as each bar carries twelve intaglios, the machine is supplied with six thousand matrices. The matrix bars are placed in the magazine as the plates are in a camera, one behind the other, and stand in the channels of the magazine as the leaves of a book lay against each other. From the beginning to the end of an operation of the machine, neither the matrix bars nor the spacers are deflected or turned from a smooth forward course. Like the symphonies that come from a practiced musical organization whose harmony is determined by the precise yet symmetrical movements of its director, the Monoline machine responds to the indications of its operator, and isochronism — mechanical harmony — results. When the keys are depressed, the matrix bars and spacers descend into the assembling box, traveling a distance from their resting-places in the magazine of about four inches. After moving the lever that starts in operation successively and automatically (after the first line has been composed) the mechanisms that justify, cast and deliver the line and return the matrix bars and spacers to their respective places in the magazine, the operator is permitted to continue uninterruptedly the composition of lines. There is no waiting on the machine to perform some function before the operator can go forward. Every movement of the machine is automatic and perfectly timed except the operation of the keyboard, and the operator's ability times this feature of the machine; yet the whole machine is so constructed that it can be regulated to meet the speed of the fastest operator and still work with perfect precision when run at the minimum revolutions of its one cam shaft. The operator simply composes the lines successively and moves the keyboard lever at the end of each line's composition, and the machine automatically justifies, casts and delivers the line onto the galley and returns the matrix bars and spacers to the magazine. The machine never casts a line that has not been perfectly justified, and the operator can correct errors he has made, or prevent a line from being cast in which he knows there is an error. Yet the machine makes no errors. If any movement of the machine appears not to be performing its functions, the operator is not compelled to leave his seat, and thus lose time in making adjustments; he can reach practically every part of the machine while sitting at the keyboard. The machine is built upon the lines of interchangeable mechanical construction; all wearing parts are made of hardened steel.

In efficiency, the speed of the machine is limited only to the ability of the operator to manipulate the keyboard. In offices where the machines have been in operation for a long period in the production of matter for morning and afternoon daily newspapers, where Monolines have been depended upon wholly for all the reading matter used, it is observed that operators, in "working from the hook," experience no difficulty in maintaining a speed of five thousand ems per hour, and yet care for their respective machines. The present standard Monoline machine as manufactured in the Montreal factory casts a line eighteen picas in length, while the German standard machine makes a line twenty-two picas long. The assembling mechanism and casting arrangement are now being redesigned to cast a line six inches long, and this length will no doubt be the standard maximum, with the minimum as much shorter as may be desired, when the machine is placed on the United States market next year.

After all, the economic value of any labor-saving device can only be determined by its performances in practical operation in the hands of average intelligent artisans of the industry to which it belongs, and this economy is best reliably imparted to those who can not make observations for themselves, under the conditions enumerated, by the attests of those who buy, pay for and keep in operation as an industrial commercial proposition the labor-saving device in question. Publishers who are familiar with and have used other machines for mechanical type composition and are now using Monolines through preference, have given expression to their experience with and appreciation of the Monoline, and some of these will be found in a pamphlet recently gotten out by the Canadian Composing Company, Limited, Montreal, Canada, which pamphlet also contains many interesting points about the Monoline not possible to bring out in an article of limited length.

Patents of Interest to Printers

BY CHARLES H. COCHRANE.

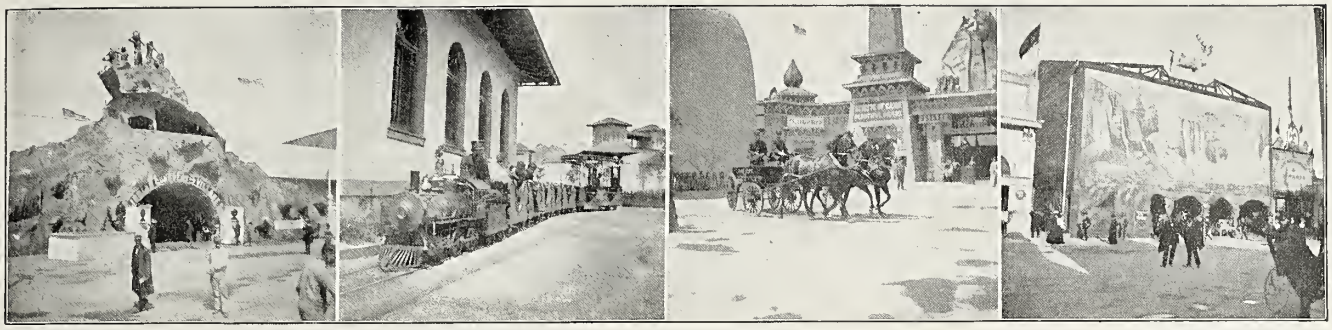
(For other patents see the various departments.)

Talbot C. Dexter, in patent No. 675,129, describes what he calls a printing-press protector. This is intended for use on a cylinder press that is being supplied with paper by a feeding machine, and consists of automatic devices for preventing the paper from becoming jammed in the press. Such a device is very desirable in connection with an automatic feeder, as a press is sometimes run for a considerable length of time with no attendant standing near. In case a sheet jams in going on to the fly, the driving belt is automatically shifted, and the press stopped.

Patents Nos. 673,115 and 673,116, also by Mr. Dexter, describe other forms of devices for protecting presses that are automatically fed.

Lee A. Agnew, of New York, who is interested in machinery for preparing newspapers for the mails, has devised a mechanism for feeding folded newspapers from piles, and patented it as No. 673,892. Owing to the irregularities of such a pile of newspapers, the problem is a difficult one, but the devices shown appear to be practical.

W. G. Trevette, of Chicago, is the author of patent No. 671,530, covering a book-sewing machine, and No. 671,531, covering a signature packer for book-sewing and binding machines. In the book sewer he employs a needle gang com-



posed of a series of semi-circular needles, arranged in pairs, and operating alternately.

A paper-slitting machine of simple form has been devised by Julius F. Haasch, of Milwaukee, and patented as No. 672,899.

The Duplex Printing Press Company has obtained an assignment from Henry F. Bechman of patent No. 673,312, on a paper-folding mechanism designed for handling the web from a Duplex or other press.

An improvement in paper-cutting machinery is shown in patent No. 673,090, by Charles Seybold. It is a device to facilitate the cutting of low piles of paper.

A web-slitting and winding apparatus, the invention of John P. Jefferis, of Wilmington, Delaware, bears patent No. 674,919. It includes a web-spreading device for bending the slit webs to prevent overlapping of adjacent edges.

Alvaro B. Graham, of Chicago, is the author of patent No. 673,002, covering a sheet-delivery mechanism for use in connection with the Graham press feeder. The distinctive feature is the use of side presser feet having a rocking and reciprocating movement.

An improvement in envelope mechanism has been patented by John A. Sherman, of Worcester, Massachusetts, as No. 672,919. He employs an envelope-folding box having an oscillating folding-bed and four folders, each folder carrying a portion of the bead, the folder toward which said bed oscillates being cut away to form a passage thereunder, and means whereby said folder is oscillated after the folding operation to open a passage through which the oscillating bed may carry the folded envelope and is then oscillated in a reverse direction to close said passage and form a bead to receive a fresh blank and is again oscillated in the latter direction to fold the blank.

A so-called extensible base for printing forms is the subject of patent No. 672,918, by W. L. Selleck, of Platteville, Wisconsin. Probably it is devised to meet the wants of some special work.

A new form of core for rolls of paper has been devised by George S. Witham, of Madison, Maine (patent No. 675,077). He places small spikes on the outside of the core, rolling a layer of paper around until the points of the spikes are fully covered. This gives the core a paper face that is not readily shifted.

David E. Lain has taken out patent No. 674,359, and assigned it to the Morgans & Wilcox Manufacturing Company. It covers a new form of lock-up and furniture, consisting essentially of two bars between which there is a rack and cam operated by a key to give the lock-up.

CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

THE annual convention of the National Association of Photoengravers will be held in Buffalo, New York, Tuesday and Wednesday, August 27 and 28. The program has not yet been arranged, but from the information obtainable at this time it is safe to make the prediction that one of special interest to every member of the organization will be presented. Many members of the Photoengravers' Association are also members of the United Typothetæ, and as the latter organization will entertain lavishly on that occasion, and will invite the photoengravers to participate in the festivities, there is no question about every one having a good time. No formal appointment of delegates to the convention has been made, but there will undoubtedly be representatives from each of the local bodies. Robert Rawsthorne, Sherman Smith, Roland Smith, J. C. Bragdon and David Dunlop, of the Pittsburg Association, will attend the convention. George A. Howell, J. L. Jones and J. Alexander, of the Toronto Association, have also decided to go. B. W. Wilson, Jr., the treasurer of the organization, and probably some other members, will be the representatives from New York. Detroit will be represented by A. J. Van Leyen and L. F. Eaton, and Chicago by George H. Benedict and others. The officers of the association are: President, George H. Benedict; first vice president, H. G. Bogart; second vice-president, L. F. Eaton; third vice-president, J. C. Bragdon; secretary, Charles C. Cargill; treasurer, B. W. Wilson, Jr.



GEORGE H. BENEDICT,
President.



H. G. BOGART,
First Vice-President.



C. C. CARGILL,
Secretary.



B. W. WILSON, JR.
Treasurer.

OFFICERS OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

THE PAN-AMERICAN EXPOSITION.

BY F. F. HELMER.

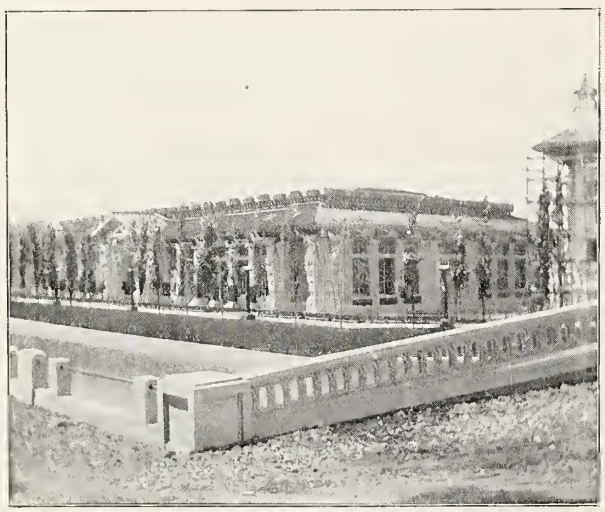


THERE are a number of ways in which to enter the Pan American Exposition grounds, and one's choice of them depends upon his time and his purpose. If one wishes to see the exposition from the planned approach and have it open to view as the architects and landscape gardeners intended, it is best to take the Lincoln Parkway gate, provided you do not mind a walk, leaving the street cars at the crossing of Lincoln Parkway with Forest avenue.

If time is short, or walking to be avoided, the Elmwood gate is certainly the best, as it leads one, by progress due east, into the Fore Court, lying just south of the Triumphal Bridge. This bridge or causeway is the formal entrance to the main part of the exposition, and stands as a figure of our nation's welcome to its visitors. Fountains of the "Atlantic" and "Pacific" play on either side; the piers or pylons are surmounted by huge mounted standard bearers symbolic of Peace and Power, while shields, flags and streamers hang from the cables that loop on either side, making the bridge a point of great beauty and magnificence.

From the center of the bridge the eye can sweep the whole extent of the exposition; the Esplanade and the farther Court of Fountains spread out with their bandstands, statuary, and leaping jets of water, while bordering this vast open space are all the main buildings, crowned at the center by the Electric Tower, on whose top hovers the winged "Goddess of Light."

This seeming crescent of buildings begins at the right with the Government group, the high blue dome of its main building bearing aloft an imposing quadriga; next stands the Ethnology building at the joining of the Esplanade and the Court of Fountains. Beyond the Ethnology lie the large Manufactures and Liberal Arts building, the Agriculture building, and the towered structure which makes the entrance to the Stadium and supplies halls for the restaurants. Then comes the Electric Tower. At the left of the tower are corresponding buildings; first the towered Midway entrance and restaurant building, then the Electricity building, with dome-crowned corner pavilions and beautiful towers only matched by those of the adjoining Machinery building, which flanks the Court of Fountains on the west. At the point where this Court again merges with the Esplanade we find the beautiful Temple of Music, while at the extreme left, balancing the Government group at the far opposite eastern end of the Esplanade, are the Mines, Horticulture and Graphic Arts buildings.



THE GRAPHIC ARTS WORKSHOP.

The latter building, for distinction and because of its style, has been called the Graphic Arts Gallery, since the low pergola building at the southern end of the Midway, just back of the Horticulture building on the farther side of the canal, is the Graphic Arts Workshop, in which the mechanical display pertaining to the printing, engraving, bookbinding and allied industries is made.

The Graphic Arts Gallery is one of a group of three buildings, designed by Peabody & Stearns, of Boston, the Horticulture building forming the center and the others joined to it

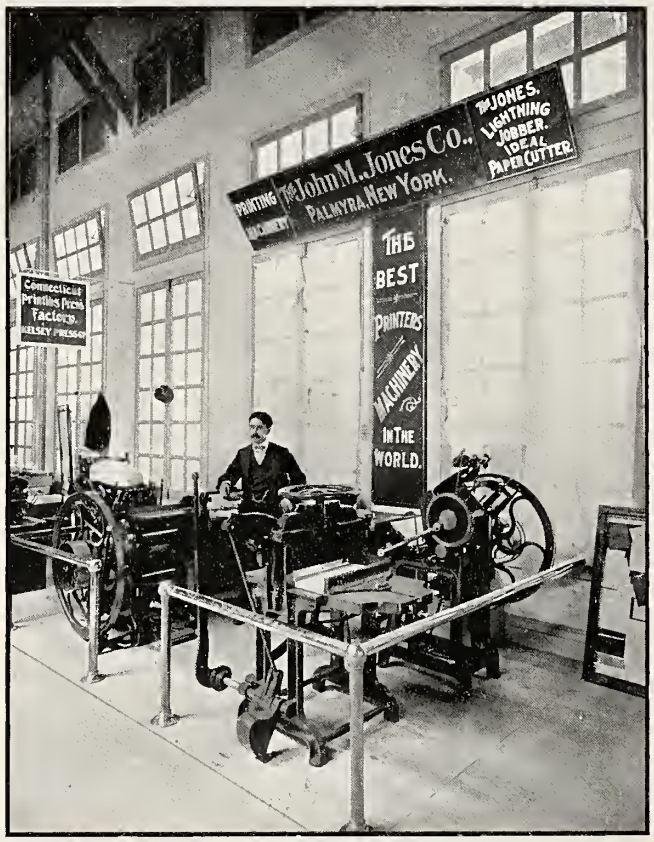


EXHIBIT OF THE JOHN M. JONES COMPANY.

by conservatories. These three are clustered around the extreme western end of the Esplanade, making it a partially enclosed court, at the center of which is an aquatic garden surrounded by terraced flower beds and many beautiful statuary groups. The Fountain of Nature, a hemisphere surmounted by a figure upholding the sun and surrounded by the elements, the winds and the seasons, stands, some forty feet high, before the Horticulture entrance; "Kronos" and "Ceres" are represented, one on either side, while three double groups symbolizing animal, floral and mineral wealth, as well as an ornamented balustrade, with figures from the antique, border the garden.

It is upon this court that the southern doors of the Graphic Arts Gallery open, while its east front is a high portico looking upon a grove slightly screening the Temple of Music, the north side facing the charming Court of Lilies and the Machinery building. Hardly any spot on the exposition grounds is more delightful, and added to this, the Midway is but a few steps away, where attractions without number may be seen to delight the eye and deplete the purse.

THE GRAPHIC ARTS WORKSHOP.

The Graphic Arts Workshop, which is found at the extreme southern end of the Midway (the bands and the balyhoos or

an Egyptian guard will lead one there) is indeed a work place, with presses, folders, stitchers and all the rest of the things combining in a clatter to make the visiting printer feel quite at home. We give below a few items concerning the exhibits in the workshop which printers and publishers will be glad to know of.

THE JOHN M. JONES COMPANY.

Their space is not large, but the John M. Jones Company, of Palmyra, New York, find room to show a 10 by 15 Jones Gordon, an 8 by 10 Lightning jobber, a 20-inch Ideal paper-cutter, and a proof press, all of their manufacture and all worthy of printers' attention. They wish to show that by simplicity of construction a good press can be made and sold for little money. To this end they exhibit the Lightning press.

For the Jones Gordon are claimed some ten points of superiority, of which four prominent ones are patented impression throw-off, the ink roller throw-off, the duplex distributing fountain, which is quite unique, and a self-locking chase hook, which is not important, to be sure, but a convenience.

The Ideal paper-cutter has, among other things, a quick-moving back gauge, which is guaranteed to save minutes and insure patience.

THE J. L. MORRISON COMPANY.

The J. L. Morrison Company, of New York, is showing in its space (a photograph of which is reproduced herewith) the new "Perfection" wire-stitching machines, Nos. 2, 4, 6 and 12. Also its "Perfection" numbering and paging machine, and its "Perfection" index cutting and printing machine. A study of this section will be of great interest to all pamphlet printers and blank-book makers. Simplicity, strength and remarkable driving power are the characteristics of these machines, and Mr. F. C. Crofts, the representative of the company, explains the reasons for such claims beyond all doubt, averring that the patented spring feed gear used on all these machines, giving automatic adjustment to any size of wire, is the most important improvement applied to wire-stitching machines during the past decade. "Perfection" No. 2 has a capacity from two sheets up to ¼-inch thickness, No. 4 from two sheets up to ½-inch thickness, No. 6 from two sheets up to ⅞-inch thickness, and No. 12 from ¼-inch up to 1½ inches in thickness. They are adapted to all work required of wire-stitching machines.

The "Perfection" numbering and paging machine has many new features and several improvements of great advantage, special attention being given to the distribution of ink and to obtaining perfect alignment. The "Perfection" Index cutting and printing machine is an entirely new idea to the bookbinding trade in this country, and is the only perfected machine in the world combining in one the cutting of an index and the printing of same. It recommends itself as practicable and easy to operate and will certainly work great changes in this important branch of book manufacture.

R. HOE & CO.

One of the most attractive and interesting exhibits in the Graphic Arts Workshop is that of R. Hoe & Co., the well-known manufacturers of printing-presses. This firm, finding that they could not make satisfactory arrangements for showing their printing machines, decided to install an exhibit of one of their leading specialties, namely, electrotype and stereotype machinery, and this they certainly have done in the most approved fashion. The matter was turned over to their representative, Mr. L. Grossman, who was given *carte blanche* to arrange an exhibit that would be not only a credit to the firm he represented, but would be a valuable and instructive one for all visitors at the exposition. The machines on exhibition include planers, molding presses (both hydraulic and toggle), roughers, bevelers and trimmers, book shavers, wax shavers, blackleaders, wax outfit, furnaces, casting molds, screw-driven shaving machines, rotary planers, combined saw and trimmer. All machines are shown with direct-connected independent electric motors and are strictly up to date in every particular. In some instances both belt-driven and motor-driven machines

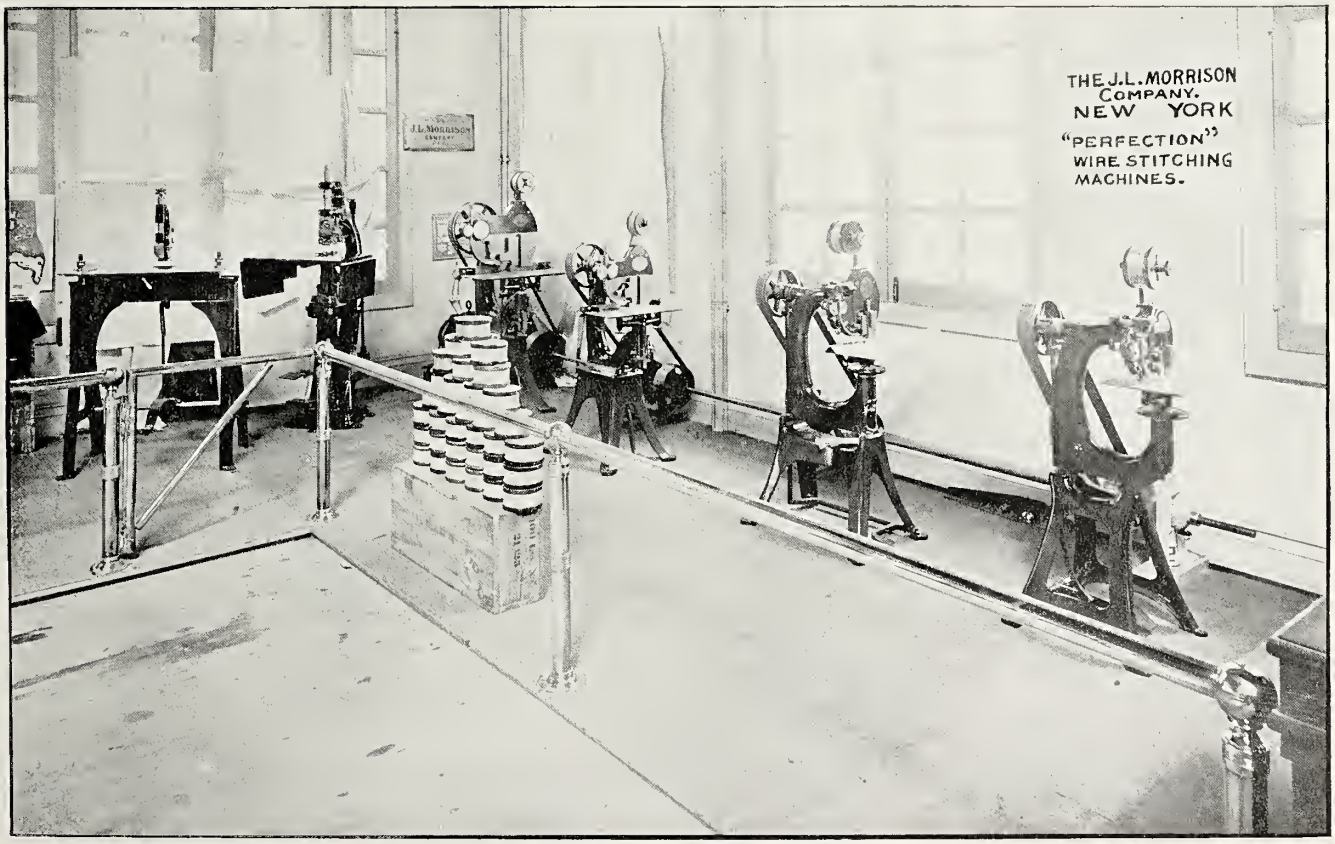
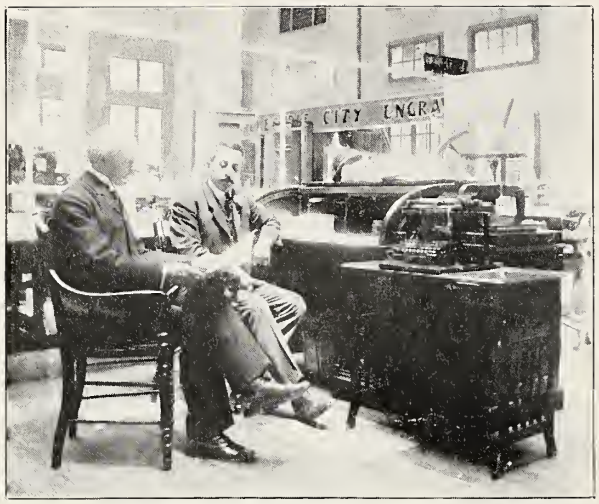


EXHIBIT OF THE J. L. MORRISON COMPANY.



IN THE GRAPHIC ARTS WORKSHOP.

L. Grossman, of R. Hoe & Co., arranging with Richmond C. Hill, Assistant Superintendent Graphic Arts Department, about the final details of the Hoe exhibit.

are shown where it was thought best to exhibit the two different makes. One of the most interesting machines in the exhibit is the Jantz & Leist electric motor (1,500 ampere), which is really a motor and generator combined, as it is intended also to operate the precipitating vats in the foundry. The machines are all arranged so they can be started and stopped instantly and their good points shown to the best advantage. Arranged about the exhibit are framed pictures of all of the presses manufactured by the company. Adjoining the exhibit in the space occupied by the Electric City Engraving Company are shown a router, trimmer, saw, ruling and beveling machine and a Washington proving press, all of the Hoe make, which practically gives an annex to their exhibit wherein the actual working of machines in an engraving plant can be observed.

THE UNITYPE COMPANY.

When Mr. Herbert L. Baker left the American Type Founders Company to become general manager of The Unitype Company, manufacturers of the Simplex One-Man Typesetter, he carried to that concern the good will of a large number of printers. A great many of them are inclined to approve of the Simplex, simply because Mr. Baker, who knows the type and printing business so thoroughly, says it is all right; but a great many more will believe in it because they have seen it working in The Unitype Company's section at the north end of the Graphic Arts Workshop. The machine was in place and in operation before many other exhibits in the workshop had been fully placed or put in touch with the electric flow, so that the Simplex exhibit had a large attendance during the National Editorial Association's Convention in the early part of June. As these gentlemen of the blue pencil hung over the brass rail about it, they explained one to another the way it worked, while the operator clicked the keyboard of the machine and the



EXHIBIT OF R. HOE & COMPANY.

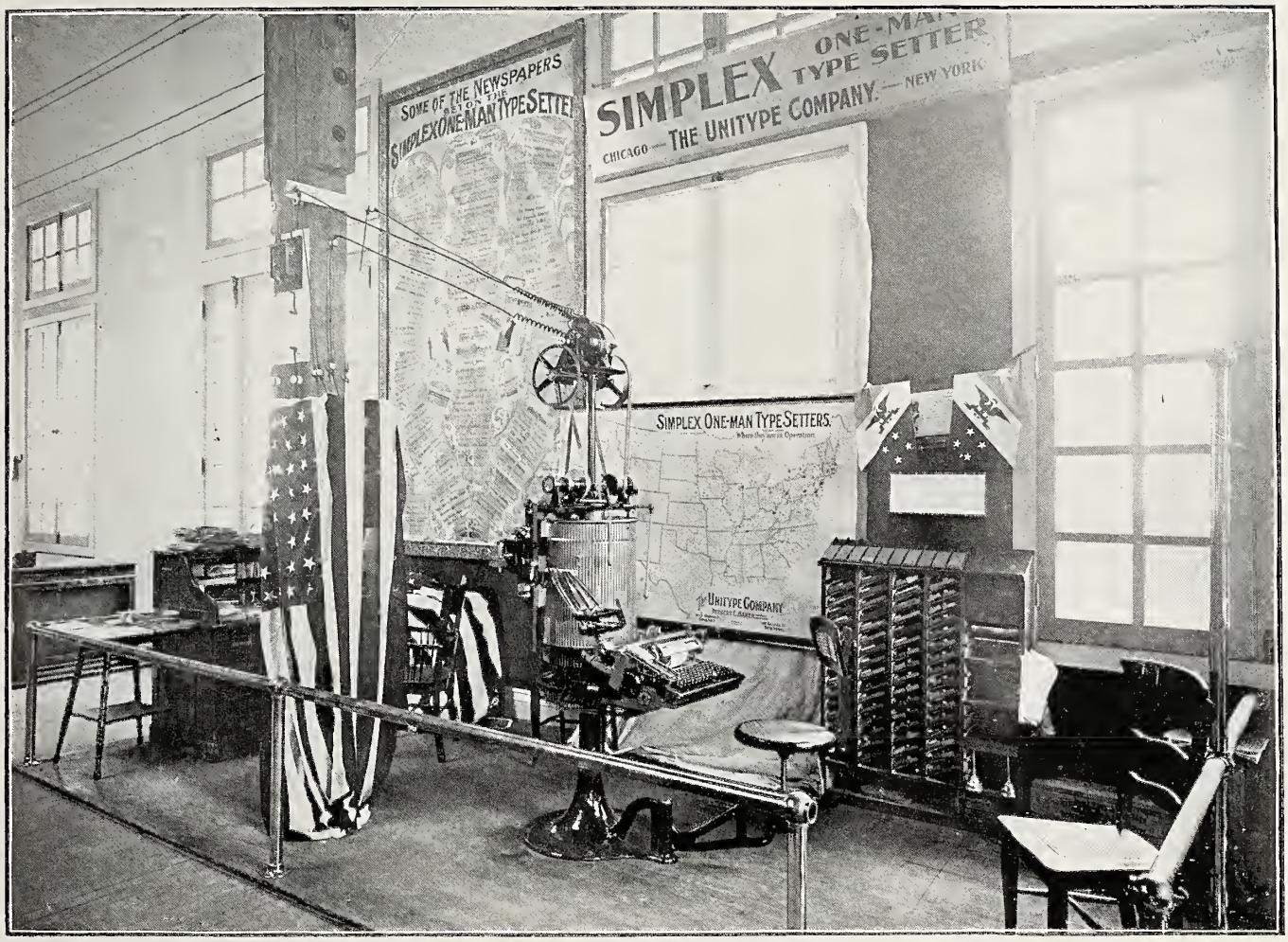
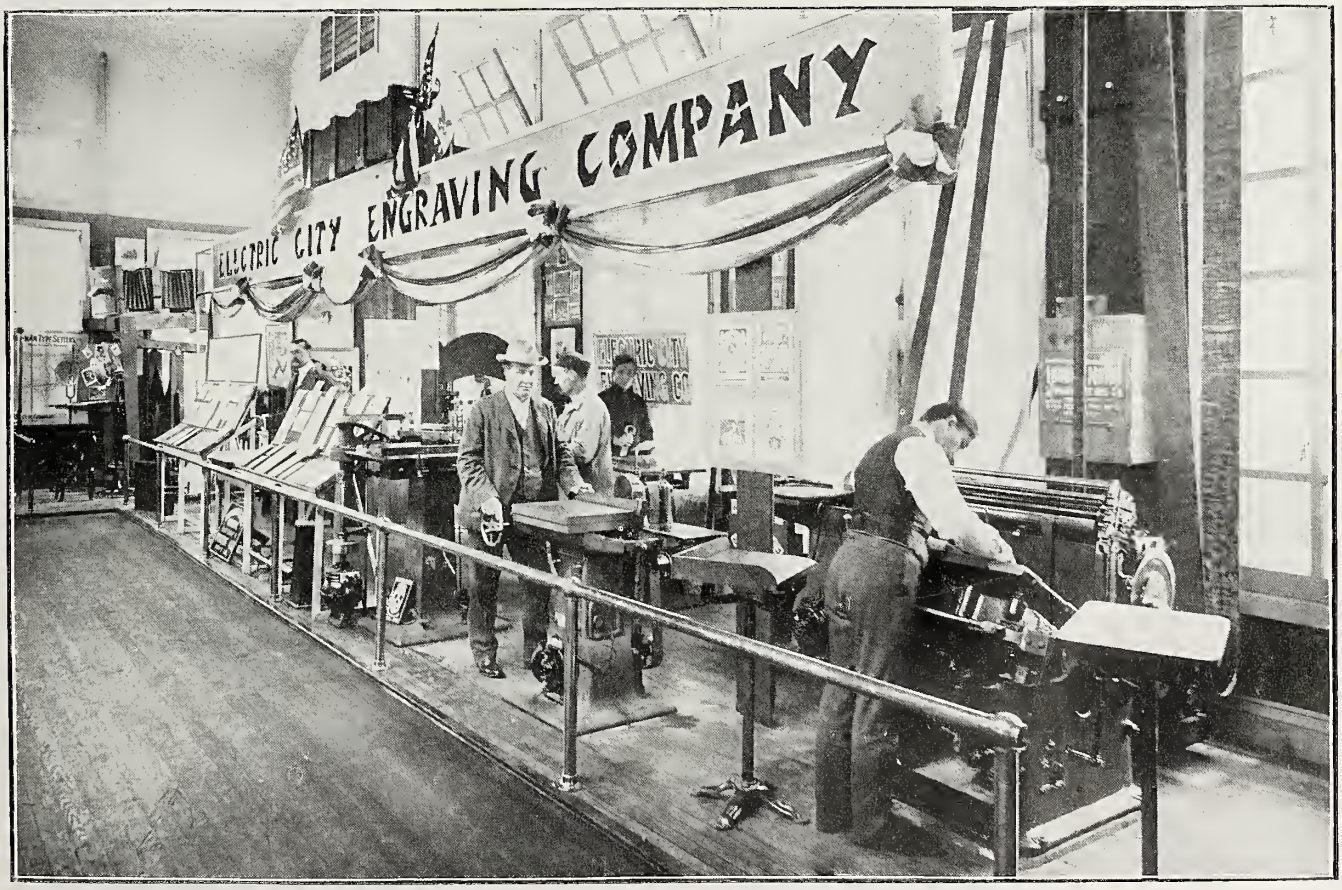
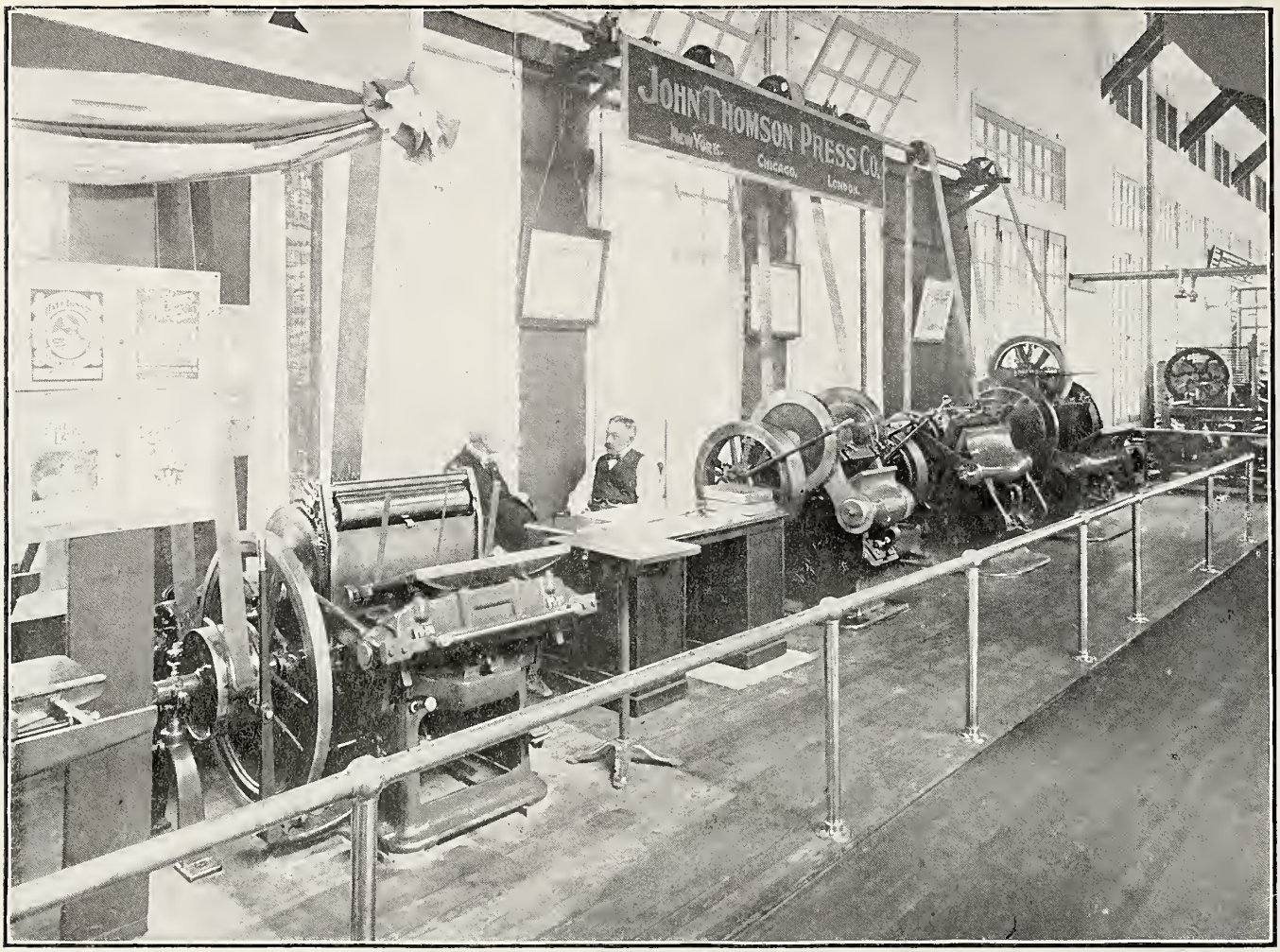


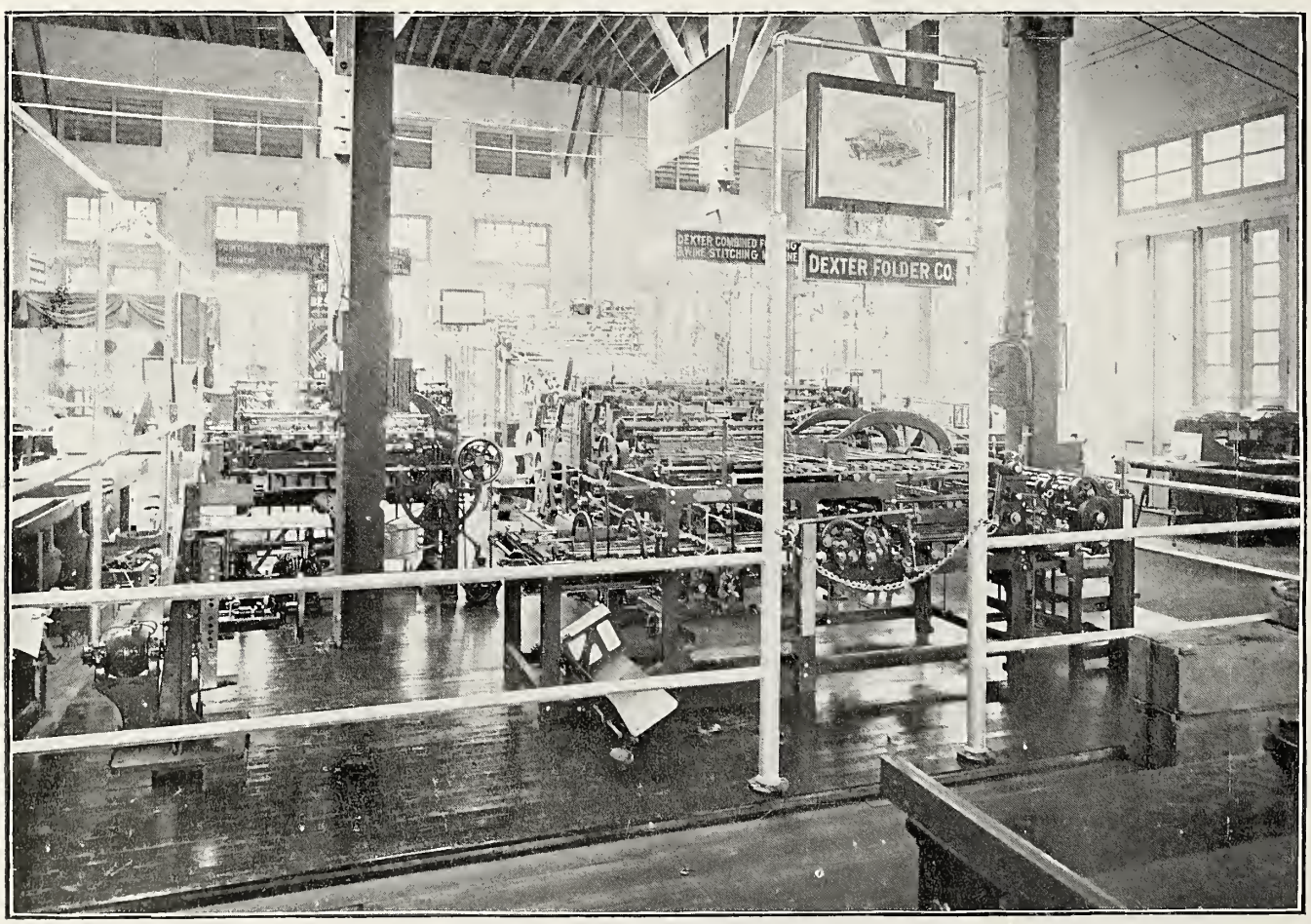
EXHIBIT OF THE UNITYPE COMPANY.



COMPLETE ENGRAVING PLANT EXHIBIT OF ELECTRIC CITY ENGRAVING COMPANY.



SPACE OCCUPIED BY THE JOHN THOMSON PRESS COMPANY.



DEXTER FOLDER COMPANY'S DISPLAY.

salesman jotted down the orders. "The best salesman of the Unitype," say Mr. Baker's men, "are the people who are using it." In fact, there was scarcely an hour during the week when one or more users of the Simplex were not at the exhibit, talking enthusiastically with all comers regarding their success with the Simplex. Part of the exhibit was a map of the United States marked to show the location of Simplex machines; this map was a revelation to most publishers, few of whom had any idea that these machines were in such general use. Another interesting exhibit was the headings of several hundred papers set on the Simplex, attractively arranged on the wall, which exhibit would have been twice as large, we understand, if there had been sufficient wall space.

THE ELECTRIC CITY ENGRAVING COMPANY.

The Electric City Engraving Company, of Buffalo, has a large space in the workshop for the exhibit of photoengraving products, with a full working plant showing the process of making zinc etchings and half-tone illustrations.

At the north end is an engraver's camera of special design (Anthony & Co's) arranged for use with sunlight or electric lamps. Near by is a darkroom artistically covered outside with highly polished copper plates in which are inserted medallion half-tones, the inside being fitted with a sink and running water for developing. Printing-frames and other implements are both on exhibition and in use, with a Hoe routing machine, a saw, a beveler and a trimmer, employed in finishing plates. A Washington hand press is used for impressions from the unmounted half-tones, while a "Colt's Armory" press of the John Thomson Press Company's exhibit is busy proving the blocked cuts, in one and also three color combinations.

Specimens of work shown here by the Electric City Engraving Company are numerous and varied, comprising orders from firms in every State of the Union, whose notice has undoubtedly been drawn by the persistent advertising of this Buffalo house.

The fact that the Pan-American Exposition Company placed orders with this firm to the extent of some 18,000 half-tones speaks well for their facilities for turning out large quantities of work, suitable for the various publications issued by the Publicity Bureau.

THE JOHN THOMSON PRESS COMPANY.

The John Thomson Press Company has an exhibit of four presses, all of new design, which were installed by Mr. Robert Coddington, whose portrait in the photograph of the exhibit shows him at his first opportunity for rest on the warm afternoon in which it was completed. Mr. Richmond C. Hill, assistant superintendent of graphic arts, is seated with him discussing either the excellence of the Spanish edition of THE INLAND PRINTER, which lies upon the desk, or the undoubted success of this present Pan-American number.

Beginning at the left, the first of the four "Colt's Armory" presses shown is a half superroyal, Style Five, an all-round printing-press that will delicately handle all classes of work, from the lightest display and hair-line rules to massive forms and heavy embossing, and at a surprising rate of speed. The new features shown in this press are many and interesting. In a number of points we find greatly enlarged dimensions and increased power; double inking is obtained in a very successful way, increased distribution, improved fountain adjustments, with a new form of traveling changer; but things of this sort are best appreciated when seen and studied, and indeed that is the real benefit of an exposition workshop of this sort, where, with ample power, the various exhibits can be shown in operation. This press will be given practical service in connection with the working exhibit of the Electric City Engraving Company, adjoining, as it is arranged that their proving shall be done upon it.

The three other presses which complete the "Colt" quadriga are examples of embossing, cutting and creasing machines. Style 2, an eccentric action embossing-press, is massive, powerful and yet very rapid in its work, which is that of heaviest embossing.

The third in line is an entirely new machine, 22½ by 32½ inside chase, intended for cutting and creasing work, but so strongly built it is certain to be extensively used for embossing as well.

The fourth is also a cutting and creasing machine of the largest size, yet so self-contained that it exemplifies remarkably the character of the John Thomson Company's presses, which are invariably of a form so massive and compact that their lines show that fine evolution of art through utility which is always evidenced in manufactures that are the result of long study and constant revision through experience. These presses in their very appearance bespeak power, as does the face and build of the man long given to work and responsibility.

THE DEXTER FOLDER COMPANY.

An interesting group of machinery in the Graphic Arts Workshop stands under the artistic, high-swung sign of the Dexter Folder Company, Pearl River, New York. Here are devices composed of steel rods and running tapes that display all the dexterity of the nimble prestidigitator, taking sheets of paper by senseless fingers, but without miscount or slip, folding, refolding and folding again until presto! we have a complete and stapled booklet. So much thought has been put into these machines that they seem now to think for themselves. Following is a description of the machinery in the exhibit:

The first is a Dexter automatic printing-press feeder attached to a Scott two-revolution press. This feeding machine is entirely mechanical and is equipped with many new devices of special merit, among which are a mechanical caliper for stopping and tripping press if more than one sheet at a time is fed forward; adjustable buckles which can be readily adjusted up and down while the feeder is in operation; and automatic straighteners to prevent sheets being delivered crooked from feeder. Power to drive feeder is transmitted from the press by shafting and entirely out of the way; and the feed-board of the feeder is raised and lowered by power. The sheet-conveyor frame can be folded back when not in use, entirely uncovering the feed-board. As a whole the feeder is very simple, easily adjusted, finely built, made of the best material, and of superior construction.

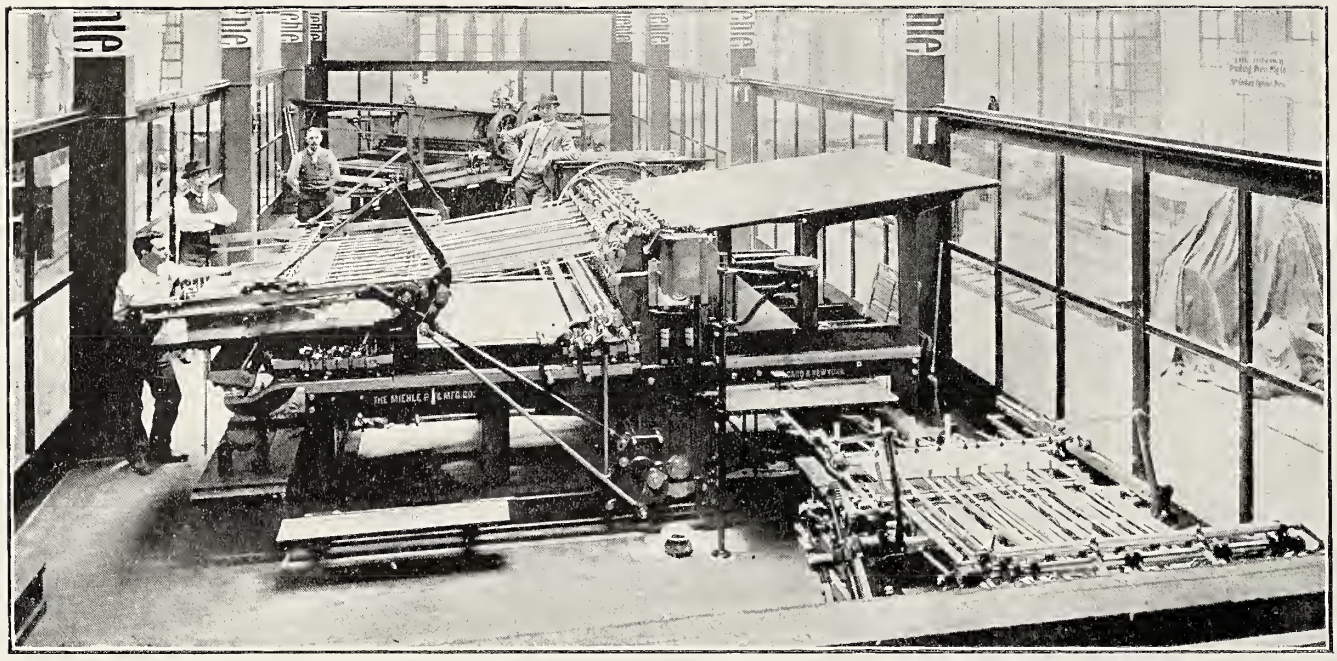
Another machine of importance is a combined folding and wire-stitching machine for periodical work. This machine will receive a 32-page sheet and add to it a 4-page cover; will automatically wire-stitch and deliver completed copies into the packing box. If either main or cover sheet should not be delivered to the folder, the incomplete copy is automatically switched out of its course so that it will not be delivered into the packing box. This machine is equipped with Dexter's automatic feeders for both covers and main sheets. These feeders are also equipped with caliper and straightening devices, adjustable buckles, etc.

Still another machine is the popular Dexter jobbing, book, pamphlet and periodical folder with automatic feeding machine attached. This machine is especially adapted for a large variety of styles and sizes of work, folds sheets from 16 by 21 to 32 by 44 into 8, 12, 16, 24 and 32 pages, also oblong or parallel 32's. It is equipped with mechanical automatic points, perforators to prevent buckling or wrinkling, adjustable tapes, etc. A Dexter rapid circular folder for small work is also shown.

All of these machines are operated by Lundell motors, and the form on press is made up on a Wesel patent grooved block.

In the Government weather bureau exhibit there is one of the latest Dexter jobbing circular folders used for folding the weather bureau map.

It was learned at the exhibit that the company had supplied for the publishers of the *Youths' Companion* four machines, the largest of their kind in the world, that feed, fold, cover, gather, collate and stitch with wire at the rate of 4,500 per hour.



THE GLASS-ENCLOSED EXHIBIT OF THE MIEHLE PRINTING PRESS & MANUFACTURING COMPANY.

MIEHLE PRINTING-PRESS EXHIBIT.

The main portion of the Graphic Arts Workshop south of its middle aisle is taken by the Miehle Printing Press & Manufacturing Company, of Chicago. The space enclosed by their wood and glass partitions is 20 by 61 feet, and herein are placed four Miehle presses, a 00 Perfector, a No. 3, a No. 0000 and a No. 1 Pony.

The exhibit is in charge of Mr. Sam R. Carter and John Miehle, Jr., and all hands are busy with an exhibit of the *National Magazine,* of Boston, which is to be printed here. This is an opportunity for showing the presses to great advantage. The July special Pan-American number of Mr. Chappell's magazine, to contain 176 pages, exclusive of covers, with thirty-two pages on the exposition, will be run to the extent of 75,000 copies. A 32-page form will be handled on the No. 0000 Miehle, sixty-four pages on the Perfector, a 16-page form will be run on the No. 3, while the Pony press takes care of the cover with its four printings.

No more practical demonstration of printing-presses could be made than in such a test as this. The public will see the interesting process of magazine printing, while technical critics have opportunity to judge of the handling of color as well as black-and-white half-tones and type pages.

After the printing, the Dexter Folder Company will fold the edition on their machines here exhibited, the J. L. Morrison Company's stitchers will bind it, and trimming will be done on a cutter of the Oswego Machine Works, all of which will be accomplished within the building.

THE BOSTON PRINTING PRESS COMPANY.

To the south of the Blackhall Company is the Boston Printing Press Company, with samples of their line of Perfected Prouty presses. Two of the machines are shown in the exhibit, a No. 2, which has a 9 by 13 chase, and a No. 3 with a 10 by 15 chase. These are the medium representative sizes of five numbers and are exhibited in a practical way, printing from large half-tone plates in one-color and also in three-color work.

Double gears and pinions are points of strength in the Prouty press, together with thickness of frames, which makes them heavier, size for size, than any other job press, while the absence of cams insures the rapid running without "thumping or jumping." High speed in this press, the makers claim, is one of its chief points of superiority. The speed is commonly 2,500 to 3,000 impressions per hour, but, in fact, it is only limited by the dexterity of the feeder. A good opportunity to see them at work is given at the improvised printing-office under the sign of the "Boston Printing Press Company."

BLACKHALL MANUFACTURING COMPANY.

One of the striking exhibits in the Graphic Arts Workshop is that of the Blackhall Manufacturing Company, makers of steel die stamping presses, rotary perforators, knife grinders and envelope machinery. In this exhibit can also be seen one of the paper-cutters of the Oswego Machine Works, a Crawley signature press, Hansen round-hole perforator and a Rosback perforator. The specialties in which the Blackhall Company deal are of great interest and people in the trade who visit the Graphic Arts Workshop should not fail to examine them.

OTHER EXHIBITS IN THE WORKSHOP.

Adjoining the exhibit of the Unitype Company is that of H. B. Rouse & Co., Chicago, makers of the well-known lead-cutters and composing-sticks bearing their name. The exhibit is a neat one and should not be passed hurriedly in looking through this building. There are also to be found in the Graphic Arts Workshop a Huber press, on which is shown the "Tympalyn," and also one of the newest "Optimus" presses of the Babcock Printing Press Manufacturing Company. Owing to the fact that these presses were not erected at the time the pictures were taken for this issue, it is not possible to show them.

THE GRAPHIC ARTS GALLERY.

The Graphic Arts Gallery is a square building lighted principally by skylights and high triple windows with rounding tops on the east and on the west. Above the tops of the windows are excellent mural designs in bright but harmonious colors that enhance the interior decoration, which is otherwise a quiet but pleasing olive green, with conventional stencil patterns. It really does not detract from the effect to discover that these wall paintings are advertisements.

Upon the floor of the gallery are arranged the various exhibits upon aisles both parallel and diagonal to its square construction. Here are displays from publishing houses, either with conservative cases of rare technical examples, or open booths with sample copies of magazines offered with the glad hand. Lithographic houses post their sheets, some in frames under glass, some on swinging boards or in a huge moving panorama. Photographs, large and small, plain or



THE GRAPHIC ARTS GALLERY.
Pan-American Exposition, Buffalo, N. Y.

colored, presented by various concerns, make an interesting exhibition in themselves. Playing cards, paper exhibits, commercial printed work, specialties of various sorts fill up the gallery with what is, on the whole, an artistic and very interesting department of the exposition.

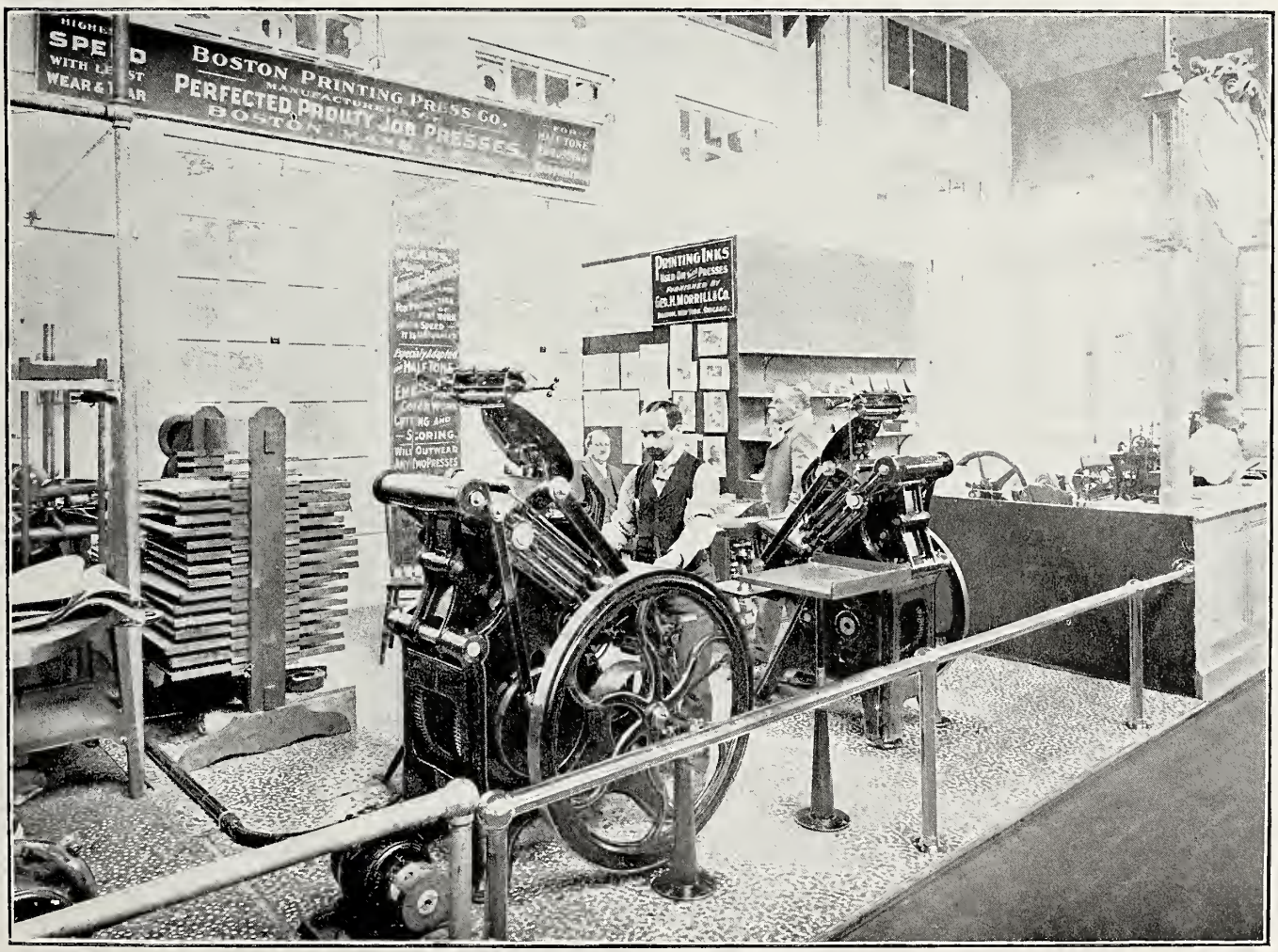
Following is a brief description of the exhibits to be found in the Graphic Arts Gallery.

THE AMERICAN 3-COLOR COMPANY.

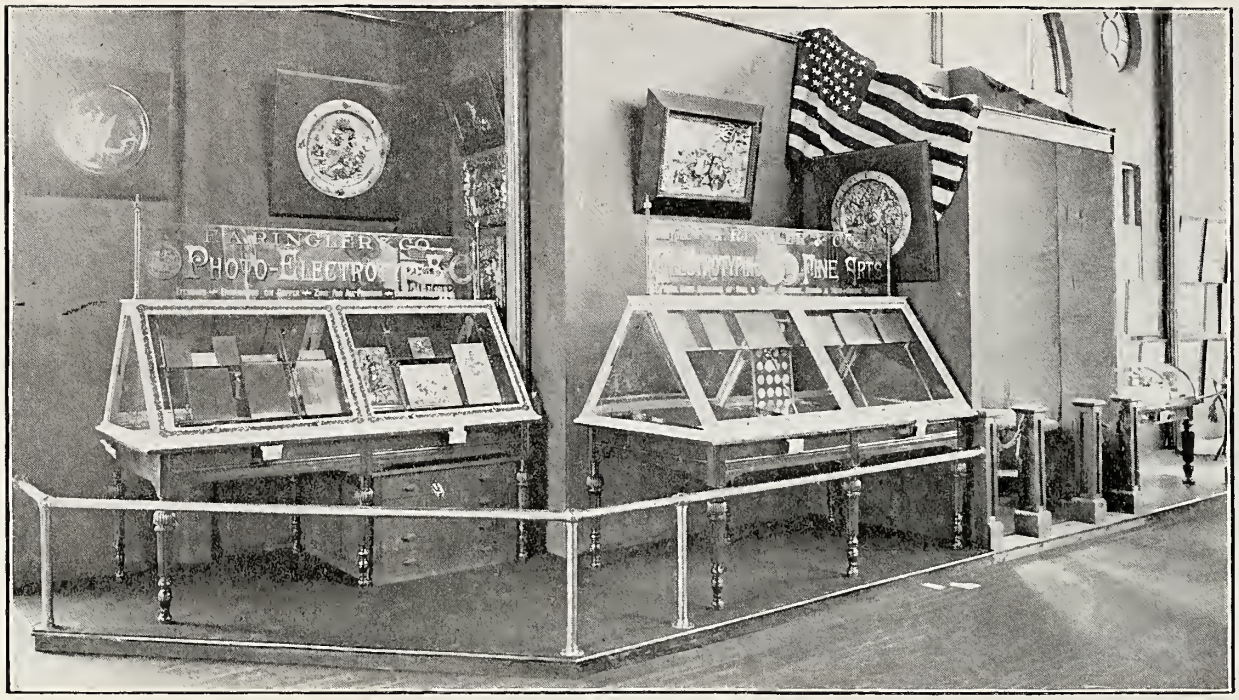
The American 3-Color Company, of Chicago, has a fine display of three-color half-tones on the north aisle of the Graphic Arts Gallery. A case full of leaflets, open books and magazines, and a large frame with a black mat mounting excellent three-color proof specimens of such varying subjects as flowers, carpets, birds, onyx, meats, Indian heads and magazine illustrations, show what concern is responsible for so many excellent things we have seen recently in periodicals and advertisements. Especially good are the color reproductions for the last holiday number of *Collier's Weekly*, books on natural history, and Maud Humphrey calendars.

THE NIAGARA PAPER MILLS.

Near the southwest entrance of the Graphic Arts Gallery is a unique structure with a very original arrangement of cover-papers, representing the product of the Niagara Paper Mills, of Lockport, New York. The rectangular space which is occupied has on either side a row of "potted palms" made in paper, ranged on pedestals bearing the trade-mark "N. P. Mills" and wreath. Upon the pedestals are wooden pots from which rise stalks wrapped in mahogany Defender cover, crowned with umbrella-shaped clusters of paper cornucopias. The "palms," eight in number, represent that many brands of the Niagara Mills product, all the shades of each brand being shown in its particular cluster, be it Taffeta, Queen, Royal Melton, Defender, Victorieux, Sultan, Homespun or Camels'-hair. Upon a Flemish oak table within this paper grove are scattered booklets, brochures, magazines, etc., covered with the product of these mills, and many are the ideas to be gained by sitting down to carefully examine them as one rests in the comfortable chairs provided. Globes containing material in



BOSTON PRINTING PRESS COMPANY'S DISPLAY.



F. A. RINGLER COMPANY'S DISPLAY.

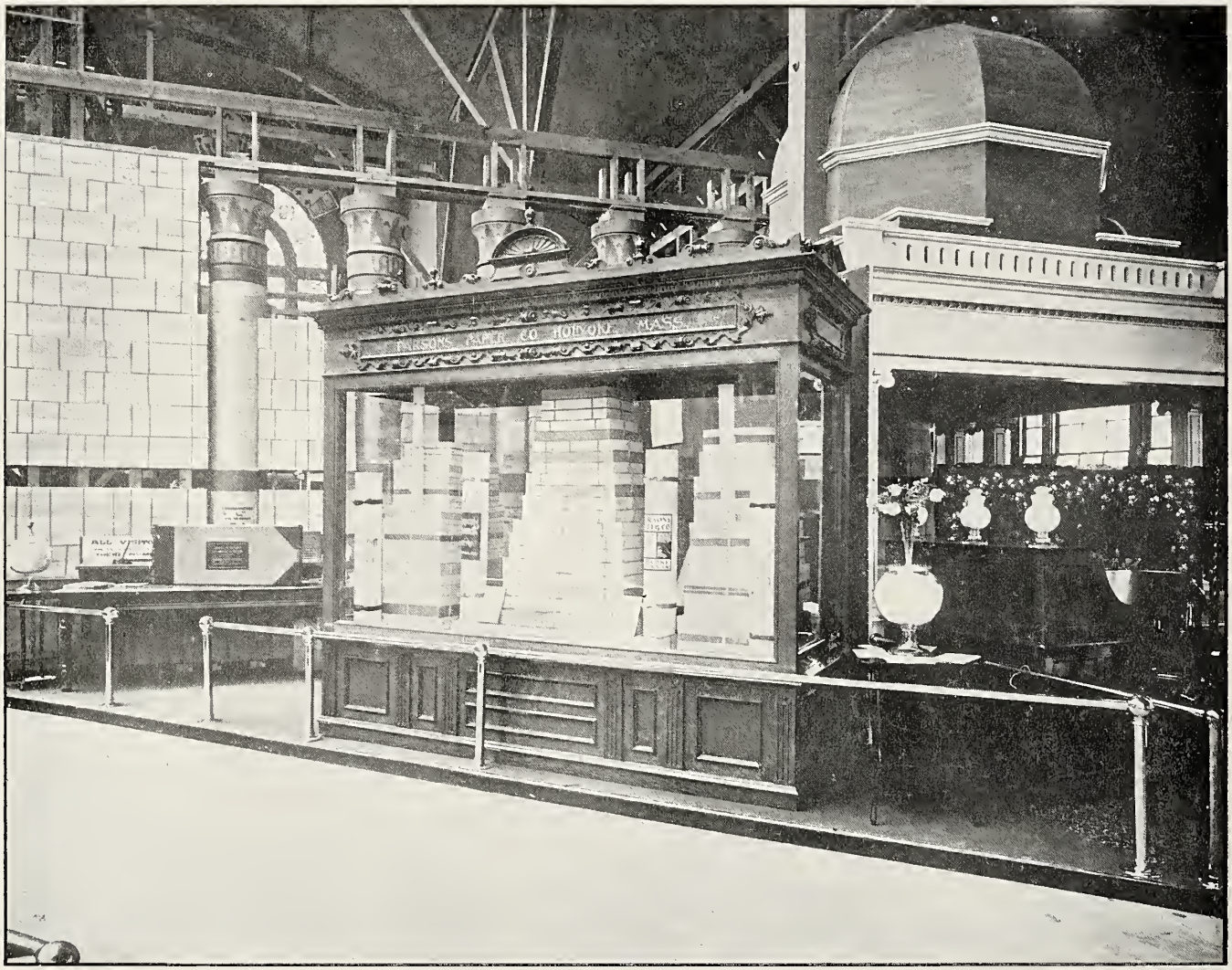


EXHIBIT OF THE PARSONS PAPER COMPANY.

the different stages, from the raw product, rag and rope, to the finished covers, illustrate the progressive steps in the manufacture of high-grade cover-papers.

THE F. A. RINGLER COMPANY.

At the southeast entrance of the Graphic Arts Gallery high-hung metal plaques and cases containing steel and copper plates call one's attention to the work of the F. A. Ringler Company, of New York. Steel-faced duplicates of steel and copper engravings, etchings and photogravure plates fill one of the cases, together with medals of previous exposition awards, while other portions of the display vary a little from the strict graphic arts line by including "ornamental electrotyping and the plating in various colors of metals for decorating."

Plaques, medallions, decanter covers, relief panels, umbrella handles and even electroplated baby shoes, which are shown as a suggestion for the preserving of treasured articles. The specimens of work in this exhibit are odd, rich and artistic in the extreme.

THE TYMPALYN COMPANY.

Tympalyn has a cleverly decorated space in the north aisle of the Graphic Arts Gallery. Four classic columns mark the boundaries, the capitals being large T's such as we see in the Tympalyn trade-mark and advertisements. This same-shaped T appears also in the supports of the railings and everywhere else that presents an appropriate opportunity for its insertion. A press cylinder is mounted on wooden bearings within the enclosure for demonstration of the use of this helper in make-ready. But a more extensive preparation for showing their product is being made by the Tympalyn Company, of Boston, at the Graphic Arts Workshop.

PARSONS PAPER COMPANY.

The visitors who are interested in paper will not pass by the fine exhibit of the Parsons Paper Company, on the northeast diagonal aisle of the building, nor will they be otherwise than kindly received by Mr. George F. Barden, who represents the company here through the duration of the exposition, and is high warden of the big register book, in which his callers are requested to enter their names. This register book is bound in fragrant russia leather, its buff leaves being of Parsons' Scotch Linen Ledger, of double royal size, making a ponderous volume 19 by 96 inches. It already contains the names of visitors from all parts of the United States with a generous sprinkling of unmistakable Latin-American cognomens, with addresses at Bogota, Buenos Aires or elsewhere.

Opposite the big book within their section is a beautiful case of quartered oak and glass, enclosing an exhibit of Parsons Paper Company's lines of Scotch Ledger, Treasury Bond, Old Hampden Bond and American Drawing paper. The various dainty shades of the bond papers are shown in unwrapped piles placed one above another in monumental shape, flanking a larger pile of ledger papers in white, blue and buff, the latter being a specialty adapted to the use of bookkeepers or other workers upon paper who have to write under artificial light. Every one who inscribes his name in the big register has a chance to see in that the pleasant effect of buff under eye and pen, for that book was chosen of this tint which is recommended. Rolls of drawing and blue-print papers tied with ribbons stand about this case, completing its artistic and appropriate decoration.

Drawing paper is a product in which American manufacture has until of late been rather lacking. The Parsons American Drawing paper, however, was used for the fine Government display of drawings at the World's Fair of 1893. The making of blue-print paper in rolls has by increased facilities of the company been brought out recently as a special line, while the quality of their bond papers, of which Treasury and Old Hampden are the leading water-marks, has been largely instrumental in raising the reputation of the house to its present standing.

During a recent visit of one of THE INLAND PRINTER representatives to the Parsons Paper Company's exhibit, Mr. Barden very good-naturedly consented to let a kodak be trained upon him, with the result shown in the accompanying half-tone. Upon Mr. Barden's desk is to be seen a globe containing samples of the pure linen raw stock from which the goods of his company are made, and perched upon the top of the globe is the little "purp" which Mr. Barden calls his "mascot." This is the third exhibit which Mr. Barden has had charge of, his others being the Centennial, in 1876, and the World's Fair, in 1893. No gentleman in the trade knows more about the making of paper and the proper marketing of the product than Mr. Barden, and it is a pleasure to meet and talk with a man of his caliber when after information regarding paper.



GEORGE F. BARDEN.

The well-known representative of the Parsons Paper Co., Holyoke, Mass. In charge of the Company's exhibit in the Graphic Arts Building, Pan-American Exposition.

To sketch the history of the Parsons Paper Company would be to go back to the beginning of paper manufacture in Holyoke, as this company was the first to erect and operate a paper mill at that crook of the Connecticut river, which is now the location of the greatest papermaking city of America. A large picture in this exhibit shows the vast plant of the concern, built in 1889 and 1890, which is the largest devoted to ledger and bond papers in the United States.

THE BYRON WESTON COMPANY.

In a triangular space pointing to the northeast corner of the graphic arts gallery is the exhibit of the Byron Weston Company — the famous makers of ledger and record paper, and the only concern in this country which confines itself to that specialty. A fine mahogany case with architectural corners framing in the glass sides, shows a pyramid of the products of this company, beginning with a base of ream packages of antiquarian (31 by 53 inches) and ascending through with double elephant, double royal, double medium, imperial, superroyal, medium to demy, which forms the apex and makes a pedestal for a huge and elaborately bound book of Byron Weston paper. This book was made in 1893 by the H. O. Shepard Company, of Chicago, and was exhibited by the Byron Weston Company at the World's Fair in Chicago.

At the corners of the case enclosing the pyramid are rolls of ruled stock, illustrating the use of these fine grades of paper, while against the partition backing the exhibit is framed a full sheet of "Emperor" (size 4 by 6 feet), which is the largest made. This size is used for blue-prints or water-color work, schedules, drafting, etc., where great strength and dura-

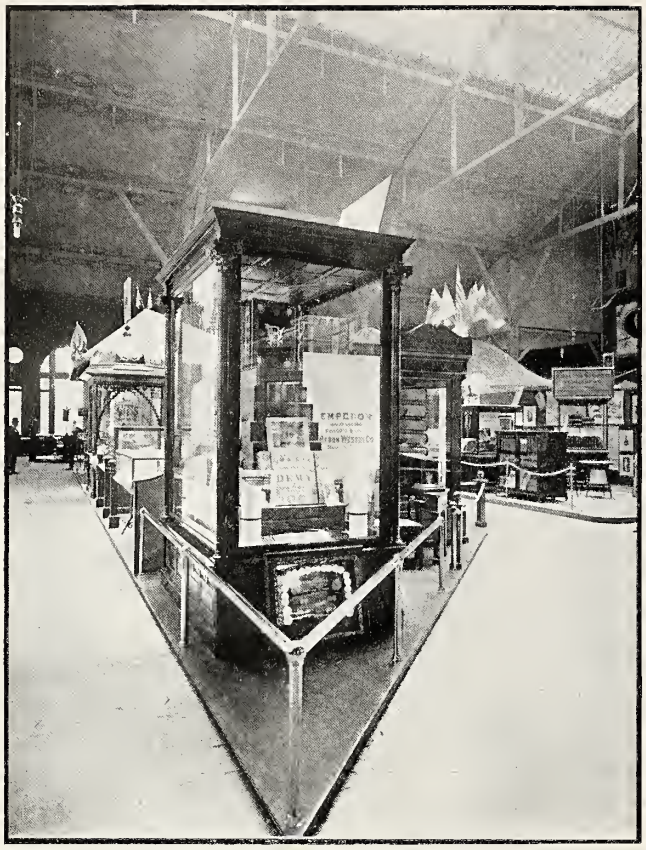


EXHIBIT OF BYRON WESTON COMPANY.

bility are required as well as extraordinary dimensions. The company includes in its exhibit interesting photographs of its offices and mills at Dalton, Massachusetts, together with the flowing artesian wells which have been drilled for abundant supply of pure water, so necessary a factor in the manufacture of white paper of fine grade. The dry climate and clear atmosphere of New England, with these abundant wells, it is claimed, makes New England the spot in America for manufacturing such paper as can hardly be produced in other parts of the world — paper that will stand the test of age and can be used in "records that defy the tooth of time."

THE BUFFALO PRINTING-INK WORKS.

The Buffalo Printing-Ink Works have a pavilion on the north aisle, opposite the American 3-Color Company's display. We lack a photograph of it, through having waited too long for palms to be put in place, but a bit of its hexagonal dome can be seen in the photograph of the exhibit of the Parsons Paper Company. This handsome pavilion is open on two sides, with supporting pillars, the other two sides being built of printing-ink cans with labels, black, yellow, blue and green, piled solidly above a low wooden wall, wainscoted inside with blue canvas. The floor bears out the harmony of the scheme with a gray painted surface protected by bright colored rugs, while two easy chairs and a broad table of oak complete the furnishing for visitors.

THE MITTINEAGUE PAPER COMPANY.

The idea of making the main building for the exhibit of graphic arts a gallery is very consistently carried out by such sections as that of the Mittineague Paper Company, which one might easily take solely as an art exhibit were it not for the explanation of Mr. C. S. Elliott, in charge, that all the various delightful pieces of work, from drawings to books, are on Mittineague paper. The walls of the exhibit are covered with drawings in charcoal, pen-and-ink and water-color, which illustrate the use of Strathmore drawing board and its appreciation by good artists; while the case full of leaflets, brochures and books, done in beautiful style by various printers, shows how the artistic worker in typography again chooses this company's product for the reproduction of art and for rich effects in type and paper alone.

While these mills of Mittineague, Massachusetts, turn out bonds and ledgers of most excellent qualities, their manage-



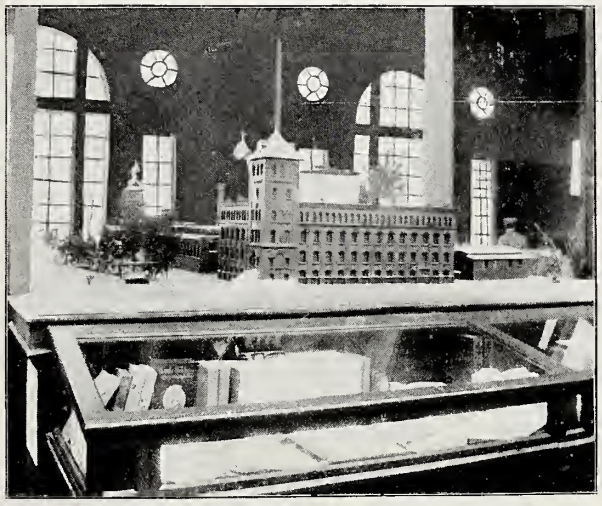
MITTINEAGUE PAPER COMPANY'S EXHIBIT.

ment has seen fit to make cover, book and drawing paper their special claim for honor. Rhododendron and Strathmore covers, Old Stratford and Strathmore deckle book-papers are well known to all printers of artistic matter. The Mittineague Company's exhibit is certainly a rare place for printers to study the possibilities of esthetic combinations of paper and ink and successful effects in composition, for the specimens they show are of the highest quality.

THE COSMOS PICTURES COMPANY.

A pretty little gallery of pictures on the south aisle of the Graphic Arts Gallery is made up of "Cosmos" reproductions of famous classic and popular paintings. These are set, singly and grouped, in frames of various shapes and sizes, against an effective background of green burlap, while three oddly made stands of dark green serve to display albums of the inexpensive but artistic "Cosmos" pictures, the product of the Cosmos Pictures Company, 296 Broadway, New York. These pictures are one-plate prints done in black and olive-brown, the paper afterward being roughened to soften and blend the tones. The effect is very rich.

Among the other exhibits in the Graphic Arts Gallery are those of the United States Playing Card Company, the Courier



MODEL OF THE NORWOOD PRESS BUILDING.
In the gallery of the Graphic Arts building, Pan-American Exposition, Buffalo N. Y.

Company, Matthews-Northrup Company, the International Paper Company, L. L. Brown Paper Company, George P. Hall & Son, the Norwood Press, and Crane Brothers.

EXHIBITS IN OTHER BUILDINGS.

Besides the exhibits in the Graphic Arts Gallery and Workshop, there are a few scattered things of interest to the printer in other buildings. For instance, in the United States Government building a Mergenthaler Linotype and a Lanston Monotype machine are shown in operation as a part of the Patent Office exhibit. The Monotype machine is operated from 10 to 12 A.M. and from 2 to 4 P.M., while the Linotype is run from 12 to 2 and 4 to 6. These are to be found side by side in the northeast portion of the main Government building.

In the Government building is also a hand-engraving press at work on steel engravings. A souvenir prepared by the United States Government for this exposition is printed and distributed to show the manner in which everything that the Government uses, from notes to stamps, is impressed. Fourteen weeks were required to engrave this souvenir steel-plate, a contrast to photoengraving!

In the Electricity building, near the middle south entrance, will be found a printing exhibit by the S. S. McClure Company. A (Cottrell) press with an (Economic) automatic feeder, both run by a (General Electric 5-horse-power) motor, will turn off a 16-page form of *McClure's Magazine* to show the method of printing employed in the McClure office, where twenty-one such combinations are put to work on a whole edition.

INTERNATIONAL TIME RECORDER COMPANY.

An exhibit in Machinery building which we can not fail to mention is that of the International Time Recorder Company, which contains the most modern time-keeping and time-stamping devices. The exhibit is unique and very pleasing to the eye, but would probably be passed as not belonging to graphic arts were it not for the fact that every printer should see it and understand fully the important part the goods play in doing a successful printing business. Every printer should know exactly what every job costs him, especially the labor part, which is the principal cost of production. If he has this knowledge in such a way that he can not fool himself, he is not apt to make ruinous prices for his work. Competition would then take new form and the printing business be more profitable and pleasant. THE INLAND PRINTER is using this company's time and dating stamp and finds it invaluable. "Knowledge is power," and full investigation by printers of modern time-keeping devices can not fail to give them knowledge and power that will benefit them directly and make the printing business at all points more profitable by the saving of lost time, which always is money wasted.

THE ARRANGEMENT OF THE PAN-AMERICAN EXPOSITION GROUNDS.

In Buffalo the site of the exhibition is a large, rectangular plateau, quite removed from the lake and from the river front, and touching on the south the fine Buffalo Park, one of the most interesting and successful creations of the elder Olmsted. There was nothing in the conditions which suggested any free and informal treatment, no considerable inequality in the levels of the ground, no great body of water in sight; and the absolutely picturesque character of the park seemed to invite and demand a contrast in the adjoining exhibition. It was for these reasons, and with the memory ever present of the lesson afforded at Chicago, that an almost entirely formal and symmetrical plan was decided upon and has been carried out. The buildings, the courts, the basins, are arranged upon axes, which have been carefully preserved. Each building or group of buildings has another opposite which balances it; and it has been the aim to produce rather a unity of effect in the buildings and gardens than a series of isolated units.—*From "The Field of Art," in the June Scribner's.*

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

The forty-seventh annual convention of the International Typographical Union will be held in Birmingham, Alabama, August 12-17, 1901. Members of the organization who believe Birmingham is too far South to be a very pleasant place to visit at that season of the year have been assured by members of the local union that it is not so uncomfortable a city as many people imagine. Although too early to announce the program, it is said that one of unusual interest will be presented. The following is the entertainment committee: Allen M. Holt, James H. Leath, S. F. Vance, Marvin Harper, G. F. Stewart, J. A. Lane, W. C. Gardner, J. H. F. Moseley, J. A. Perry, W. K. Trechsel and W. F. McCartney. Nashville union expects to entertain delegates passing through that city en route to the convention.

CINCINNATI EXCURSION

Via Monon Route and C. H. & D. R'y. One fare for the round trip. Tickets on sale July 5-7, good returning to August 31 by depositing with agent at Cincinnati. City ticket office, 232 Clark street, Chicago.

OMAR AND THE INLAND.

BY JOHN MC GOVERN.

MY old friend, Henry O. Shepard, has placed in my hands a book, the most beautiful that was ever made in Chicago, so far as I know — the product of his wonderful press (for I have long venerated THE INLAND PRINTER, and feel that it is rapidly restoring the glory of the early workers in our art at Venice and along the Rhine). I am bidden to write about that book as I wish, and for THE INLAND PRINTER.

The volume contains 131 quatrains of poetry, modeled on the Persion *rubai,* some thirty-seven of them coming directly from Omar, the others being the poetic work of an unknown philosopher of Chicago, whose *nom de plume* is Mirza Mem'n.



"On Baalbec's giant ruins, high in air,
Some extinct tyrant's cartouche sculptured there,
His occult-graven name obliterate,
I saw a Raven perch and gravely stare."

Now, first to history: Long after Mohammed, but yet earlier than the Holy Crusades, three Persian schoolboys fell to guessing as to what should be their careers in life; and, as it occurred to them that no three schoolmates had ever all three achieved extraordinary distinction, and not always even one in three, so they made "a tripartite agreement," each engaging to take care of the other two, should the future advance him to a station of dignity in Persia.

One of these schoolboys became the "Old Man of the Mountain." From him arose the word *assassin,* made terrible in American ears by John Wilkes Booth and Charles J. Guiteau. Gibbon utters the remarkable statement that nothing more can be said of the history of the Assassins than is set down by Monsieur Falconet in Volume XVII of the "Academy of Inscriptions," a book that I happen to have at hand, where the first essay is dated December 3, 1743, and the spelling is *assassins,* rather than Ansaireeh, as Lyde has it in his history, or Ansayrii, as Walpole puts it in his. The story in Michaud's "History of the Crusades" is also told with dramatic interest. In a word, the Old Man of the Mountain gave his disciples hasheesh, and sent them forth to assassinate (hasheeshinate) both Moslem and Christian, promising to the successful murderer the realization in heaven of all the delights he beheld in his intoxicated visions.

Another of the three schoolboys became Grand Vizier, raised the other two to affluence, according to agreement, and told the tale.

The third, and, after all, to us the most wonderful, because of Edward Fitzgerald, an Englishman, was Omar Khayyám — Omar the maker of tents (The-Maker-of-Tents meaning no more, actually, than Smith or Carpenter does in an English name); and I understand that our Chicago poet's patronymic, concealed under Mirza Mem'n, is itself owing to a similar method of making family names among Western peoples.

When Omar appeared at the gate of the Grand Vizier to obtain his share of the good things that the taxpayers were giving up, he stated to the Grand Vizier that he wanted only "to live in a corner under the shadow of the fortune" of the Vizier, and to study the sciences. The Vizier granted him a pension of 1,200 *mithkals* of gold a year, and Omar settled down to what I would regard as a distinctly good thing. I figure it something like $40 a week. According to D'Herbelot's "Bibliotheque" (which I also happen to have at hand), we get from the word *mithkal* some important expressions of ideas — both *medical* and *musical.*

So Omar settled down and extracted the cube root, and figured out toward infinity, and watched Saturn go around in thirty years and Jupiter in twelve years; and figured to see if the relations of twelve to thirty would give up the secrets of the wandering stars; and he constructed the probable line of stars that the sun visited as it went through the heavens; and he figured on the angle at the sine from the moon at her quarter to the earth, the same as astronomers are doing today; and he honored Hipparchus, as all scientists do today; and his fame as an astronomer and mathematician spread through all the world — which in Persia was then *Persia,* and is today Persia, only they called it then Iran, and so call it today.

And after he had dwelt long on the Scorpion-stars and theorized why red Antares killed off the sun in winter; and had admired the Creator for making the sickle in Leo at harvest — or admired mankind for fashioning its harvest sickle like the sickle stars in Leo (same thing), he began writing epigrams.

That is what Lord Bacon, partly the same kind of a man,

did, in later ages. But Bacon was staid, respectable and unpoetic. Omar was the prince of cynics; he was sure this life was the end of him; every glass of good wine he could not drink, every pretty girl he did not kiss if he could, every night whose stars and perfumes he did not praise — these items he set down as dead loss. Here is his view, in Fitzgerald's quatrain 24:

"Ah! make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust to lie,
Sans Wine, sans Song, sans Singer, and — sans End!"

No mollah, no priest, no church ever liked that sort of thing. Consequently, the campaign of silence was always fought against Omar. Fitzgerald heard of Omar through India; London gave him the silence of all the millions that pay English state taxes to their priests — he died and thought both he and Omar were forgotten. But Omar's poetry was to live, despite his cynicism, as long as roses, wine and women's lips were red. And admirers, as we shall see, were even to fit his ethics to the ethics of their own civilization.

If one wishes to synthesize, or make up, Omar, he must take some of Hipparchus, some of Archimedes, some of Bacon, and mix them together; then he must prepare separately a good deal of Montaigne, and a good deal of Volney; then he must flavor with some of the tone-sense of Rousseau — there you have this Omar, a reversion, an atavism, of archaic Persia, of the first Druids — practically of the purest religion man has set up, but gradually degraded to wine, women and song — as Confucianism insensibly descended through the ages into Buddhism and Boxers.

In transcribing his thoughts, Omar began at the right hand of his page and wrote to the left, a delicate set of marks, much too fine to be imitated in type. If the line were not long enough to fill up, it was stretched out; if too long, the surplus was crowded into the line above, as in our pearl-type dictionaries. They say there are three thousand voluminous Persian poets still immured in these *taleck* manuscripts of the Iranian libraries. Whatever Omar had to say, he wrote in four lines. If the first line ended with the word *desires* — that is, if *sires* was the tenth syllable, then the second line ended with a word like *fires;* the third line contained ten syllables that ended with *any but* the sound of *ires* — that is, it was "blank" — while the fourth line rounded up with, say, *suspires.* Now, this stanza either hits the ear with delightful cadency, or falls with a dull thud. It is better fitted to Persian than to English, for the Persians have thirty-two letters, while we have only twenty-four, and *they* can keep their sounds purer than *we* can. But Fitzgerald had got the thing going in his head until it sounded all right, and he successfully conveyed that vibration to the world. I meet an increasing number of people who feel their strongest poetic thrill only after they have been set off the train at that third line and have climbed again into harmonic motion when the final same-sounding rhyme was announced. Fitzgerald's quatrains, to me, as compared with Poe's stanzas, with William Collins', or with Campbell's, are lame and halt. I can see a remarkable analogy of Omar with Gray's "Elegy," but I certainly think Gray's quatrains more musical than Omar's. But, with those guttural and childish Persians, all may have been different; and, again, I can not deny that there are certain phenomena attending the quatrain which occasionally make it effective. The *rubai,* may be, too, the link between prose and poetry, or between *poetic prose* and poetry.

Be that as it may, the quatrains of Fitzgerald charmed our Mirza Mem'n and became a part of him, until, with due honor and acknowledgment to the originals, he molded his own thoughts into similar harmonies, sprinkled them in among Omar's, and, thus creating a poem of 131 quatrains, it comes to the world in a form so engaging as to arouse all my sentiments of admiration. I have now reached a point in this disquisition where I can describe the printing of the book.

The only book I possess worthy of mention with this work of Henry O. Shepard is Ballantyne's New Testament, from Edinburgh. In that splendid volume, a combination block border, on the order of the brass doors at Florence, is fitted around the miniatures of old masters, thus giving copious examples of some fifteen of the ancient church painters, including Raphael and Titian. The type, in that work, is itself on the white paper.

Mr. Shepard has chosen a white plate paper without fault, and this I mean. On each page a pale green plain tint-block gives the background for the quatrains, leaving three-quarters of an inch of white around each page.

Three quatrains occupy a page, with a numeral over each stanza. Around them is printed one of a set of borders which runs practically in the following order: On page 1 a border of water lilies; on page 2, of tulips; next, of roses; next, of grapes and vine — these in a pale purple of the grape, on the pale green tint-block. But only the grapes and the roses are used for the quatrains themselves, and project gracefully between the stanzas, affording an ornamentation that would have delighted either Omar or Fitzgerald. The lilies and tulips are reserved for the pages of illustration, and the tendrils of these flowers do not wander on the page.

The type-ink is a jet black, as handsome as the nutgall of Shakespeare's time, and the style is called Satanic by the type-founders.

The illustrations are twelve in number. They are original paintings, reproduced on copper half-tone, and tooled by line-and-stipple steel engravers until they convey an impression of technic (as in the case of the picture at quatrain 25) that is as agreeable to me as steel has ever produced. The green tint-block for the half-tone is hollowed, and the purple tulip or lily weaves its garlands around the half-tone contrasts of black-and-white. On such a page, in such surroundings, comes Beauty with her maids, sweet Grace and Elegance. I, too, have dealt with half-tones. I suppose Mr. Halligan and myself, in 1890, printed some of the first landscapes ever put on the news-stands. I was deeply interested when Munsey began tooling his photographic reproduction in 1895; but this half-tone of the Coral Isle at quatrain 25, with its palm rising as beautifully as in any dream of Verestchagin, is most certainly in itself the handsomest thing of its kind that art and science have yet brought under my welcoming eye.

So, on such a fairy-like page, has our unknown and modest poet sung his lay. Smit with the love of Semitic song, so has he kindled the love of the great printer of our city that this satin-like volume comes forth — not a translation, but some Western metempsychosis of old Omar, modifying Cynicism somewhat to Faith and asking Love to be eternal rather than for a day.

The quatrains that are Omar's this Mirza Mem'n has faithfully named by number, and there he has versified from McCarthy's prose translation. The quatrains that are his own, are those that I will debate.

I am a good many years distant from my days of poetry, and have lost the keen technical knowledge I once attained. The quatrain called the *rubai,* too, is Semitic — I do not easily come under its influence. But Mirza Mem'n is a poet, or I think he could not form the cadences in the quatrains I shall quote:

XIII.

"Then cull the flower, ere its bloom is shed;
Live swiftly till the vital spark has fled.
The life we live is short; but O the length
Of endless Eons, after we are dead."

Here is a perfect epigram, perfectly expressed. I suppose Omar himself got in the habit of linking two *rubaiyât* together, but he ought not to have done so; no more than Epictetus, Seneca, Aurelius, Bacon, Colton, with their apophthegms. There is a chain of "clay" quatrains in Mirza Mem'n's book that I would like to praise by quotation, but, of course, it can not be done for lack of space.

It is no ordinary verse-writer who can make English words serve obediently in the following epigram:

XVII.

"Yet urns of ashes merit scant respect,
If Golden Bowls of life are never decked
With wreaths on wreaths of roses odorous:
The living, not the dead, can feel neglect."

No. 18 follows with astonishing metrical felicity; let poets set to work seeing if they can forge two *rubaiyât,* running, that are as liquid in tone and fluent in prosody.

Over each illustration is placed a fly-page of tissue-paper, and on that page, in vermilion, with smaller text, is printed the quatrain of which the picture is an artistic interpretation. I have spoken enthusiastically of the Palm and Coral Isle, as portrayed in hours of peace. Here is the vermilion stanza on its tissue-page:

XXV.

"Come, fly with me, to where wild surges moan
Around some Coral Isle, to man unknown;
Where plumy palms are mirrored in the deep;
And there, together, live and love alone."

At 47 the dignity of the verse is great. The third line throws it down, possibly because of the preposition *where* at an evil point:

XLVII.

"The tears of Isis, in Nile's mighty flood,
Bewail Osiris dead. The Lotus-bud,
Afloat in tears, exhales its fragrance where
The asp drew star-eyed Cleopatra's blood."

At 53 a magnificent stanza is nearly in sight. Possibly the word *farewells,* so gloriously placed, wrecks the vibration of the *best-behest* rhyme:

LIII.

"The winds have scattered o'er our Mother's breast,
The dust of dear ones, whom we cherished best.
They lived and loved; then flinging fond farewells,
They vanished at grim Azrael's behest."

I must unreservedly praise the following epigram. I can point only to its grace as decking its truth:

LXII.

"As we know nothing, how can we explain;
Add naught to nothing, how much is the gain?
We came from nothing, and to it return;
Take naught from nothing, what will then remain?"

I think nobody but a true poet could write this quatrain, and nobody but an artist could conduct its grammar so successfully:

LXVI.

"No rosy fingers, beckoning from skies,
No Houris, bending down from Paradise,
Shall steep my soul in glamour; but as naught
The lure of languor in their lustrous eyes."

I am proud to see these two *rubaiyât* come out of Chicago, and they also follow each other in the book:

LXXIII.

"Should angry storms o'ercast our smiling skies,
And dim the twin-stars of your sapphire eyes
With rainy tears, O then indeed would I
A sense of earthly torment realize.

LXXIV.

"But ah, the glimpse of Heav'n, when lucent spears
Shoot thro' the storm-cloud, as it disappears;
And sparkling rays, from out thy clearing orbs,
Make softly tinted rainbows in thy tears."

At 82 is a fine couplet:

"Bread is not made from wheat that's yet to grow;
Nor from that hid in Pharaoh's tomb below."

As was remarked, the chain of "clay" quatrains are all noteworthy. I may quote the first and last. The typographical lotus ornaments that mark and separate such passages are in excellent taste:

XCII.

"Your Sapphire, with its coruscating ray,
The Jar, which cools our wine this summer day,
The Hookah's creamy bowl, and We who smoke,
All boast no higher origin than clay."

XCVII.

"But neither Gem, nor Jar, nor Pipe, nor Thou,
May know His reasons; for the Why and How
All things were made, remains inscrutable.
Can He, to Clay, those purposes avow?"

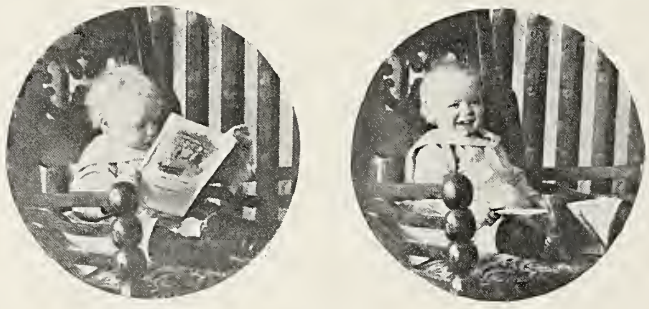
The anonymous poet opens the Book of Nature and closes his poem with a number of dignified stanzas, of which I think No. 120 to be the most successful:

CXX.

"This is no tome in antiquated phrase,
The garbled history of ancient days,
When pseudo-prophets led the blinded hosts,
Through crooked paths, in error's darkened ways."

Such is the "Rubaiyât of Mirza-Mem'n," of Chicago. It is the honest work of a faithful admirer of Omar, who, however, must join to the materialism of the Persian some emanation, some *homoöusian* sense, of intelligent molecular physics, some Creator of Creation. Our poet can not drink the red wine, breathe the attared midnight air and kiss the opening lip — he can not drink that cup and hope himself to turn to senseless molecule, eternal though it be. Optimist in life, why should he turn to pessimist by merely casting off the mantle of life and song?

Of all the characteristic things I have seen human beings do, this issue of a golden, white satin volume, alluring Ivan toward the Western *Adonai,* seems the most modest, the most genuine, and not the least praiseworthy. I hope the sternest criticism may not with time beat down the quatrains of Mirza Mem'n, many of which I have here quoted, giving them no more praise than I believed they would bear from eyes and ears with little of the printer in them — that care naught for the type and appanage — the dress of verse, however splendid it may be.



"How is it?" "It's 'all right.'"

A YOUNG CRITIC OF THE RUBAIYAT OF MIRZA-MEM'N.

HOW TO VIEW THE SCULPTURE AT BUFFALO.

It would seem well to emphasize this fact, that the general scheme of statuary was treated as a unit as to its scale, so as really to form a part of the exposition as a decoration of the same and not as individual statues or groups — because to many of the sculptors this was entirely a new idea. With most of them the statue or group had always been modeled for no particular place and to look equally well in the parlor, park or museum — and to subordinate the sculpture to the general artistic purpose, and to make it an integral part of a big artistic scheme was to many a new experience and not an easy one; but it is fair to say that the work has been carried on with enthusiasm and with every endeavor to subordinate individuality for the sake of general harmony. Therefore, when judging the sculpture at the Pan-American Exposition, to be perfectly fair to the individual sculptor it will be necessary to consider the general effect, and the success of each individual piece of sculpture as a part of this effect, as well as the individual merit of the work, because in many instances the sculptor may have made sacrifices for the sake of the general result and should receive credit for having done so.—*From "The Field of Art," in the June Scribner's.*



FERDINAND WESEL.

THE life of Ferdinand Wesel, president and founder of the F. Wesel Manufacturing Company, of New York, is a striking example of what may be achieved in America by men of industry, courage and brains. Ferdinand Wesel was born in Frankfort-on-Main, Germany, in 1846, and there he learned the trade of machinist in the thorough manner of earlier times. In 1863 he was working on cylinder printing-presses. In those days machines were literally chiseled out of the iron in Germany. Incredible though it seems, it is a fact that all beds and bearings of cylinder presses were worked down by chisel and filed and rubbed down to get them level and smooth. There were no gear-cutting machines, and all gears and racks were worked out of the casting by hand. This was a training calculated to produce thorough mechanics of "all-round" efficiency, and under such conditions young Wesel completed his training, and then turned his eyes to the land of opportunity, arriving in the United States in 1866. He worked at first in a shipyard in New York, and in other shops, until in 1868 he entered the employ of R. Hoe & Co. In the evening and his own leisure time he constructed two tower clocks, with a view of going into a line of business at that time unknown in America. One of these clocks was exhibited at the American Institute and secured a prize. There it was seen by Richard Hoe, who shortly after sent for Wesel and asked him if he was a clockmaker. Wesel's reply was to the effect that, being a machinist, he could build any sort of machine, but that he had never learned clockmaking. Some time before, Mr. Hoe had ordered in Europe a large clock of very complicated construction, giving the time in the leading cities of the world, and, among other operations, the years, months and days. The builder died before the clock was finished, and it was shipped to Mr. Hoe in an incomplete state, arriving as a mere collection of parts, and had been put aside as useless. Mr. Hoe believed he had found the man to finish his clock, and when the work was satisfactorily completed by Wesel, he had marked him for promotion. This promotion was hastened by the recommendation of Joseph Thorne, whose experimental typesetting machine was in construction at Hoe's works. Mr. Wesel was assigned to this job, and his skill and inventiveness won him the praises of Mr. Thorne, which in turn were reported to the firm, resulting in his appointment as foreman.

Combined with the skill and diligence which were pushing him to the front, Mr. Wesel had a well-defined ambition. He saved his money, he lived economically, he attended night schools, and in 1880 he started in business in a very small loft on Elm street, New York, manufacturing brass rules, stereotype blocks, galleys and wrought-iron chases. In 1881 a move was made to 178 William street, and in 1883 to 18 Spruce street, each removal caused by expansion of business. His workshop was burned out in 1885, and located at 11 Spruce street, gradually occupying all five floors of the building, until in 1892 he purchased the old armory of the 23d Regiment, N. Y. N. G., at the corner of Cranberry and Henry streets, Brooklyn, retaining the premises in Spruce street as salesrooms. This enlargement was necessitated by the growth of the business of manufacturing electrotyping, stereotyping and photoengraving machinery. For a few years before this Mr. Wesel had sold this class of machinery as agent for the manufacturers. He soon saw that the whole line could be greatly improved upon, and that the market for it was rapidly widening. In 1896 the premises at 11 Spruce street were found to be too small, and



FERDINAND WESEL.

new salesrooms with 15,000 feet of floor space were secured at the present address, 82-84 Fulton street. In 1899 another factory, opposite the armory factory, was acquired, making the total floor area occupied fifty-five thousand square feet, which is now inadequate to the demands of a business which during the first six months of 1901 is more than double what it was in the same period in 1899, extending all over the world, with branch agencies in Germany and Great Britain.

In 1889 the business was incorporated as the F. Wesel Manufacturing Company, with Mr. Wesel as president and Mr. Emil Stephany as secretary and treasurer, Mr. Wesel owning most of the stock and the balance being distributed among a few tried and faithful employes. One excellent feature of the business is the length of service of the employes. In it there are men who have worked continuously for twenty, eighteen, fourteen, twelve and ten years respectively. When Mr. Wesel

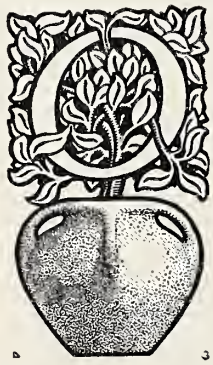


gets a good man he holds on to him, and no one is a better judge of a good man.

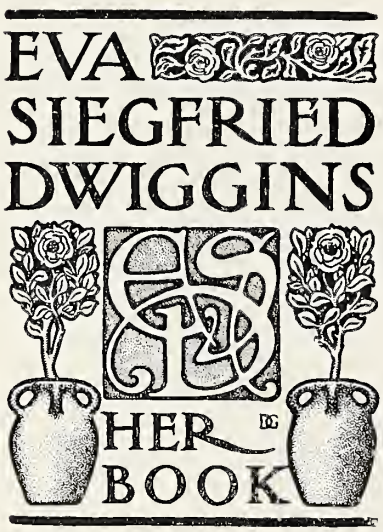
The Wesel business is the monument of years of extremely arduous work. Everything is manufactured under Mr. Wesel's personal supervision. For his customers he is confronting and solving difficult problems daily. His factory is a cathedral to him, and to others it is a model of system, cleanliness and productiveness. He is a man in love with his business, jealous of its reputation and the quality of all the products that bear its name, and who has fairly earned the esteem of his competitors and customers and a world-wide fame for the excellence of his manufactures. The Patent Office records a long line of Mr. Wesel's inventions, many of which have tended to advance the various arts in which his machines and appliances are used.

Mr. Wesel is seen at his best in the domestic circle as a sympathetic husband and father. His home is a model of substantial, unostentatious comfort. He has been blessed with three sons and has an adopted daughter. The eldest son, a young man of great promise, died in 1888. The second son, Ferdinand, aged twenty-five years, has had the advantage of a fine education both in the United States and Germany, and now assists his father; a younger son is still at school. Mr. Wesel is prominently connected with several of the leading German-American societies and charities of New York, and is president of the Elka Park Association, composed of leading German-American citizens of New York, who own a large estate in the Catskill Mountains, where the association has built a fine clubhouse and the members have erected a number of elegant summer residences. Here Mr. Wesel has his beautiful summer home, and here he erected a monument to his late wife, the sister of the present Mrs. Wesel, in the shape of a massive tower built on the mountain side and commanding a magnificent view of a lovely country. In his hours of relaxation Mr. Wesel is a model, most hospitable and jovial host, and the life of a social circle. While clinging with affection to the memory of the Fatherland, he is an earnest American in his principles and the most patriotic of New Yorkers, for in that city is all that is dear to him, and in it are centered his ambitions and achievements. The portrait of Mr. Wesel printed with this article was taken specially for and at the request of THE INLAND PRINTER.

THE JULY COVER.



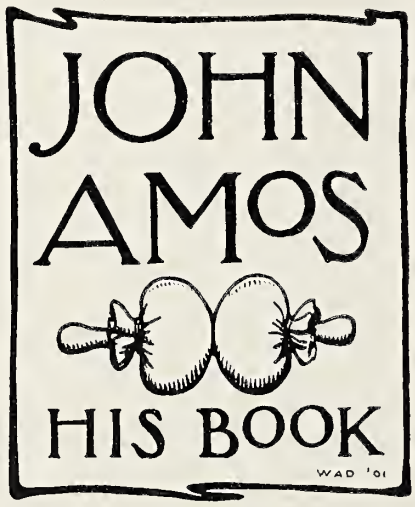
OUR cover this month is the joint production of Mr. F. W. Goudy, whose work frequently has been seen in this magazine, and Mr. Will A. Dwiggins, his associate. Since specimens of Mr. Goudy's work first appeared in THE INLAND PRINTER, he has gone steadily on in the course planned, confining his efforts almost entirely to pen drawings for printers' use and designs for cloth-cover stamps, which have been taken by such leading publishers as A. C. McClurg & Co., H. S. Stone & Co., Thomas B. Mosher, Bowen-Merrill Company, and others. His designs are simple, always dignified and usually depend for effect on carefully studied arrangements of lettering, which he works out with individual feeling and treatment, and just enough ornament to make a thoroughly decorative composition. The special winter number of the London *Studio* names Mr. Goudy as one of the foremost of those artists influenced by the printing of William Morris "to



BOOK-PLATE.
By W. A. Dwiggins.



COVER.
By F. W. Goudy and W. A. Dwiggins.



BOOK-PLATE.
By W. A. Dwiggins.



draw more or less in the style of the old seventeenth century woodcuts."

Mr. Dwiggins has but recently entered the field, and his work is as yet but little known. He has the enthusiasm of youth (he is barely twenty-one) and the desire to accomplish something worth while. There is no doubt but that he will be heard from. He has decorative feeling, especially in the line of illustration, always realizing the technical limitations of his art, and he makes his work thoroughly in harmony with the printed page which it is to accompany. Just now he is at work on a series of illustrations for "The Pied Piper."

Mr. Dwiggins studies the work of the great pen-and-ink draftsmen, but is acquiring a technic of his own which experience will improve and give to his drawings that swing and decorativeness he feels.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

Byrd Printing Company, Atlanta, Georgia.—The folder, booklet and postal card sent by you are artistic specimens of typography, and presswork is above reproach.

James B. Brown, Winnipeg, Manitoba, submits samples of blotters and business cards that are neat in design and well printed, making attractive advertisements.

E. P. Gilstrop, Eugene, Oregon.—We think you could not have improved much on the program submitted. Composition is neat and well finished and presswork is good.

The Nolley Illustrating Company, Baltimore, Maryland, submits blotters printed from half-tone made from clay modeling. They are printed in black and color and have a striking and attractive appearance.

C. D. Chapman, Redlands, California.—Your ad. is lacking in strength. With a border such as you have used, a bolder face letter would be more in keeping. You should fill up more of the space in the inner panel.

The Acme Publishing Company, Morgantown, West Virginia, submits an advertising booklet entitled "A Pot of Gold," in which is set forth the advantages of getting work done in its establishment. The design and composition are good, but the presswork could be improved.

H. C. Reed, Imperial Press, San Diego, California.—Your billhead is neat. Do not worry about a color scheme for it. The letter-head would be better if the date-line were stronger — set in larger type. The card is all right. Your work on the paper is an improvement on the patent insides.

From the Republican Publishing Company, Hamilton, Ohio, we have received a catalogue printed for the Rex Buggy Company, which is an excellent sample of engraving, composition and presswork. From two to four colors were used on each page, and the register is all that could be desired. The catalogue consists of fifty-six pages, 8 by 10 inches oblong, printed on heavy enameled stock, enclosed in red cover printed in blue and gold and embossed. The catalogue is interleaved with tissue on which the trade-mark of the company and the words "Are You With Us?" are embossed. The work is of first-class quality throughout.

J. Arthur Belisle, Worcester, Massachusetts.—The circular submitted is a neat piece of composition, and we doubt whether the running of the same in colors, as you suggest, would be an improvement. The work is well designed and artistically executed, and presswork is also good. The print is better on the blue than on the red stock.

Some neat samples of typography are submitted by Henry B. Croskey & Co., Philadelphia, Pennsylvania, showing the harmonious effect that can be produced by a single series of type judiciously displayed and printed in colors selected for harmony and artistic appearance. Circulars, envelopes, cards and folders are thus treated, with very pleasing results.

An announcement card from W. M. Williams Printing Company, Cleveland, Ohio, is an elaborate production of borders and panels, printed in strong colors and tints — a little overdone from a practical point of view, the time expended on such work being out of all proportion to the result attained. The composition and presswork are of excellent quality.

The Bullock Electric Manufacturing Company is issuing some attractive literature in the form of booklets, two of which — "Electricity: A Twentieth-century Convenience," and "A Step Forward" — are good specimens of up-to-date artistic typography. The booklets are very well designed and the half-tones in "Electricity" are very fine, and the presswork is excellent.

Ed C. Magnus, Poppeldorf, Bonn, Germany, sends an advertising novelty, lithographed in colors on one side of the sheet to represent a bulky bound volume, then die-cut and folded so that it appears to be a book 3¼ by 2⅛ and ⅜ inch thick. On the other side of the sheet is printed an advertisement. Though not, as Mr. Magnus says, "a model of fine printing," it is a unique advertising design.

Robert A. Wise, Cleveland, Ohio, is but seventeen years old, but conducts a printing-office and does some very neat work in the line of business cards, etc. Presswork on all samples is very good. He gets a large amount of instruction from The Inland Printer, and "finds it the most interesting magazine published." You are on the right track, Robert, and we will be pleased to see more of your work in the future.

Windleer, Pennsylvania, for a four-year-old community is very enterprising. It has issued a 56-page edition of the *Era* — a 5-column folio, fully illustrated with views of the town and vicinity, and portraits of its leading citizens. The make-up of the paper is good, but the presswork is of a character that will stand much improvement. It is an enterprise, however, that is commendable to the spirit of those engaged in its production.

Munder Brothers, Baltimore, Maryland, send a booklet printed on green stock, dark blue and bright red inks being used for the lettering. Previous to using these colors, the whole was printed in white ink, and then the type, on second printing, registered exactly over the white. This gives the blue and red a particularly brilliant appearance, but perfect register must be had, otherwise the white will show and spoil the effect. This is apparent on some of the pages of the booklet submitted, otherwise the composition and presswork are excellent.

Gatchel & Manning, Philadelphia, have sent samples of their "duograph" and three-color half-tone work. The duograph is intended to be run, as its name indicates, with two printings. A very beautiful effect can be obtained in this way by using two shades of the same color, a light tint and then the darker color. The three-color work is a line in which there seems to be more demand for plates than in times past, and this firm is arranging to supply the needs of customers in a very satisfactory manner. The samples submitted show this.

The Tribune Printing Company, Minneapolis, Minnesota, sends a booklet entitled "The Value of Attractiveness." It consists of sixteen pages, printed on deckle-edged stock, in black, green and pink, on one side of the sheet, which is then folded and sewed with a mauve silk cord into a squared cover, on the front page of which is an elaborate design printed in four colors and gold. The work must be seen to be appreciated, as no description can give a true idea of its beauty. The design, composition and presswork are all of the finest quality.

Redfield Brothers, designers, engravers and printers, 411 Pearl street, New York city, send a few samples of their work, each of which gives proof that they employ none but artists in the various departments



of their establishment. Composition is first-class, engraved ornaments appropriate to the type and subject-matter of the work, and inks chosen that harmonize or contrast well with the stock used. A booklet entitled "Cover Inks of Today," printed for the Fred'k H. Levey Company, the well-known inkmakers, is a very artistic production, showing off to perfection the various shades of ink suited to the dark colors and rough surface of the popular cover-stock of to-day. This is an excellent book of reference for pressmen who desire to use colored inks in a way to show their true value.

A PAMPHLET of eighty pages and cover, 8 by 10 inches oblong, entitled "What we do and how we do it," has been printed and issued by Robert Gair, general printer and lithographer, Brooklyn, New York. It is an illustrated descriptive story of the various departments in this immense establishment, with portraits of the officials. It is printed on fine enameled stock in black, brown and light blue, and all the work — engraving, printing, binding and embossing — was done in the one establishment. The pamphlet was gotten out under the direction of L. Stauderman, advertising manager, and is a very fine specimen of up-to-date letterpress printing that will attract attention and evoke admiration from all who can appreciate work of this nature.

RAILROAD companies are great disseminators of geographical and historical literature, and in these days they vie with each other to produce the most attractive booklets, folders, etc., to captivate the public and turn its attention to the exceptional advantages offered by their own line to travelers to induce them to patronize one line to the exclusion of other competitors over the same or similar routes. The Baltimore & Ohio Railroad is sending out a series of booklets entitled "Guide to Washington," "Royal Limited Menu Souvenir," "Reasons Why," and "Tours to Boston," each of which is an excellent sample of fine printing and a fund of information to the would-be or intending traveler. The letterpress is fully descriptive of the sights and scenes along the route, and the half-tone illustrations tell more than words can convey of the scenic beauties of the highway between the greatest city of the West and the Capital City of the greatest nation on the face of the earth — Chicago and Washington. To those contemplating a trip this year when all attractions are drawing eastward to the Pan-American Exposition, we would advise sending a 2-cent stamp to the passenger department of the Baltimore & Ohio, at either Baltimore or Chicago, for a copy of one of the publications named above.

Trade Notes

THE Boston office of the Whitlock Printing Press Manufacturing Company has been removed to 309 Weld building, 176 Federal street.

THE Child Acme Cutter & Press Company, of Boston, has opened a branch in Chicago at 315 Dearborn street. It is in charge of Mr. F. W. Schroeter.

THE Peninsular Engraving Company, of Detroit, has opened an office in the St. Paul building, Toledo, Ohio, and placed it in charge of F. H. Aldrich.

ALBERT M. BAKER has been appointed the Philadelphia representative of the Caton Manufacturing Company, of Baltimore, with headquarters with Bendernagel & Co., 521 Minor street.

C. F. AHLSTROM has been elected vice-president of the Whitlock Printing Press Manufacturing Company, Derby, Connecticut. Mr. Ahlstrom has been connected with the company for many years as selling agent in New York, and his promotion is well deserved. He will continue to represent the company in New York as heretofore.

THE Aluminum Plate & Press Company has removed from its old offices at 87 Nassau street, New York, to larger quarters in its new building on Hudson street, corner of Spring.

THE employes of Ward & Shaw, Cleveland, gave a very successful picnic on Saturday, June 22, it being the first entertainment of the kind arranged by this company. It is proposed to hold the picnics annually hereafter.

THE Franklin Machine Works has removed from Twelfth and Hamilton streets to larger quarters at 1231 to 1239 Callowell street, and 407 and 409 North Thirteenth street, Philadelphia, and has largely increased its facilities.

THE new official monthly publication of the New York Press Club is called *Press Club Doings*. It is a record of the social and commercial doings of the men who compose the club, and from the appearance of its first two issues promises to be a success.

FRANK SCOTT, proprietor of the Shenango Printing Company, Greenville, Pennsylvania, states that his firm has recently put in a new press and purchased some new type and material. The firm has just been awarded a five-year publishing contract, and is doing a good business.

THE degree of master of arts was conferred upon Mr. Theodore Low De Vinne by the Columbia University, of New York, on June 12. This is the first time such an honor has been conferred upon a printer of the United States solely because he was known and honored as a printer.

WILLIAM M. BAYNE and Mrs. Ann E. Wilcox were united in marriage by Dr. John L. Hillman, pastor of the Franklin Avenue Methodist Episcopal Church, Cleveland, Ohio, on May 22. Mr. Bayne is manager of the well-known firm of the W. M. Bayne Printing House, and is one of Cleveland's prominent citizens, having been actively identified with its business and municipal affairs for the past quarter of a century.

THE Milwaukee Typothetæ has just entered into a three-year agreement with Typographical Union No. 23 for an increase in wage scale from the $14 minimum to $15 for eighteen months, and $16 for the following eighteen months for job compositors, and a reduction of hours from eight and one-half to eight hours for machine operators in job offices without change in scale, which remains at $18 for day operators and $23 for night men — the same as the scale in newspaper offices.

ON June 13, his forty-first birthday, Col. John F. Hobbs was tendered a reception and dinner by the New York Press Club. Colonel Hobbs' friends presented him with a handsome diamond-studded locket and diamond studs. The presentation was made by Mr. George L. McCarty, one of the editors of the *National Provisioner*. Dr. J. H. Senner also presented Colonel Hobbs with extra shares in the *National Provisioner*, of which Colonel Hobbs is one of the stockholders and editors. At the dinner were present representatives of all prominent packers from various parts of the country. An excellent menu was prepared by Superintendent Southerner, of the Press Club.



LPHIA EVENING

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FROM PARIS
at $67.50

$5 Shoes

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PENMAN SERIES OF SCRIPTS.

15A 60a—$10.00. 12 Point Penman Script, No. 2053. 5A 18a—$2.80.

Script Types, so called, were largely made in France, in the year 1556, by Nicholas Granjon, of Lyons.

12A 50a—$12.30. 16 Point Penman Script, No. 2053. 4A 12a—$3.25.

Who cut the Punches for an Imitation of a style of Writing, then known as the

10A 40a—$13.15. 20 Point Penman Script, No. 2053. 4A 10a—3.75.

French Cursive and the Types of this Character were not inclined nor

7A 30a—$14.15. 24 Point Penman Script. No. 2053. 4A 9a—$4.50.

Connected; Capitals were large, very Irregular and Grotesque.

6A 20a—$15.60. 36 Point Penman Script, No 2053. 3A 8a—$7.00.

To the Ordinary Reader Undecipherable, but were

6A 12a—18.15. 48 Point Penman Script, No 2053. 3A 6a—$10.50.

Very Popular Faces

EXPLANATION OF THE PENMAN SERIES.

The eight sizes of Penman shown on these two pages are cast so that the descending letters horn below the body and interlock with the ascenders, producing an effect like copper-plate. The support to the horned letters commences much further down the body than in ordinary Scripts, thus preventing the possibility of their breaking off, except by design. The spacing will sometimes have to be altered to accommodate the descending letters. The Caps, Points, Figures, etc., and the first lower case to each size are cast with one nick; the other lower cases are cast with two and three nicks. Printers can thus be cheaply supplied with two or three lower case fonts to the same font of caps, etc., without any danger of commixture in the printing office. As the spaces and metal saved are more than one-third, they are considerably cheaper than ordinary Script.

3A 8a. 60 Point Penman Script, No. 2053. $15.85.

Old Bruce Foundry 13

3A 8a. 84 Point Penman Script. No. 2053. $26.70.

B. Smith Co.

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK.

15A 60a—$10.15. 12 Point Penman Script, No. 2051. 5A 18a—$2.80.

You, as a Monarchist, chose to work on Crown Paper, and found it profitable, whilst I worked upon Pro Patria, often, indeed, called Foolscap

12A 50a—$12.20. 16 Point Penman Script, No. 2051. 4A 12a—$3.25.

Cowper's Apology for his first experiment in Printing: I do not know but in a short time I may proceed to print

10A 40a—$13.40. 20 Point Penman Script, No. 2051. 4A 10a—$3.75.

Sam Johnson, in contradiction of an accusation against his publishers said he had 123

7A 30a—$14.75. 24 Point Penman Script, No. 2051. 4A 9a—$4.50.

French Papers are lighter slighter and slenderer

6A 20a—$16.30. 36 Point Penman Script, No. 2051. 3A 8a—$7.00.

Deane Smyth Jones

20 Point Penman Script, No. 2052.

10A 40a—$12.35. 4A 10a—$3.75.

The Compositors are said to have been called Galley Slaves; allusively to being bound to Galley and Case

24 Point Penman Script, No. 2052.

7A 30a—$13.60. 4A 9a—$4.50

Modern Gothic is improperly named; it was not derived from the Gothic of oldest.

36 Point Penman Script, No. 2052.

6A 20a—$15.15. 3A 8a—$7.00.

Young priest in green presently is brought home and

6A 12a—$18.45. 48 Point Penman Script, No. 2054. 3A 6a—$10.50.

Penman Scripts are Universally

3A 8a 60 Point Penman Script, No. 2054. $15.20.

Popular and very Useful

3A 8a 84 Point Penman Script, No. 2054. $25.20.

Good Workers 2

MANUFACTURED AND FOR SALE BY
BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

№ 12345
(Facsimile Impression)

Model No. 27 — the famous type-high numbering machine — is a great money-maker for the printer. It is absolutely accurate, and there is *no delay* in delivery, for it is a *stock* machine with representative dealers everywhere.

BOOTON'S AUTOMATIC REGISTER GAUGE.

This device is having a large sale and has the unqualified endorsement of every printer using it. It gives the last finishing touch that makes perfect register.

FRENCH LICK SPRINGS.

In the highlands of Orange county, Indiana, on the Monon Route. Best mineral water on earth; ample hotel accommodations. City ticket office, 232 Clark street, Chicago.

INDELIBLE INK.

The Sigmund Ullman Company, New York, has just succeeded in producing an indelible ink for printing on muslin, linen, etc. It is furnished in black and a number of attractive colors, and is said to have been subjected to the severest tests and proved to be all that could be desired for the purpose. For printing tips for shirts, neckties, etc., and in the manufacture of underwear and similar articles, an ink of this kind is very desirable. Printers will undoubtedly be glad to know that such a product can be obtained.

THREE-COLOR PRINTING.

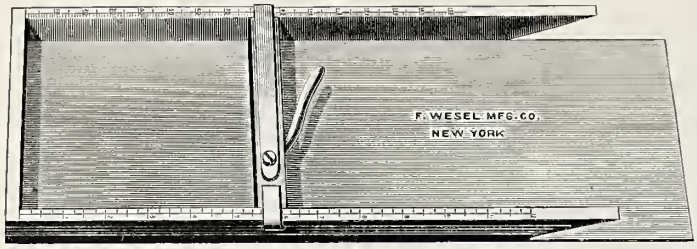
Publishers and printers interested in three-color printing should see the July number of *The Delineator*, which contains an elaborate and beautifully printed article on the exposition, showing reproductions of *the original color sketches* by C. Y. Turner, director of color to the exposition. *The Delineator* is the only magazine which has the advantage of working directly from these original drawings. The outside cover-pages of *The Delineator* are likewise printed in three colors, and there is also an embroidery plate in each issue, all of which show the results obtained in monthly editions of 650,000 running on presses at a high rate of speed.

A NEW ADDRESSING MACHINE.

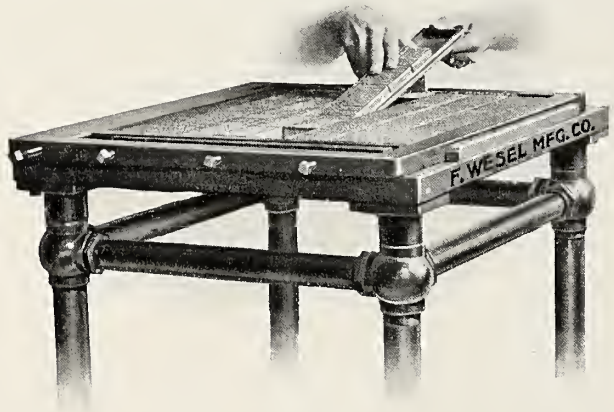
There has been placed upon the market another new labor-saver, the Mercantile Addressing Machine, which the manufacturers claim will enable you to put the address on envelopes, letters and circulars in the shortest time and with the utmost accuracy. Wholesale merchants, manufacturers, gas light companies, electric light companies, fire and life insurance companies, lawyers, collection agencies, and, in fact, every one with a mail list of a few hundred up to the millions will be interested in this modern invention. It not only obviates errors in addressing, but saves postage, time and labor. With one of these machines your office boy or girl can attend to mailing your circulars, etc., at the rate of two thousand or more an hour. Costs but a trifle to keep your list corrected up to date. Names are stored away in neat cabinets. The Mercantile Machine Works, Chicago, whose advertisement appears on another page, will cheerfully furnish you estimate for complete outfit.

FOR NEWSPAPER AD.-SETTERS.

Wesel scores again with the Clark patent dumping galley. Made 1, 2, 3, 4 or more columns wide, and 12 inches long; prices, $4.50, $5.50, $6.50 and $7.50 each. On one side there is an agate scale; on the other an inch scale. The ad. is set on the galley, and no matter how complicated it is, it can be slid



into the make-up chase in a few seconds, whereas now many ads. require to be taken apart to get them into the chase. The end lock-up is removable. Eventually this will be considered a necessity in every ad. alley. It is the invention of Mr. Clark.



of the Pittsburg *Times*. Manufactured by F. Wesel Manufacturing Company, 82 Fulton street, New York. The above illustration shows galley in use. The chase is shown on one of Wesel's all-iron make-up tables.

A NEW TWO-COLOR PRESS.

Readers of The Inland Printer will be interested in the new two-color cutter press for printing wrapping paper, an illustration of which is shown in the advertisement of Caps Brothers in another part of this issue. This press is built especially for printing wrapping and sheet paper from the rolls, either counter or jumbo rolls being used. It has an adjustable cutter for the cutting of sheets from the roll, in all sizes from 26 to 48 inches in length, and of any width the roll may be, up to 60 inches. It is arranged with a gathering cylinder, which enables sheets to be delivered five at a time, at the rate of 5,800 per hour. It prints in two positive colors, and has absolutely perfect register. The inking distribution is three times greater than on any other press of its kind on the market, thereby assuring the very best results in printing. The press is one of the largest of its kind ever built in this country, the printing cylinders being 48 inches in circumference and 60 inches in length. The weight of the machine is 25,000 pounds. The press is automatic throughout, cutting the sheets from the roll, printing, delivering and jogging up. The press is said to be giving excellent satisfaction. Unique and attractive designs innumerable can be printed on this machine,

limited only to the taste and ability of the operator. The press is quickly changed from a sheet-cutting and printing press into a roll press by simply removing the fly, throwing out the delivery cylinder and stopping the cutter. This gives a simple roll paper printing-press for either counter or jumbo rolls. The press was built for the Hollingsworth & Whiting Company, of Boston, Massachusetts, and is now in operation in their works.

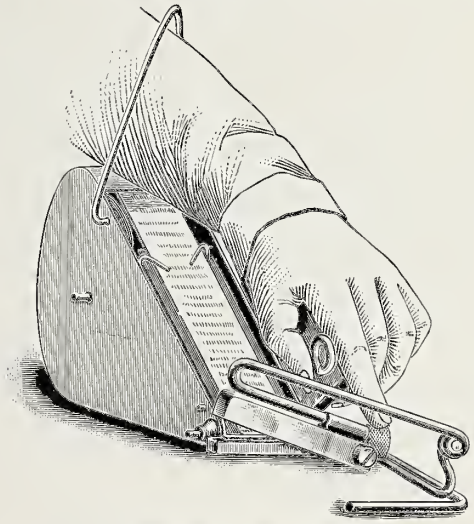
DICK'S SEVENTH MAILER.

Visitors to Buffalo this year should bear in mind that Buffalo is the town where the celebrated Dick mailer has been manufactured for so many years and where hundreds are being made and shipped every month. There are many mailers on the market, but none have met with greater success than the original Dick mailer. After thirty-six years of use it still works more reliably, legibly, easily and swiftly than any of its competitors. It is not practical in referring to the mailer in such an article as this to go into complete details as to its make-up. Those who have use for mailing machines know full well what the machine is, and printed matter of the company can readily be obtained by those who are not so well posted. It will be interesting, however, in this connection to mention the speed at which mailing has been done in a number of offices.

With the R. Dick mailer, Carl A. Hagelin, mailing clerk of the *Tribune*, Minneapolis, Minnesota, has addressed 8,586 papers in fifty-seven minutes, and 198 in one minute.

With the R. Dick mailer, A. W. Williams, mailing clerk of the *Visitor*, Omaha, Nebraska, addressed 98,000 papers, ready for mailing, in three days of eight hours each, an average speed of 4,864 per hour, held for eighteen hours.

With it 20,000 of the Chicago *Inter Ocean* weekly have been addressed one by one to 20,000 subscribers (including the



DICK'S SEVENTH MAILER.

blank wrapped singles in the same list) by Expert C. S. Raymond, in one day of ten hours; each postoffice lot as labeled, gathered up, straightened, enveloped in a wrapper, corded as needed, postoffice labeled, and piled ready for the mail bags — all done by the one man named, unaided, week after week.

At other long tables in the same room, five other experts have repeatedly addressed each his 20,000 in the same manner and time. This long ten hours' "pull" of 20,000 per man is an impossible feat with any other than a Dick mailer.

These are a few of the many testimonials received as to its speed and worth.

Some of the largest papers in the country are using the Dick mailer and have used it uninterruptedly for years, which is certainly an indication of the merit of the machine. By the results of his own patents the inventor of the Dick mailer has never suffered the marked superiority of his machines to be questioned by those best fitted to judge. Special attention is called to the fact that the publishers of the *Scientific American*, sitting constantly in the focal light of invention, after so sitting and waiting for nearly twenty years to see if a better mailer would appear, at last gave it up and bought Dick's auto-



R. DICK, INVENTOR OF THE DICK MAILER.

matic patent drop-cut mailer for their entire list of subscribers. When such a paper selects the mailer, why should others desiring a perfect one hesitate in doing so? Remember, the address is 139 West Tupper street. Put this on your letters.

MORE CAMPBELLS ARE COMING.

The Campbell Company has a surprise for the general printing trade in the combined flat-bed perfecting and two-color printing machine this concern is about to market — something that is an entire novelty. There are flat-bed two-color presses and flat-bed perfecting presses in use now, of course; but there is no press which may be used either as a flat-bed perfector or as a machine printing two colors on one side of a sheet. The Campbell Company is sure of a very large demand for its new machine, because when a printer desires to purchase either a flat-bed or a two-color press there will be no economy in his buying two separate machines when he may purchase one machine that will serve him in either capacity. We understand that the machine is so simple that it can be sold for very little in excess of the present prices of perfectors or two-color machines. The Campbell Company seems to have an inexhaustible supply of new ideas, and the rare ability of putting them into practicable and salable shape.

THE RUBAIYAT OF MIRZA-MEM'N,

Recently published by Henry Olendorf Shepard, 212-214 Monroe street, Chicago, is a piece of beautiful bookmaking which it would be difficult to surpass. The letterpress is in black, with a specially designed colored border, printed over a delicate tint. The numerous illustrations are half-tones, hand-tooled in the highest style of the art, the originals of which are oil paintings done especially for this book by the well-known artist, Louis Braunhold. The regular edition is bound in vellum, white, purple, and combination white and purple; the *de luxe* in full leather and silk. Both editions have gold side stamp and gold edges. The verse is elegant and scholarly and worthy of the setting the printer and binder have given it, and the book will be treasured alike for its literary and typographical excellence. For a work of its artistic nature the price has been fixed at a very moderate figure, being $1.50 for the regular edition, and $4 for the *de luxe*. It can be obtained of all booksellers or direct from the publisher.

DEXTER FEEDING MACHINES.

The Dexter Folder Company, on account of its long, practical and successful experience in designing and building improved folding machinery, is especially qualified to meet and overcome the difficulties attending the construction of a perfect feeding machine. Years have been devoted to the careful study of the subject, to investigating, designing and experimenting at the factory, and to practical tests in binderies and printing-offices. Dexter feeders have a record of over five years of successful operation in many of the largest printing establishments and binderies in the country. A thorough and severe test of the first machines has, in almost every instance, been followed by additional orders.

The advantage of purchasing folding and feeding machinery of one manufacture has been appreciated to the extent that the majority of folders now supplied by the Dexter Company are equipped with its automatic feeding machines.

In this article we are illustrating the Dexter printing-press feeder. These feeders are in satisfactory operation attached to every make and style of press; they are equipped with many special patented devices essential to the successful operation on all classes of paper; they are built from the latest approved design; nothing but the best of materials are used and the most competent workmen employed.

Some of the most important features of these feeders may be summed up as follows:

A strictly mechanical caliper is used to prevent more than one sheet being fed forward at one time.

The power to drive feeder is transmitted from the press by shafting, doing away with the objectionable use of chain belt.

The feed-board on feeder is raised and lowered by belt or motor power, and works entirely independent of the press.

The bucklers can be adjusted up or down to suit the height of the pile while feeder is in operation.

The feeder can be run independently of the press to bring the sheets down to the drop guides of press.

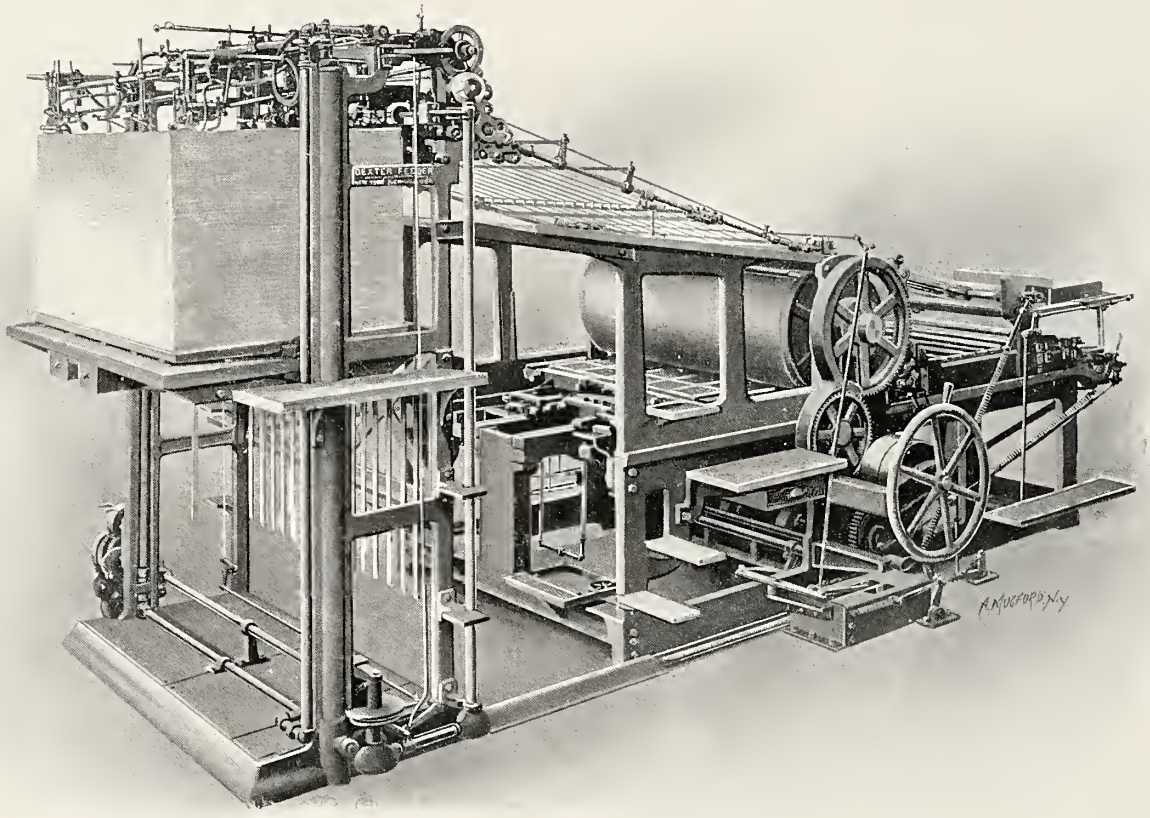
It has seemed wise in several instances, in order to determine the merits of the Dexter feeders as against those of other makes, to bring about side-by-side competitive tests, and while the Dexter Company was not favorable to such a course, the results in every case have been overwhelmingly in favor of the Dexter machines and have further resulted in the placing of a large number of additional orders.

A complete catalogue descriptive of these feeders will be mailed upon application.

Visitors to the Pan-American Exposition at Buffalo should not fail to see the feeder and folder in operation in the Graphic Arts Workshop. While these are fully described in the pages of this issue elsewhere, we would call particular attention to some of the features of that exhibit here.

In addition to the feeding machine of which we have just given a description, there is in this exhibit another machine of importance which will attract the attention of the printers and binders. This is a combined folder and wire-stitching machine for periodical work. It is one of our newest machines and is one that will attract considerable attention on account of the character of the work done. It will receive a 32-page sheet and add to it a 4-page cover. Will automatically wire-stitch and deliver complete copies into the packing-box. If either main or cover-sheet should not be delivered to the folder, the incomplete copy is automatically switched out of its course so it will not be delivered into the packing-box.

This machine is equipped with Dexter automatic feeders for both covers and main sheets. These feeders are also equipped with caliber and straightening devices, adjustable buckles, etc. There is also a jobbing book, pamphlet and periodical folder with automatic feeding machine attached, which is adapted for a large variety of styles and sizes of work.



DEXTER PRESS FEEDER SHOWING SHEET-CONVEYOR FRAME EXTENDED.

THE HUBER AT THE PAN-AMERICAN.

When you make your visit to the Pan-American Exposition at Buffalo, call at the Graphic Arts Workshop and examine the Huber press exhibited there. A little investigation will no doubt cause you much pleasure. In the future, when you have one of these fine machines installed in your workshop, you will be glad you examined it at Buffalo.

ALL ABOARD FOR BUFFALO.

Many printers and others in the line of the graphic arts will be making the trip to Buffalo and the Pan-American Exposition this year. No better route can be selected than the Grand Trunk. This road has recently put on a new train between Chicago and New York, running over the Lehigh Valley Railroad from Buffalo to New York city. The east-bound train is known as the Detroit and New York Express, the west-bound the Buffalo and Chicago Express. A circular entitled "New and Nice," fully describing these trains, has recently been issued by the company, and copies can be obtained by writing George W. Vaux, assistant general passenger and ticket agent, Chicago. We show in this connection several of the illustrations taken from the circular, one being the Grand Trunk standard train, the others the great St. Clair tunnel and the double-track steel bridge over the Niagara gorge.



ST. CLAIR TUNNEL.



STEEL BRIDGE OVER NIAGARA GORGE.



GRAND TRUNK STANDARD TRAIN.

LINOTYPE MOTOR.

The General Electric Company's Linotype motor is developed on a standard ½-horse-power "CA" motor frame. It is so wound as to have a speed of six hundred revolutions per minute, and its nominal output is ¼-horse-power. It has a very large overload capacity for brief periods. It is provided with a heavy fly-wheel on the end of the armature shaft to counteract the irregularities of speed due to the action of the various cams on the main shaft of the Linotype. The motor is also provided with an automatic universal belt tightener; this belt tightener is so arranged that a binding pulley exerts a continuous though yielding pressure on the belt and keeps it wrapped closely around the driving pulley of the motor. This latter feature is of particular importance in motors of this type and for this class of work as, while allowing a certain amount of flexibility in the connection, thus preventing shocks and breakage to the Linotype, and preventing sparking at the motor brushes, it still holds the belt tight enough to insure steady driving at all times. The motor is shunt-wound and requires no rheostat for starting when used on 115 or 230 volt circuits. A simple starting rheostat is required, however, when used with 500-volt circuits.

In order to obtain the proper speed on the main shaft of the Linotype, i. e., 60 R. P. M., a special 20-inch driving pulley is furnished, which is interchangeable with the 14½-inch driving pulley ordinarily shipped out from the factory with the Linotype. It is but the work of a moment to remove the regular driving pulley from the Linotype and substitute the special driving pulley. The motor can be set up and connected with the Linotype in a very few minutes. No drilling of the Linotype frame is required, and the motor being mounted independently of the machine does not add to its weight or tend to make it top-heavy, thus causing it to tremble, as is the case with some motors which are secured to the frame of the machine and are geared to it. The use of a belt gives a flexible and yielding connection between the motor and the machine, and not only prevents damage and undue wear to the Linotype, but avoids vibration of the motor, thereby preventing undue wear and sparking at the commutator. Again, as the motor is designed entirely independent of the machine which it is intended to drive, no compromise is necessary in its construction, and large journals with adequate self-oiling arrangements, large commutator and sturdy brush-holder mechanism are all possible.

The noise of motors connected to Linotypes through spur gears is often very objectionable after the motor has run a short time and the gear has become worn. With the belt drive there is little or no noise at any time. With the gear drive there is usually a tremor of the armature which nearly always results in rapid wear of the commutator and considerable sparking. Furthermore, the room for the installation of a geared motor on a Linotype, as ordinarily applied, is so limited that many mechanical features — such as bearings, pinions.

commutators, brush-holder mechanism, etc.—have to be made too small and light for hard and continuous service. This limitation does not exist in machines like the one illustrated. Moreover, such machines are quickly and easily interchangeable from one Linotype to another; if such a motor breaks down, it can be set aside and another one put in its place in a very few minutes. All the parts being thus of standard belted machines, they can be quickly obtained from the manufacturers when repairs are necessary. These motors run very cool, require little attention, and are economical in the use of current.

THE B. D. RISING PAPER COMPANY.

The accompanying cut shows the fine new mills of the B. D. Rising Paper Company, of Housatonic, Massachusetts. These mills are now in full operation and are turning out some exceptionally good papers in the way of bonds, linens, ledgers and wedding bristol board. While making a general line of high-grade papers, the officers of the company, realizing that this is an age of specialists, and that no one mill can excel in all lines, have turned their attention particularly to the manufacture of bond papers. As a result of this policy the trade has before it in their three grades, water-marked "Housatonic," "Barrington," and "Danish," the best that has thus far been produced in their class.



MILL OF THE B. D. RISING PAPER COMPANY, HOUSATONIC, MASS.

It is the settled policy of the company to place its product on the market through the jobbing houses, believing that this is for the best interests of both the manufacturer and the consumer, as the former certainly can not successfully distribute his goods without the aid of the jobber, and the consumer can well afford to pay a little higher price for the convenience of having a large stock near at hand from which to draw. Recognizing the justice of this position, many of the oldest and most conservative jobbing houses in the country have intrusted to the new company the making of their own water-marked lines.

The officers of the company are B. D. Rising, president; Charles McKernon, treasurer, and W. J. Raybold, secretary, all of whom were formerly of the Agawam Paper Company. Mr. Rising, the president, from whom the company takes its name, has long been known to the trade. He was for twenty-five years treasurer and manager of the Agawam Paper Company, taking charge when the plant consisted of one small mill making about two tons per day, carrying it on successfully until, at the time the property was sold to the American Writing Paper Company, it consisted of two large mills, with a daily output of ten tons. Mr. McKernon and Mr. Raybold were both brought up in the business by Mr. Rising, having been for twelve years associated with him at the mills of the Agawam Paper Company. The experience thus gained has left them well equipped for their special departments in the new company. The company is represented in the West by Mr. N. K. Bigelow, of Evanston, Illinois, with headquarters at the Palmer House, Chicago. He is well known to the trade through his long connection with S. E. & M. Vernon, of New York city, whose line he will still carry in connection with that of the Rising Paper Company.

The company is especially fortunate in securing a location on the Housatonic river, which flows through the famous Berkshire Hills, furnishing an ample water-power and an abundance of pure mountain water, which is unsurpassed for papermaking purposes. Some of the first paper mills in America were situated in this valley, and while other sections of the country can now claim the honor of quantity, the Berkshire Mills have never been obliged to yield on the question of quality. In proof of this it is only necessary to mention the names of Crane, Weston, Brown and Owen, which have become household words among the trade, and it has already passed into a proverb that the *best* papers are "made in Berkshire." The Rising Paper Company's bond papers will in no way detract from but rather add to the reputation already made by their neighbors.

The following is a brief description of the plant. The two main buildings are each five stories high and are connected by the machine-room, which is two stories, making a total frontage of about five hundred feet. Directly back of the machine-room is a three-story building two hundred feet long. This, with the boiler-house and engine-room, which do not show in the cut, complete the buildings. Referring to the cut, the main building to the right is given up entirely to the manufacturing department and contains the ragroom, which is equipped with all modern machinery for dressing rags; the engine-room, containing sixteen beating and washing engines, and the drainers in the basement. The upper floor is used entirely for rag storage. The main building to the left contains the drying lofts, finishing and shipping departments, and the offices. In the machine-room connecting the two buildings are two 88-inch Fourdrinier machines of the latest model. These machines are capable of producing fifteen tons of paper every twenty-four hours. The machine-room extends into the three-story building previously mentioned, the lower story of this building being given up to a machine shop, which is fully equipped for all emergency repairing.

In addition to the water-power, the company has installed a 1,000-horse-power steam engine, which will furnish ample power during the dry season, so they will never be obliged to make the familiar excuse to their customers that "the mill is down on account of short water." A spur track connects the

mill with the Berkshire division of the New York, New Haven & Hartford roads, so that cars for loading and unloading are set directly at the mill door. At the rear of the mill is a coal trestle with room for storing a large quantity of coal. The shipping facilities are exceptional, as the mill is situated about midway between New York city and Boston, two of the largest paper markets in the country, and freight can be placed in either city within a few hours. There are also direct connections to all points in the West. With such a plant as briefly outlined above and the long experience of the management in the manufacture of fine papers, the success of the new company is assured from the start.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

HOW TO IMPOSE FORMS — New system, easily learned and remembered, accurate; 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROVERBS — English, Scots and Latin sayings and phrases, alphabetically arranged; 32 pages, 10 cents. C. C. CRAVEN, 225 Seneca street, Cleveland, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — A specimen of elegant bookmaking which every printer should have. Printed in two colors and a tint, copiously illustrated with reengraved half-tones from oil paintings done especially for this book, and bound in the highest style of the art; white vellum, purple vellum or combination white and purple vellum, $1.50; *de luxe*, full leather (limp) and silk, $4. Order of your bookseller or send direct to the publisher, HENRY OLENDORF SHEPARD, 212-214 Monroe street, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A THOROUGH, HUSTLING NEWSPAPER MAN wants to lease daily in good territory, with privilege of buying; confidential. E 446.

CHICAGO JOB-OFFICE, established 7 years; pony and two jobbers, electric power, low expenses, good location, doing good cash business; rent free to January 1; owner going to Cuba; reference, J. W. Butler Paper Company. LEEDER, 409 North Clark street, Chicago.

CONTROLLING INTEREST or all of a job-printing plant for sale in city of 300,000; inventories over $10,000; established business; about half value if sold soon. E 476.

EXCELLENT OPPORTUNITY for business man or printer with about $5,000; half partnership in flourishing printing and publishing business; weekly paper existing since 1872, continually growing job business; large Western city. Address for further information, E 472.

FIRST-CLASS! Engraving plant and long-established business for sale; favorable terms; practical man with small capital can not pass this; selling reasons good; investigate quickly. E 289.

FOR SALE — A well-established country weekly of 800 circulation, in a town of 1,200 people in western Pennsylvania, doing a good business; up-to-date job-office in connection; ill health of wife of proprietor cause for sale. E 460.

FOR SALE — Country newspaper doing good cash business, in mountain town; price, including buildings, $1,500. NORTH PARK UNION, Walden, Colorado.

FOR SALE — Daily and semi-weekly, Minnesota county seat; many other newspaper bargains; send for list. WESTERN PRINTERS' EXCHANGE, Hudson, Iowa.

FOR SALE — Modern job-printing plant in city of 15,000; running 3 job presses, doing large amount of college and fraternity printing; receipts increased from $175 to $300 per month, and will do better; best of reasons for selling; if you want a bargain address E 477.

FOR SALE — Only newspaper and job-office in town of 700; well equipped; price, $700. BY-WAY, Sidney, Illinois.

FOR SALE — Photoengraving plant; excellent location. E 213.

FOR SALE — Weekly trade paper, 17th year publication; city 100,000, no opposition; finest climate in America; pays $150 to $175 per month net; only cash buyer considered. E 475.

MODERN PRINTING HOUSE in southern California will sell half interest in its photoengraving plant for $600, but only to an A1 engraver, who will make reputation for excellence of work. E 449.

PARTNER WANTED — Manager with small capital; must understand photoengraving business. E 456.

WANTED — Partner with $6,000 capital for newspaper, printing and general stationery business in Costa Rica; splendid opportunity for practical printer. Address "MADURO," Box 281, New Orleans, La.

$3,500 will secure printing-plant in business district of Chicago; established trade; 2 cylinders, 3 jobbers, full equipment of type, all in first-class condition; write for terms. E 485.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING rebuilt cylinder presses, job presses, cutters, folding machines or bookbinders' machinery, write RICHARD PRESTON. Have large stock. 45 Pearl street, Boston.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

EXCELLENT ZINC ENAMEL FORMULA, for fine line and deep halftone work, for sale. M. REBELE, 110 Oak street, Brooklyn, N. Y.

FOR SALE — New 8 by 12 C. & P. Gordon, for cash. MARQUAM & WILDER, Decatur, Illinois.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — One Emmerich & Vonderlehr No. 2 Bronzer, size 15 by 24; first-class order; cheap. SHEIP & VANDEGRIFT, 814 Lawrence street, Philadelphia.

FOR SALE — One Harris Automatic card and envelope press, Style E, complete with attachments; prints 11⅞ by 11⅞. For particulars and price apply to THE QUEEN CITY PRINTING INK CO., Cincinnati, O.

FOR SALE — One steam glue heater (Latham make) in good condition, with valves ready for connection; will hold one large and four small kettles; price, $25. E 116.

FOR SALE CHEAP — One No. 3 Campbell lithograph press in good running order. BUXTON & SKINNER STATIONERY COMPANY, St. Louis, Missouri.

FOR SALE, ROUTER — Old fashioned, but warranted in good running order; price, $85. BURBANK ENGRAVING COMPANY, Boston.

HOW OFTEN has one of your machines broken in the midst of a rush job? NAZEL'S PORTABLE HAND-POWER DRILL will help you out of such trouble and save you many dollars. It can be clamped anywhere and is adjustable to drill at any angle in any position. Price, $20 net. You can not afford to be without it. Particulars upon request. BENJ. L. LEHMAN, 1046 Ridge avenue, Philadelphia, Pennsylvania.

WE have eight Kelton D steelplate presses for sale. C. F. BEATTY, 35 West Fourth street, New York.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARTIST WANTED — Man capable of making first-class designs, mechanical, wash and pen drawings; also good on figure work; submit samples, state wages. ECLIPSE ELECTROTYPE & ENGRAVING CO., Cleveland, Ohio.

CAPABLE OFFICE MAN with $1,200 to take interest and position in business; a great opportunity. R 476.

EXPERT TYPECASTER WANTED; must be good all-round hand. PACIFIC STATES TYPE FOUNDRY, 508 Clay street, San Francisco, Cal.

FIRST-CLASS PARAGRAPHER, local writer, proofreader, experienced in ad. designing, tactful in developing advertising and subscriptions; good position for all-round newspaper man (practical printer preferred) on wide-awake interior daily; evidence of ability and reliability required; state salary. E 310.

FIRST-CLASS STONE-HAND wanted by a large house in the South handling every variety of railroad, bank and county work; also first-class job compositor. E 138.

PRINTERS' EMPLOYMENT BUREAU has moved to Holyoke, Mass. First-class help in all branches can procure positions. List free to employers.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

WANTED —A first-class working foreman for composing-room; must be up-to-date on all classes of work; one who can take from $1,000 to $5,000 stock; a good opportunity for right man. E 474.

WANTED —A good reporter by afternoon paper. E 481.

WANTED —All-round newspaper printer; must be up-to-date ad. man and have some acquaintance with make-up. E 480.

WANTED — First-class half-tone and line etcher; prefer all-round man; might sell interest to right party. E 451.

WANTED — First-class wood engraver; one having experience in tooling half-tones; permanent situation. E 437.

WANTED —Young man with knowledge of printing and blank-book business to assist superintendent; must be ambitious and good penman; state experience and give references. R 138.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. WRIGHT, Electric Printer, Buffalo, New York.

PAN-AMERICAN VISITORS can secure accommodations in private residence at reasonable rates; correspond. F. M. CONKEY, 149 York street, Buffalo, New York.

SITUATIONS WANTED.

AN UP-TO-DATE JOBBER and pressman wants steady position; competent in all branches; sober and reliable, A1 references. E 329.

A1 CYLINDER PRESSMAN desires situation in Northern city of 25,000 or 35,000 population. E 459.

A YOUNG LADY (teacher) wants trial as proofreader; correspondence school; salary at first of little consideration. Box 134, Middleton, Mass.

BOOKBINDER AND RULER would like position; have experience at finishing; good references. E 471.

COLOR PRINTER AND EMBOSSER, now having charge of one of leading offices, desires position in southern Pennsylvania; 14 years' experience in fine menu, program and label work; best reference. E 469.

COMPOSITOR — Job; young man, 7 years' experience, up to date, strictly temperate, wants steady position in Chicago or suburbs; will begin in August (not earlier); can forward samples. E 450.

CYLINDER PRESSMAN capable of doing first-class colorwork on folding boxes and taking charge of pressroom. E 409.

CYLINDER PRESSMAN desires steady position in small city; reliable, sober and steady; non-union; can furnish samples of work. E 466.

FIRST-CLASS CYLINDER AND PLATEN PRESSMAN wants permanent position. E 457.

FIRST-CLASS HALF-TONE MAN and all-round photoengraver wants position. E 214.

FIRST-CLASS HALF-TONE PHOTOGRAPHER AND ETCHER wants position; age 30. R 214.

FIRST-CLASS LINOTYPE MACHINIST desires position; has tools; also operator; references. E 467.

FOREMAN of an up-to-date engraving shop wishes to change position; is thoroughly acquainted with every branch of the business and has A1 references; can also attend to customers. E 117.

HALF-TONE OPERATOR, at present chief operator with large Eastern house, wishes to engage with first-class house on Pacific coast or in Rocky Mountain country, either at once or by October 1; can take full charge of process department and guarantee finest work; only first-class houses need reply. E 478.

HALF-TONE PRESSMAN —A pressman capable of doing the very best half-tone printing desires to make a change; capable of taking charge; correspondence solicited. E 455.

HALF-TONE RE-ETCHER AND ENGRAVER desires a permanent position. E 148.

LINOTYPE MACHINIST desires situation, book or news; thoroughly competent and reliable; references. E 86.

LINOTYPE MACHINIST-OPERATOR, holding good position, desires to make a change; first-class printer and operator, thorough machinist. E 44.

LINOTYPE OPERATOR-MACHINIST, at present in charge of three machines of latest pattern, desires change; competent and reliable; good printer and can work in any department of an office; not afraid of work; gilt-edge references; city or country. E 448.

PHOTOENGRAVER as foreman; long practical experience as half-tone and line photographer, zinc and copper etcher, etc. E 363.

PRINTER of wide experience, energy and push, exceptional executive ability, succeeding where others fail, A1 record, used to handling large numbers of men, thoroughly intimate with every kind of work, correct estimator, wants superintendency or composing-room foremanship. E 165.

SITUATION WANTED by up-to-date printer, young married man, in country office; sober and reliable; steady situation. E 461.

SITUATION WANTED — Pressman; first-class on book, job and half-tone work, understands the three-color process; at present employed. E 46.

SUPERINTENDENT who thoroughly understands printing business desires to change; now superintendent of an office widely known for its fine color and half-tone work; 5 years superintendent of one of New York's most successful houses. E 462.

WANTED —A situation by a half-tone operator with 8 years' experience; can give first-class reference; 10 years' with present employer. E 445.

WANTED — Foremanship by first-class man, experienced on web, cylinder and platen presses; best references; 9 years with last employer (retired from business). M., Box 851, Helena, Mont.

WANTED — Position by first-class job pressman in first-class office; 10 years' experience, best of references, married, union. E 244.

WANTED — Position by lady of long experience as chief clerk in printing-office; can handle orders in detail; full particulars on application. E 458.

THE
UNIVERSAL PRESS
THE LATEST IMPROVED OF ALL AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.
MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK
SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

SITUATIONS WANTED.

WANTED — Position as line or half-tone photographer; competent in other branches; 12 years' experience; gilt-edge references. E 463.

WANTED — Situation by job and ad. man; sober, industrious, 10 years' experience; go anywhere; reference furnished. E 473.

WANTED — Situation by young printer and newspaper man, with 12 years' experience, up-to-date job, ad. and make-up man; am union man and can give "union" reasons for desiring change; Simplex operator; strictly sober. Address J. P. BLACK, Monticello, Ark., care J. W. Black.

YOUNG MAN wants position in photoengraving house; has 4 years' experience at zinc etching and routing. E 489.

YOUNG MAN, with experience as manager, estimating and keeping records of costs and prices, desires position as manager or solicitor with larger concern; best references and reason for change. E 468.

MISCELLANEOUS.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

LEARN THE LINOTYPE—Taught by mail. We teach mechanism, operating and management by a course of illustrated studies, elaborately prepared. Why drudge along without a full knowledge of the Linotype when you may become a proficient operator-machinist at small expense. We are the originators of the "LeRoy Touch System" of operating, the only scientific mode of manipulation. Send for prospectus. SCHOOL OF THE LINOTYPE, Glens Falls, New York.

LEARN TO OPERATE LINOTYPE — Operating and mechanism thoroughly taught; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

OVERLAY KNIVES — We have just received a consignment of The Inland Printer Flexible Overlay Knives. This knife has proved very popular, both in this and foreign countries. Every pressman should have one. Blade is of uniform temper throughout, and can be used to the last half inch. 50 cents postpaid. THE INLAND PRINTER COMPANY.

STEREOTYPING PAPER (prepared) for cold or hot process; manufactured by F. SCHREINER, Plainfield, New Jersey. Machinery for sale cheap.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARRE E. CROWL & CO., Baltimore, Md.

POSTAL CARDS BOUGHT IF UNCANCELED, PRINTED OR WRITTEN ON ONE OR BOTH SIDES. POSTAL SUPPLY CO. 96 5th AVE. CHICAGO.

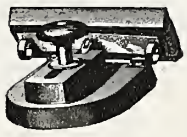
LINOTYPE SUPPLIES

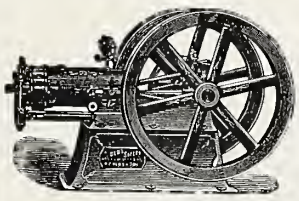
Everything pertaining to linotype machines can be ordered from this office. Orders will have prompt and careful attention. **J. W. SUTHERLAND, 960 Monon Bldg., Chicago,** the only supply house authorized by Mergenthaler Linotype Co.

PADDING GLUE that is flexible, does not become sticky in hot weather, and makes a good, strong pad, is the kind we make. 5 and 10 lb. pails, 16 cts. per lb **ROBT. R. BURRAGE, 35 Frankfort St., New York.**

15,000 Original Ads & Illustrations for advertising all lines of business; fifty new ones every week. A special series for job printers. Prices greatly reduced. Write for particulars.
Harper Illustrating Syndicate, - - Columbus, Ohio

PAPER CUTTER KNIVES can be sharpened or whetted right in the machine (any style or size, hand or power) with Hoerner's Little Wonder Sharpener. Only $3; cash with order, $2.85; by mail, 28 cts. extra. Circular and testimonials on application. For sale by all dealers, or by the inventor,
J. S. HOERNER, Highland, Ill.





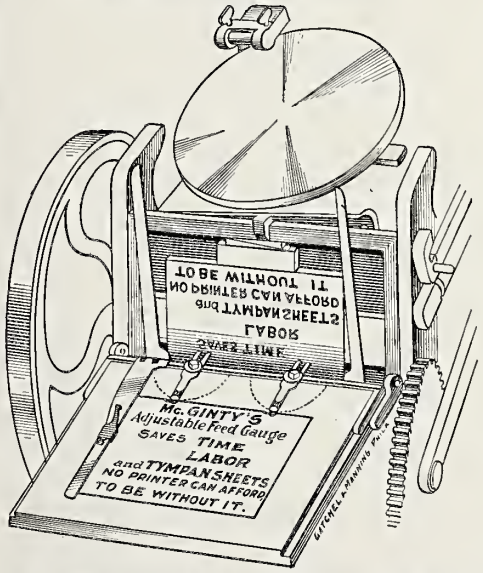
It's Safe

Because the gasoline supply is below the engine and can be pumped up only as fast as used, the oversupply returning by an overflow pipe, which if plugged will stop the engine.

WRITE FOR PARTICULARS

OLDS MOTOR WORKS,
1291 Jefferson Ave. DETROIT, MICH.

McGinty
Adjustable Feed Gauge
(PATENTED)
We know you need it. TRY IT.
We guarantee satisfaction.

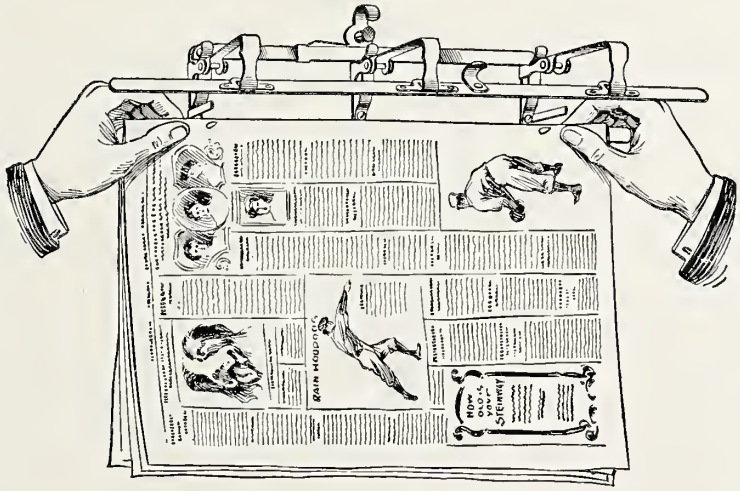


A COMMON-SENSE DEVICE—accurate, reliable, simple and durable—the invention of a practical printer. Greatest time-saver and most needed appliance ever attached to a job printing press.

The Guides can be set in the fraction of a minute. Packing can be changed without displacing them. Same tympan sheet can be used over and over again. Shifting of tympan can not move the Guides. A set will outlast a new press. Twenty days' trial given to any printer in the United States, and if not entirely satisfactory may be returned. No pay before trial. Write for illustrated booklet and price list.

Best File Ever Made. Will Last a Lifetime. Convenient and Inexpensive.

McGinty
Combined Newspaper File and Binder
(PATENTED)

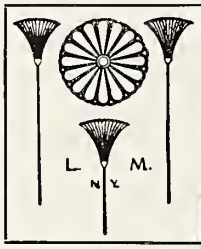


IT FILES AND BINDS newspapers, letters, way-bills, manifests, etc. To newspaper publishers it is invaluable. It files papers consecutively, page by page, in book form, and papers come off the hooks permanently bound together with brass binders. Send for descriptive booklet and price-list, showing our

PERFECT FILE CABINETS — Holding from 18 to 42 Files of Newspapers.

Cabinets occupy floor space from 15x66 to 18x74 inches. Papers placed on the file while hanging in the cabinet, without lifting the file down. No publisher, after enjoying the conveniences of our files and cabinets, would be without them. Manufactured and for sale only by the

McGinty Paper File & Feed Gauge Co.
DOYLESTOWN, PA., U. S. A.



LIONEL MOSES
IMPORTER
66-68 DUANE STREET
NEW YORK
TELEPHONE, 633 FRANKLIN

JAPANESE
CHINESE
AND
OTHER
IMPORTED
PAPERS

TRY IT ON YOUR "LINO."

If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

$8.75 ENGRAVING AND STEREOTYPING OUTFIT

MAKES TWO-COL. CUTS in one or more colors. Simple, rapid, cheap, infallible. Outfit and results guaranteed. Any paper can make cuts. We teach you free. Particulars free.

THE CHALK PLATE CO. - - ST. LOUIS, MO.

ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

"PRESSWORK."

A MANUAL of practice for printing-pressmen and pressroom apprentices. By Wm. J. Kelly. The only complete and authentic work on the subject ever published. This work is a comprehensive treatise on presswork, reprinted from a series of articles which appeared in THE INLAND PRINTER, carefully revised and corrected by the author. Its chapters include: At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympans—Tympan for Quick Jobwork—Tympans for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks. Full cloth; 96 pages; $1.50.

THE INLAND PRINTER CO., - 214 Monroe St., Chicago. 116 Nassau St., New York.



THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, $20.25,
WITHOUT ROYALTY.

BOOK PAPERS

We carry the finest line of these papers in the country, and can satisfy any demand. Among our papers are:

Colored Enamel	Art Half-Tone
"Saxon" White Enamel	"D" S. & S. C. White and Tint
"Premier" Cream Enamel	"Star" S. & S. C. White and Tint
"Caxton" All Rag Laid	No. 1 S. & C. White and Tint
"Kent" All Rag Wove	No. 1 S. & C. Colored or Laid
Egg Shell	"Waco" M. F. B.

CHICAGO PAPER COMPANY

Send for Samples — 273, 275 and 277 Monroe St., CHICAGO

Pretty Pictures



THE Fifth Edition of **The Spatula Cut Catalogue** represents the largest and most varied collection of line and half-tone illustrations for advertising and other purposes in the world. It contains hundreds and hundreds of beautiful pictures which may be used in all kinds of booklets, catalogues, circulars, papers and magazines. It is handsomely printed and in itself **is a picture book that is well worth all that is asked for it.** It will be mailed postage paid on receipt of 50 cents, which will be refunded on the first order for electrotypes amounting to $2.00. Ready about July 15.

SPATULA PUBLISHING CO., : : : : : : Sudbury Building, Boston.

SAVES TIME. INSURES ACCURACY.

LEFFINGWELL'S PAY-ROLL CALCULATOR

For 54 Hours a Week.

Gives SHORT-TIME and OVERTIME amounts in quarter-hours for every 25 cents of wages from $1.00 to $25.00 per week.

OTHERS SAY:

"Just what we want."—FOSTER & WEBB, Nashville, Tenn.

"Will recommend it whenever occasion arises."—WM. STEINER, SONS & CO., New York City.

"Far superior to all other methods."—TIMES PRINTING HOUSE, Philadelphia, Pa.

"A great help."—BARNHART BROS. & SPINDLER, Chicago, Ill.

"Worth $5.00 a copy."—THE HENRY O. SHEPARD CO., Chicago, Ill.

Price, postpaid, $2.00 per Copy. Cash with order.

THE INLAND PRINTER CO.
116 Nassau St., New York. 212 Monroe St., CHICAGO.

BOUND VOLUMES

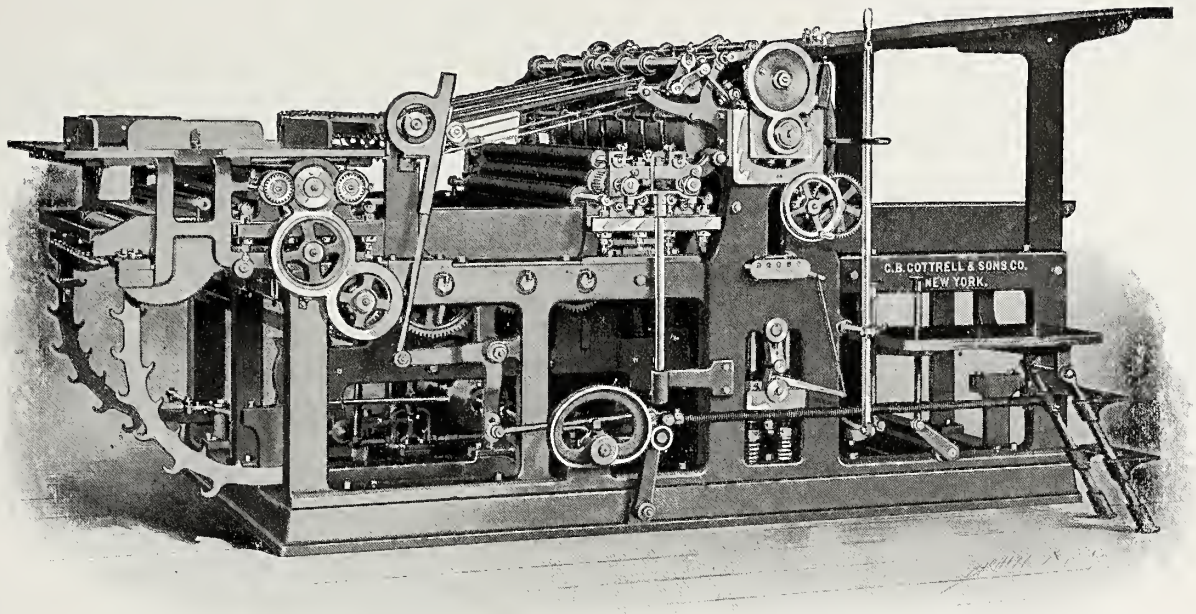
Of The Inland Printer At Less than Cost.

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896, to September, 1896.

$1.00 Each Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, Chicago.



It is well known that some of the largest fortunes of the present time have come through saving the waste materials of an industry and converting them into profit.

That economic corporation, the Standard Oil Company, makes its biggest profits today on what used to be waste. A modern gas plant makes more money on what used to be thrown away than it does on gas. There are a dozen famous illustrations of this truth in plain sight at the present time In each case scientists set to work to save the waste, and their success brought enormous profits.

Two years ago we set to work to save the waste in printing offices. It was not at all hard to locate this waste. The waste of time, waste of power, waste of materials, waste of convenience, waste of patience, waste of delay. The result of a year of continuous application to this problem was at last ready, and from entirely new patterns we began one year ago to build the Twentieth Century New Series, High-Speed, Cottrell Two-Revolution Press. It has justified its creator's plan. It has turned a large part of the printer's waste into printer's profit. It gets all there is in it, and (a most important point) IT GETS IT FOR THE PRINTER!

You are invited to take your share now! A certain amount of judicious emphasis should be laid upon the word "NOW," for the iron doesn't stay hot very long in the printing business, and our success will soon be free to every printer. It will not be five years before the important advances in construction and improvement we have incorporated into the Twentieth Century Cottrell will be in use by many printers. It will be too late then for you to gain a special advantage from having these improvements. It must be now or never!

Floating about the farm houses of New England there is an old, time-honored tradition which says "The time to eat pie is when the pie is passin'." The pie is passing now around the printer's table. It is filled with the extra profits resulting from the saving of waste in half a dozen different directions, as the New Cottrell Press now saves it.

Won't you help yourself to pie?

C. B. Cottrell & Sons Co.,

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

The Honesdale Decoraling Co

TRADE HD MARK.

Honesdale

Decorations on high grade Glassware in engraved, etched and gilt designs.

HONESDALE, PA., _____ 190__

Sold to _____

Shipped via _____

Claims will not be considered unless made on receipt of goods.
When reordering please give number, price and date of invoice.

TERMS: CASH WITHIN 30 DAYS.

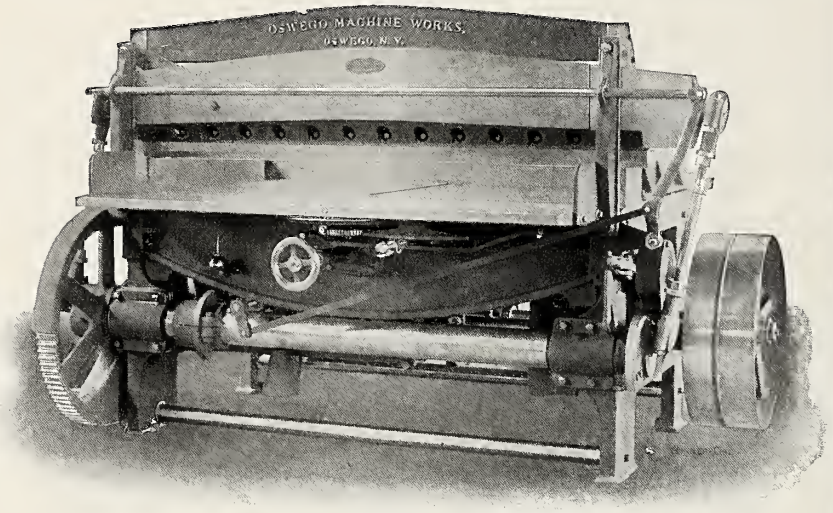
Here are some styles of lettering which are not script. We can imitate any type face that you may need a special word or line of, saving you the cost of an entire new font of that style. The bill-head rules come in any length. Send for samples.

FRANK McLEES & BROS., 216 William Street, NEW YORK.

Automatic Clamp Brown & Carver Cutters

ARE
FAST, ACCURATE
EASILY OPERATED
LABOR SAVERS

Equipped with Electric Motors they are economical of floor space.



ASK ABOUT THEM

OSWEGO MACHINE WORKS
OSWEGO, NEW YORK

SELLING AGENTS

VAN ALLENS & BOUGHTON, ... 17 to 23 Rose Street, New York.
C. R. CARVER, ... 25 North Seventh Street, Philadelphia, Pa.
THOS. E. KENNEDY & CO., . . . 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, ... 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS CO., . . . 405 Sansome Street, San Francisco.

STORES

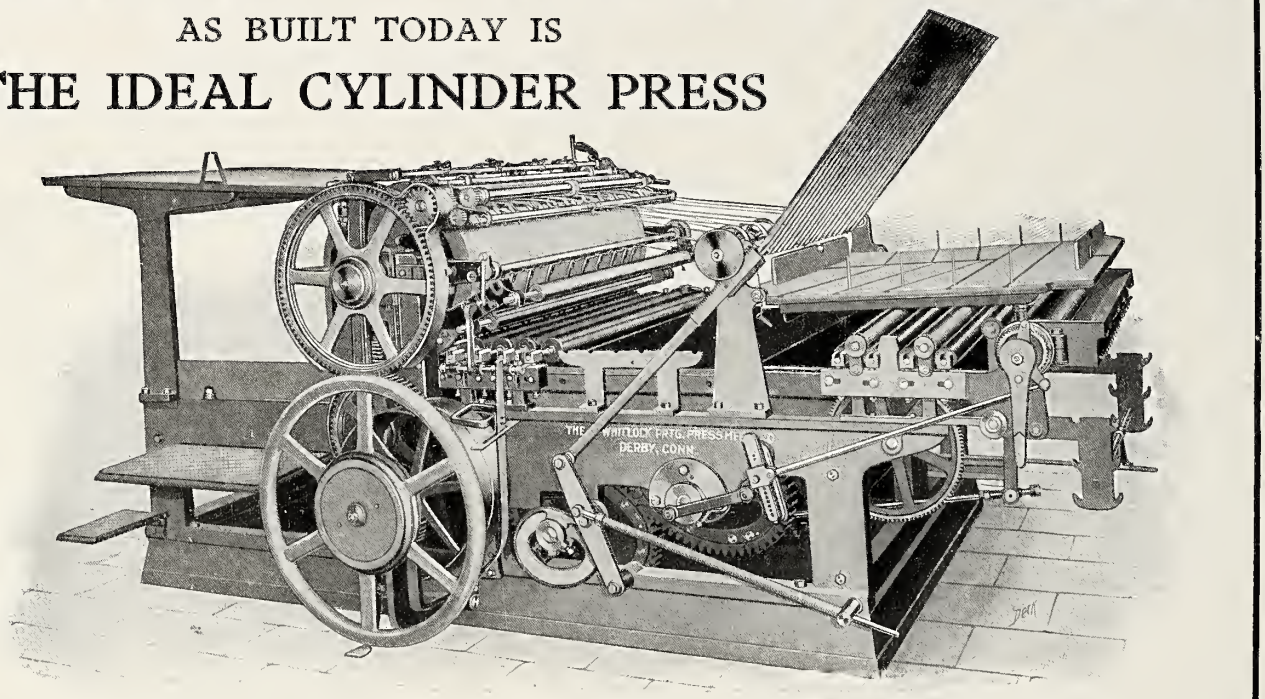
CHICAGO—319 Dearborn Street, ... J. M. IVES, Manager.
LONDON, ENG.—23 Goswell Road, ... ANDREW & SUTER, Agents.


SUPREMACY IS OURS
WE'LL MAINTAIN AND DEFEND IT
GRADE HIGHEST
PRICES LOWEST
FINEST HALF-TONE PLATES
THREE COLOR WORK OUR SPECIALTY
ELECTRIC CITY ENGRAVING CO.
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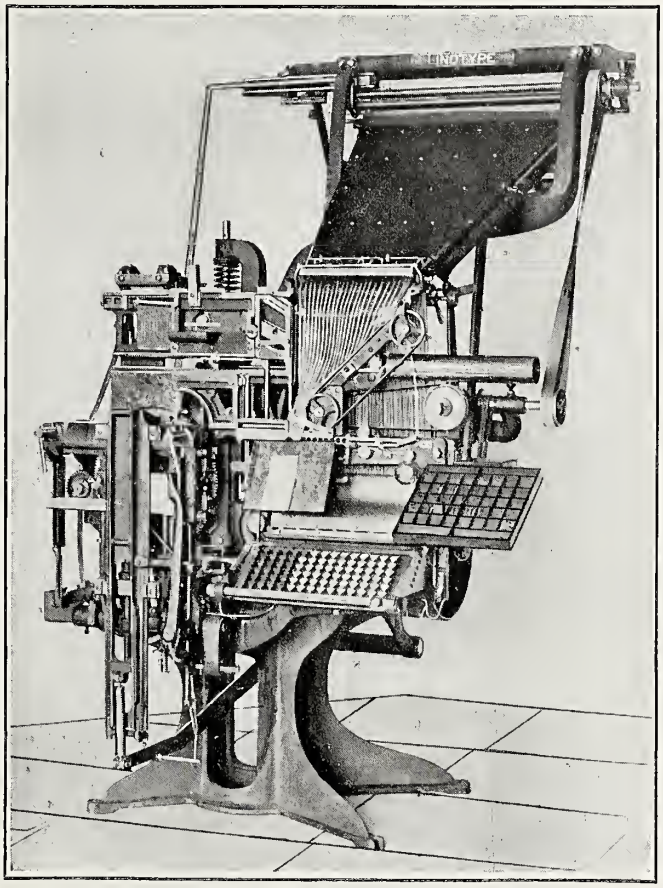
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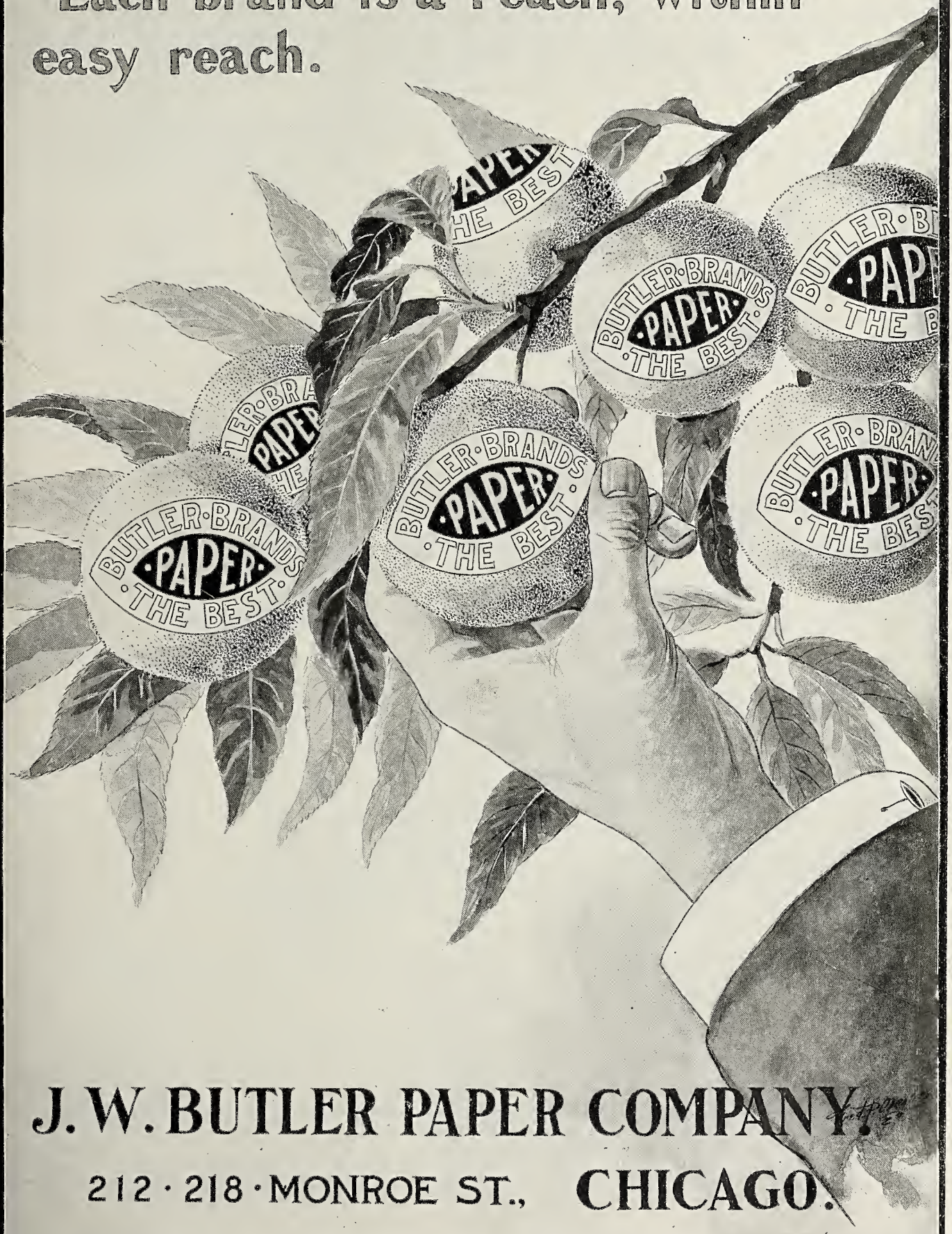
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Publishers in thirty-two States are doing all of these things with the aid of the SIMPLEX ONE-MAN TYPE SETTER. Doing them today and every day. They could not do them without it.

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Printed by Wm. Johnston Printing Co. on a
NEW STYLE, HIGH SPEED, STOP CYLINDER PRESS,
Manufactured by
WALTER SCOTT & CO.,
Plainfield, N. J.
This press is the only one that will properly do this work.
See our ad. on page 662 of this issue.

Three-color Plates Made by
MAAS ENGRAVING COMPANY,
153 La Salle Street,
CHICAGO, ILL.
Established 1870.

Printed with Kast & Ehinger's Three-color Process Inks
CHARLES HELLMUTH,
Manufacturing Agent of the United States and Canada for Kast & Ehinger.
New York Office and Factory: 46-48 East Houston St.
Chicago Office and Factory: 357-359 South Clark St.



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FORGING THE ANCHOR.

Printed by Wm. Johnston Printing Co. on a
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"Any Good Printer can do the work if we make the plates."

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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVII. No. 5. CHICAGO, AUGUST, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

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LAND SHARKS.

BY ARTHUR K. TAYLOR.

WHILE it is not my intention to interfere in any way with an honest man's method of gaining a livelihood, I believe that I owe it to the craft in general to pay my respects in a few words to the multitude of sharks who go about over the land operating numberless advertising schemes, most of which are promulgated through the agency of printers' ink. It is needless to say that I do not include in their number men who make a business of writing or placing legitimate advertising, for many of whom I have a boundless admiration, and for some even respect, but every printer in the cities and larger towns knows the class of men I mean, and most of them know them to their sorrow. While, perchance, there may be an honest man among them, he has kept himself well in the background, and the men by whom he is surrounded are a slick lot, with whom lying and obtaining money under false pretenses is their stock in trade and their daily vocation. While in the richness of their apparel they outshine an $18-a-week compositor in the days of his courting, wherever they go destruction and mourning follow them.

If one should come to you and contract a bill and pay for it, you can rest assured that he has "jumped" his board bill, or if he was feeling particularly good, has gone so far out of his usual line as to raise someone's check. If you know to a certainty that he has done none of these things, then it is indeed time for you to be on your guard, for of a truth he contemplates coming back and cleaning up the whole town; for what man ever knew a man with an advertising scheme to return to a town unless it were to swindle three or four people who were missed the first time he came through that way.

Take, for example, the most favorable case you can think of; where a man comes to town, issues a "souvenir" booklet of the local militia organization, pays all of his bills and leaves town. Everything seems to be as straight as a horse trade, but a little investigation will more than likely show that he claimed, in the first place, that the proceeds were for the benefit of the said military organization, and you will probably find that all they ever got out of the transaction was fifty copies of the valuable "souvenir." You will also likely find that the issue was represented to have been anywhere from ten to fifty times the actual number printed; also, that one man will have paid just three times as much as his neighbor in the next block for a space of the same size and in the same relative position. And you will have the further satisfaction of knowing that he made his collections immediately when he presented a press proof of the advertisement, where you would have been expected to wait anywhere from thirty to ninety days for your bills, and the satisfaction is greater for knowing that your bill would represent value to your customer, while the amount of the advertising contract in most instances is chargeable only to the bad side of the profit-and-loss account.

Suppose that some of the women connected with a respected religious organization wanted some money for a charitable purpose, and conceived the idea of getting up an entertainment and issuing a program filled with advertisements to help along the cause. It would take two weeks of the hardest kind of work for these women to secure begrudgingly from the "best citizens" enough contracts to represent half of what one of those smooth-tongued, lying sharks would get out of the same respective citizens in two days' time, and every man who took an advertisement in the church program would feel entitled to much spiritual comfort and satisfaction therefor.

The following is a typical case, absolutely true. A young man representing himself to be connected with a local hospital gets an estimate on a lot of posters with a large Greek cross in the center, within the outlines of which appeared directions as to what to do until the doctor comes in cases of accidents, and on the remaining parts of the sheet appeared the advertisements of

druggists, dealers in surgical instruments, etc. A call at the hospital reveals that the officials were contemplating such an advertisement. The work is printed, the solicitor orders the posters sent to the hospital, after getting enough out of the package to use in collecting his contracts. When the hospital officials get their first statement showing what they owe for the posters, it is disclosed that they had only given permission for their advertisement to appear on the sheet, and that they were in no wise responsible for the bill. Needless to say by that time the solicitor had moved on to his next field of operations, and doubtless repeated his little scheme there.

There are several parties going through the country working telephone directory schemes, and while their methods in some particulars are better than the usual line of advertising fakers, still their effect on the printers who become their victims is so uniformly disastrous that a little information as to their *modus operandi* may not be out of place.

The scheme is started first by a very slick individual coming to town and devoting himself for a time to getting in the good graces of the manager of the local telephone company, and he usually has about half a valise full of authentic letters from other telephone managers telling what a fine man the bearer is and how very satisfactory and desirable it is to have business relations with the said man. All of such letters were gotten from each manager before he had been informed of the true inwardness of the advertising man. The slick individual could show a much larger number of later letters of a much different tenor from the same men, but I have never heard of his having shown them. When he has gotten permission to issue the directory, and, if he has struck an "easy" manager, has gotten a letter to show when canvassing for advertisements stating that the directory will be "official," he forthwith lets loose upon the town a horde of "solicitors," of usually about eleven points below the grade of average directory advertising men, and they plan a campaign and make a systematic, thorough canvass of the town, and do it in a manner worthy of a better cause, and when the returns are all in they have all the business that is worth getting, and while the contracts all

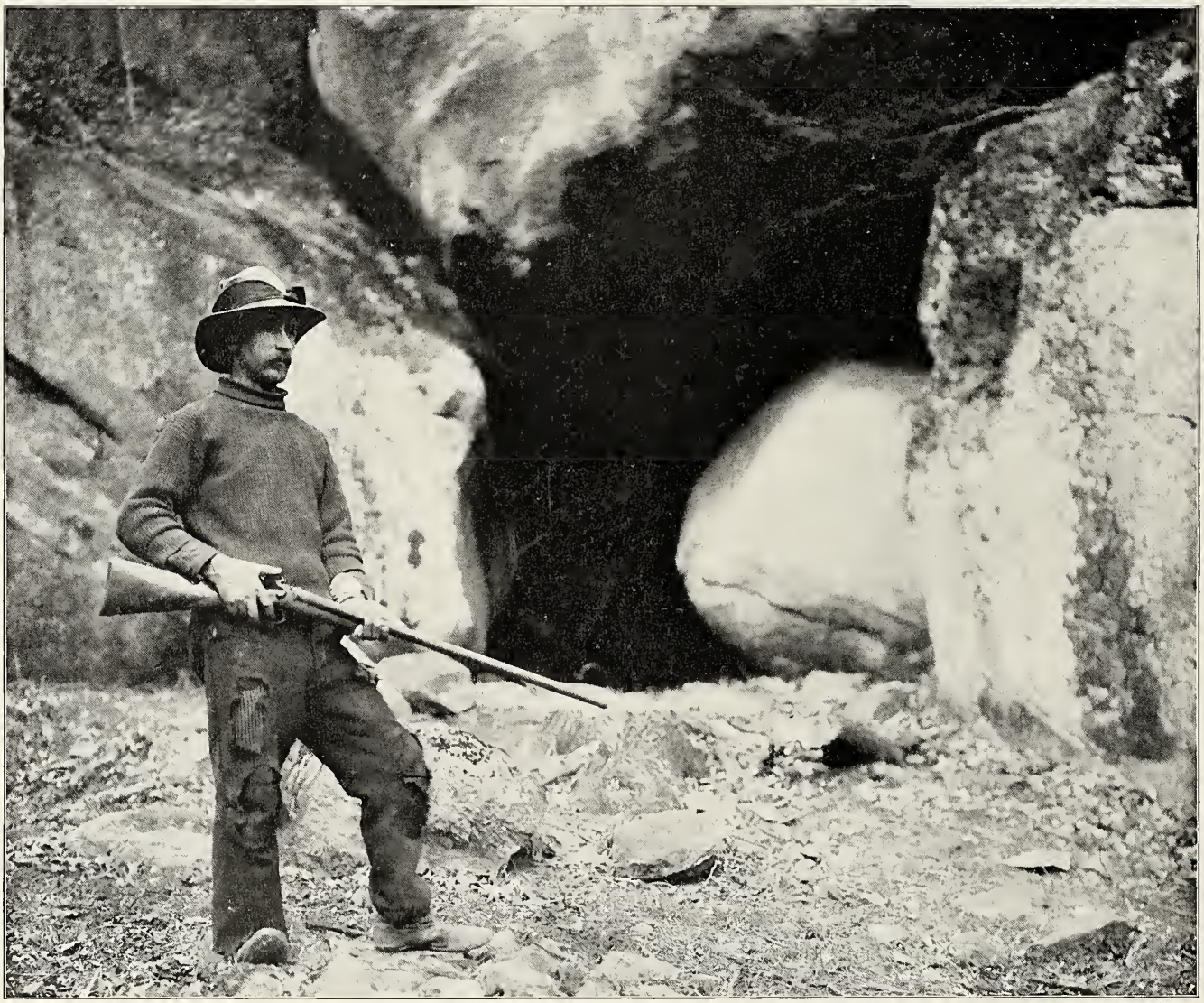


Photo by A. H. McQuilkin.

THE MOONSHINER'S CAVE, ESMERALDA, NORTH CAROLINA.

read that no conditions not stated in the contract will be recognized, it will nevertheless be true that any and everything under the sun has been promised by the solicitor, as the man will find out who has the collecting of the money.

The next stage in the proceedings is for the man who is operating the game to find a suitable printer. And when he has sized up all those in town, he will probably pick out the youngest — one of those young fellows who are known as "hustlers," who work all the time, who do good work, and never let a job get away from them on account of a little thing like price, that kind of a man — and immediately he fills that man full of the veriest "confectionery." Tells him that he is looking for a good man, a "responsible party," a live business man, one that is not afraid to go into something new that has money in it, does not want any "old women" or "clams"— all that sort of talk — and informs the glowing youth that he has picked him out from all the rest in town as the right man. Thereupon he tells him that when he first came to town he intended to work the town and publish the directory himself, but he has had such an exceptional offer in X (the nearest large city) by the telephone company there, to come and publish a directory for them, that he is anxious to get to work on it, as it is a much larger field than the one where he is, and he offers to sell out the patent right for publishing the directory in the town for the aggregate amount of the face of the contracts, and the enterprising gentleman does not neglect to make it perfectly clear to the prospective purchaser that the contracts secured only represent a small part of those that could be gotten by a complete canvass of the town.

The solicitor, not wishing to unduly hurry the young man in making his decision, tells him that he will be out of town for a few days, and that he will see him the next week to get his answer; and although three of his competitors were after him, inquiring how much he would sell to them for, he wanted him to understand that he would not go back on him, and would still keep his offer open until the following week. He leaves. Four days after his departure, a stranger calls on the young printer and inquires if the telephone directory man has been there. He is much disappointed that he has missed him, as he came over three hundred miles to see him about a deal. He waxes confidential, and discloses that his brother-in-law in ———— bought the State right of New Jersey from the directory man for $900 and made $1,700 on the first issue; and that he himself was just dead set on getting the right for this town if it could be had, and he would give $500 for it. Upon getting the name of the hotel where the advertising man puts up, the stranger departs. The young printer hastily decides to make an offer of $50 less than the amount of the contracts, and can hardly wait until the man comes back to close the deal. The die is cast. He becomes the proud possessor of the right to publish the telephone directory in that town. Within two months he learns, first, that the stranger was the advertising man's partner; second, that the solicitors procured all the contracts that were worth having in that town; third, that seventy-five per cent of the advertisers would not renew their contracts for the next issue; fourth, that he would not come out even on the first issue and would lose money on all subsequent ones.

I do not mean to say that all telephone directory schemes are worked along the lines outlined above, but it is a fair sample, and even if the details are a little different, the dismal array of abandoned, out-of-date telephone directories seen in so many of our cities and towns constitute the surest evidence that any one could ask that some printers have been "soaked."

There is nothing too sacred nor an occasion fraught with too much reverence to serve as an opportunity for these swindling fakers to ply their schemes. Churches are a shining mark for their cupidity, and a popular scheme is for them to issue a "souvenir history" of the church, illustrated by a few cheap half-tones, and if they can get hold of an easy-going pastor whom they can soft-soap into getting his permission to print his portrait in the front of the "souvenir"— it means a goodly array of dollars in their pockets. Should you get an order to print one of these church souvenirs, you need not be surprised if you are called upon by the "publisher" to pay the C. O. D. bill for his half-tone illustrations, and on being asked to hold advertising contracts as collateral for the amount involved.

Did you ever notice that when an advertising publication is issued, say by authority or under the auspices of the local Board of Trade, to bring before the admiring eyes of the world the wonderful institutions and industries of the town, how, as shown by the illustrations and advertisements, the town consists mostly of breweries and liquor dealers, with just enough churches to help maintain a respectable balance?

Every man who works one of these advertising schemes has worked it so often that he has become familiar with every detail of the printing involved, and he can tell to a nicety just how much it will cost and how long it will take to do the job. He will ask you how much you pay for your paper, and is always ready to tell you that you do not know how to buy it, and that he can get it for twenty-five per cent less, and will probably assume a much-injured air and will ask if you expect him to pay for your own lack of facilities; and the end of it all is that he frequently gets a much lower price than you would quote honest customers.

Granting that you are willing to be a party to the swindling of your neighbors and customers, there is only one safe way to deal with men with advertising schemes when they want you to do work for them, and that is to get your money in advance in cash — not advertising contracts; and I know a man in the printing business, a man who knows what he is talking about, and his advice is that after you have set a good

price for your work, that a round figure be added to it to cover the wear and tear that the reputation of your establishment suffers in being identified in any way with such questionable characters as advertising solicitors.

If a man with an advertising scheme comes to you to have it printed, you are perfectly warranted in doing any of three things: First, plead an unprecedented rush of business and refer him to your dearest competitor; second, charge him two prices for the job, in loving remembrance of the printer he swindled in the last town — and see that it is all paid in advance; third, in extreme instances, turn him over to a policeman as a suspicious character.

Written for The Inland Printer.

PRESSURE IN PRINTING.

BY WILLIAM RUTHVEN FLINT.

UP to the present time but little seems to have been done in the way of establishing the true theory of pressure in printing. Most printers are wont to say, "Hang theory! What we want is practice." It is true, indeed, that good practice is far more to the point than poor theory. That idea is the basis of the printer's notion, as above suggested. And yet why reject theory altogether, as many are inclined to do? It is equally true that sound theory is the foundation of all good practice. Railroading has been reduced to a science, to such an extent that its theory is taught in our colleges. Engineering and mining, also, have their respective schools where the theories upon which they rest are taught. The same is true of ordinary, commercial business, as witness the numberless business colleges that have come into existence within the past fifteen or twenty years. Printing seems to have fallen behind in this respect. The printer, as a rule, is dogmatic. He theorizes, if at all, to little purpose, being bound mostly by his very practice and dogmatism. And as a consequence, in the matter of actual presswork, comparatively little advance has been made. It is the writer's purpose to suggest, as clearly and concisely as possible, a theory which shall have some claim to truth.

To begin with, let us suppose that we have a press that is perfectly rigid, and incapable of spring anywhere. The cylinder is a mathematical cylinder, and the bed a plane always moving in its own plane. The cylinder is to be set at first so that the perpendicular distance between it and the bed at the line of impression is exactly type-high. We shall also assume that the forms to be put upon our press are perfectly flat and level, and fill the bed. Their surfaces are perfectly plane, and when upon the bed are parallel with bed and cylinder and at type-high distance from the bed. They must also be capable of sustaining without yielding any pressure put upon them.

Now it will readily be seen that the surface of the cylinder (without any packing whatever) and the plane of the form both being type-high from the bed, when the press is on the impression, the plane of the form will be tangent to the surface of the cylinder, the contact between the two will be a mathematical line, an element of the cylinder, and no pressure will be delivered upon the form, since the weight of the cylinder is taken up by the bearers.

If the cylinder and bearers be now raised by an amount sufficient to admit of feeding through a sheet of paper of definite and uniform thickness, but not a distance equal to the thickness of the paper, these conditions will be changed. In the first place, since nothing but the paper can yield, it will be compressed, and the "element of impression" (defined as the contact between cylinder and form at any instant of the impression) will have become a narrow surface instead of a mathematical line, the arc of the periphery of the cylinder and paper being flattened down into a chord. And, in the second place, an amount of pressure per unit of area, equal to the resistance per unit of area with which the paper opposes compression, will be delivered upon the form.

To secure a greater degree of pressure it is only necessary to feed in a greater thickness of paper. Or the same thing can be accomplished by lowering the cylinder a little so as to increase the compression of the same thickness of paper. The increased resistance will be due to the resistance to compression of a greater thickness of paper, or to the resistance to a greater degree of compression of the same thickness of paper.

Let us now suppose that a point has been reached where this resistance is sufficient to transfer the ink from the form to the paper. And let us consider first the case of the solid. Assuming that the area of the solid is equal to one "unit of printing surface" (defined as the smallest independent printing area), the amount of pressure required to be delivered upon it to transfer the ink can be defined as one "unit of printing pressure," this amount of pressure being due to the resistance to compression of a definite quantity of paper. For the moment, in order to preserve simplicity, we shall ignore the resistance to flexure on the part of the paper which, in the smallest areas, is a more important factor, but rapidly becomes negligible with larger surfaces.

If the area of the solid be equal to two "units of printing surface," the conclusion is inevitable that two "units of printing pressure" will be delivered upon it, since twice the quantity of paper as before will be compressed to the same degree. Three "units of printing pressure" will be delivered upon a solid equal in area to three "units of printing surface," and so on indefinitely.

But, whatever the total area of the solid, we have, at any moment, to consider only one element of impression. And the area of this element of impression is equal to a certain definite number of "units of printing surface," which number may be conveniently represented by the letter N. Then, since each "unit of

printing surface" receives one "unit of printing surface," N "units of printing surface," or the whole printing area of the element of impression, will receive N "units of printing pressure."

Now let us suppose that, instead of a solid, we have a half-tone plate of exactly the same dimensions, whose screen-dots are all uniform in area, and each equal in area to one "unit of printing surface." The element of impression will be of the same length and width as before, since in both cases the form fills the bed, and the condition of the cylinder remains constant. Therefore the pressure per "unit of printing surface" will remain constant also, and each screen-dot will receive, in being printed, one "unit of printing pressure," since its area is equal to one "unit of printing surface."

But the total number of "units of printing surface," in the case of the half-tone, is less than in the case of the solid, and less by a considerable amount in consequence of the open spaces between the screen-dots, which, in the solid, were filled up. If we let X represent this difference in number of "units of printing surface," then the total printing area of the element of impression of the half-tone will be N-X "units of printing surface." Since the pressure per unit of surface is constant, the total pressure upon the element of impression of the half-tone will be N-X "units of printing pressure." This is the same as saying, if the pressure be uniformly distributed, as is the case under the above conditions, theoretically, the solid gets more pressure in the impression than the high light, in consequence of its greater area of printing surface. Or, in other words, the pressure upon any portion of a form is proportional to its area of printing surface, being the sum of the pressures upon its individual units of area, provided the pressure be uniformly distributed.

Mention has been made above of an additional resistance on the part of the paper, its resistance to flexure. We shall now proceed to discuss the effect produced by this factor.

When any surface is pressed against a material like paper, there are, in reality, two effects, as far as the paper is concerned. First, as has been stated already, the paper opposite the surface is compressed, and so resists with a certain degree of pressure. And second, since the paper can not shear before flexing, the surface of the paper, to a certain distance from the edge of the pressing surface dependent upon the character and quality of the paper, will be flexed, and consequently will deliver at the edge of the pressing surface a definite amount of pressure, due to the resistance to flexure of the paper. But the increment of pressure due to compression is so rapid that the printing pressure is soon reached. The amount of flexure is therefore slight, and the absolute amount of pressure due to flexure will be correspondingly small. In fact, except in the case of minute printing areas, it is so small in proportion to the pressure due to compression that it is wholly negligible.



Photo by R. Henry Scadin.

A MOUNTAIN HOME IN THE SAPPHIRE COUNTRY, NORTH CAROLINA.

Where the printing area approaches a point, however, the proportion becomes larger. A series of small printing areas is conceivable such that in the case of one the ratio of pressure of compression to pressure of flexure is as two to one; another, one to one; a third, one-half to one; one-quarter to one, one-eighth to one, and so on, until zero is approached as a limit, when the area of the printing surface is zero, being a mathematical point, the pressure of compression disappears entirely, and only the pressure of flexure remains.

But even the smallest screen-dot has a finite area. The pressure of flexure will, therefore, act as an increment to the pressure of compression, and a small one, since the amount of flexure will be slight, even in comparison to the height of the cone which forms the screen-dot. That is to say, in the highest lights, the pressure per unit of area is slightly greater than in a solid, because of the flexure factor. But this increment is so small, and so quickly does this factor disappear with increase of area, that, practically speaking, under the above conditions and assumptions, the pressure may still be considered as being uniformly distributed.

In any case, the pressure of flexure can never be sufficient to damage even the finest of high lights or the most delicate of lines, except where there is a great excess of impression.

But it will be objected at once that printing is not done after such an ideal fashion as above described.



ENGLISH "CUP CHALLENGER," SHAMROCK II.
(Drawn by Nicholas J. Quirk, Chicago.)

Let us then consider the matter from the actual and practical point of view.

In the first place, we have a machine that is far from being absolutely rigid. In the press of the utmost rigidity, both bed and cylinder are capable of spring. Also on the cylinder allowance is made for drawing around a certain amount of packing — pressboard, sheets of paper and manila — and the bearers upon the bed are a little less than type-high in order to insure that there shall be sufficient pressure when the proper periphery is maintained.

In the second place, the forms from which the pressman is required to print are far from the ideal conditions above assumed. Their surfaces are never either perfectly flat or perfectly type-high. Such conditions are utterly impossible of fulfilment. But it must be admitted that the greater proportion of plates as the pressman receives them is far from being what it might be and should be. The platemaker, as a usual thing, shirks a large part of his responsibility, and leaves it for the pressman to take up, thereby greatly increasing the difficulties of making ready. The pressman is obliged to true up and level up his form, a thing which should belong to the platemaker to do. But even with the best possible plates, and the best underlay, the surface of the form is never either absolutely a plane or a series of parallel planes at different distances above the bed.

Having reached this point, let us see what happens when a proof is pulled before an overlay has been put upon the cylinder. In reality, as has been indicated, the surface of the form is a collection of surfaces, none of which is either plane or level absolutely, and no two of which are at precisely the same distance above the bed. In consequence, in any element of impression, the pressure delivered upon the various printing portions of the element is different upon each portion, and not uniformly distributed upon each portion respectively. And, in producing this variation of pressure, there are two causes, namely, the difference in height of the surfaces, and the spring in the bed and cylinder. Whatever portion of the element happens to be highest from the bed, whether it be solid, high light, or intermediate tone, will receive the greatest degree of pressure, and that simply because it is the highest and therefore compresses the paper to a greater degree. And at the same time on account of the spring of the press, it will bear off the pressure from the neighboring portions. To express it more concretely, if two high portions, being high lights, have between them a lower portion which is a solid, the high lights will each receive a greater degree of pressure than the solid, because they are higher, and will at the same time hold off the pressure from the solid which it would have received had it been alone. It is very probable, too, that this pressure due to position will be sufficient in many cases to overbalance the relations of pressure due to differences in area of printing surface.

There are, therefore, two factors which enter into the matter when ordinary hard packing, so called, is considered; first, the pressure due to the compression of the paper and packing, which, where the surfaces are approximately flat and equi-distant from the bed, is very nearly uniformly distributed, and consequently proportional to area of printing surface; and second, the variations in pressure produced by the spring of the press and the relative heights of the various printing surfaces, and also the inequalities in the paper used, even the best calendered paper never being perfectly uniform. As presses are ordinarily run, it is long odds that the second factor will more than counterbalance the effect of the first.

And the pressman, rarely if ever stopping to rea-

son or theorize on the subject, exaggerates still more this second factor by padding up into mountains the portions of the cylinder opposite the solids, and cutting away into valleys those portions opposite high lights, thus springing and racking his press into delivering tremendous pressure in one place, and light, delicate pressure in another. He, to be sure, turns out printing, of various qualities and grades, but at what an expense of labor and time!

He also accomplishes two other important results. By his exaggerations of pressure, in the case of half-tones, here barely touching the paper and there smashing the screen-dots into it, he destroys the gradations of light and shade. His lights are either too light or too heavy, and his solids are altogether too numerous. He is prone to make solids out of tones that are by no means meant to be solid, and his detail is all alike. And in addition, he becomes intensely dogmatic on the subject. He refuses to believe that printing can be done in any other way.

Make-ready, at least that part of it termed overlay, is wholly an empirical matter. No two pressmen can get absolutely the same result from the same half-tone. This is a fact founded on psychological bases, for no two men can see the same thing alike, nor can they discriminate alike between tones or shades. Shades that appear to be identically alike to one man's eyes may seem to be so many different ones to another's. And it is also equally true that no one pressman can make ready the same half-tone twice alike. Very close approximations in both cases can be secured; so close as to deceive the eye of the average individual who is not given to criticism, and close enough to satisfy the market. But the results can never be either alike or like the half-tone absolutely.

By his empirical gradations of pressure, too, the pressman has introduced into the result his own individuality, often to the great detriment of the product from an artistic point of view. Scarcely ever does the pressman possess a highly developed artistic sense, or a great amount of artistic training. The majority are artisans rather than artists. It is at least safe to say that he possesses less of these qualities than the artists who made the originals he tries to reproduce, or, generally speaking, to improve upon, forgetting that the proper function of printing is merely reproduction, and forgetting also that the artist has some rights in the matter. And therefore he goes over his proofs, mentally deciding that certain tones are alike, and that certain others are solids, or should be, and then adjusts his pressures to make them so, in many instances utterly vitiating the effect intended by the artist.

But, as has been said, the proper function of printing is reproduction, simply and solely. And with half-tones it is the reproduction of the artist's work and ideas that is desired; never by any means those of the printer. What is needed, then, is a method of printing which shall exactly reproduce the form to be printed, and into which the minimum of empiricism shall enter. It has been indicated with sufficient clearness, it is hoped, that a method of printing which will give pressure uniformly distributed is the desideratum.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. X.—THE ASSEMBLER.

"IN order to prevent transpositions of matrices and spacebands, 'squabbling' of matrix lines, etc., the assembler adjustments must be carefully maintained," said the Machinist. "The assembler chute spring (*A*, Fig. 13) should be bent so as to allow the space of about the thickness of the cap. W between it and the rail (*C*). Just above this point it should be curved so as to tend to throw the bottom of the matrix toward the assembler wheel. The point of the chute spring should be inclined slightly above the horizontal (2), as otherwise it interferes with the delivery of matrices to the assembler and causes the spaceband to beat the last matrix of a word into the assembler.

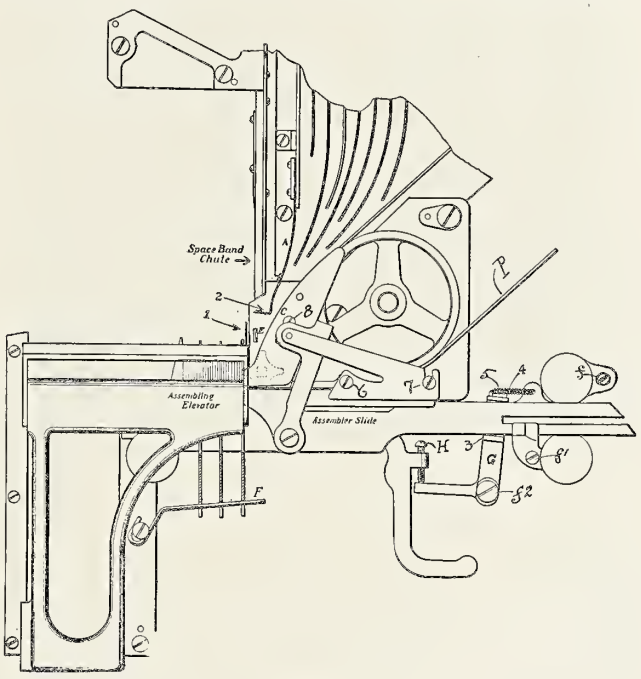


FIG. 13.

Never mind how; try it and see. The catch spring (*E*) should project far enough to prevent matrices falling back to the right while assembling."

"What causes the line to 'jigger,' as it sometimes does while being assembled?" asked the Operator.

"To understand that, I'll have to explain this brake arrangement (*G*) on the assembler slide," replied George. "Notice that this brake clutches the slide on opposite corners, at top and bottom (3, 4), being drawn into that position by the steel spring (5). The adjusting screw (*H*) standing above the lever extending to the left, regulates the amount of pressure the clutch can exercise on the assembler slide. If it is screwed down too far, the clutch becomes inoperative,

and each matrix as it assembles causes the slide to jump violently to the left. If not screwed down far enough, the slide will not return when assembler is elevated.

"Of course, those corners (3, 4) wear in time, and a patch must be fitted in. These corners should be kept square and the brake kept free from oil. The three screws (*f*, f^1, f^2, Fig. 13) when removed allow the whole device to be taken off."

"What is that spring (*F*) under the assembling elevator for?" questioned the Operator.

"That's a buffer spring, and is intended to protect the ears of the spacebands by causing the lower end to strike this buffer and thus relieve the ears from the shock of impact with the assembling elevator rails. It should be inclined upward enough to accomplish this."

"How often is it necessary to put in a new assembler star?" asked the Operator.

"Whenever the points become so worn they do not push the matrices inside the hooks on the assembler rails. To renew an old star wheel, you need only take out the two screws (6, 7) which hold the assembler-glass spring and bracket, raise the assembling elevator a little and remove the parts, and take off the front assembler chute rail (*C*). The old star can be drawn off its shaft and the new one fitted on. The square hole will usually need filing out, but don't make it loose on the shaft.

"The assembler chute rails (*C*) also need replacing when worn. It is important in putting these parts together again to see that nothing binds or interferes with the revolution of the assembler star.

"The assembler star," continued the Machinist, "is driven by a friction disk and spring, which permits the star to slip when anything binds it. This disk and spring wear and get so weak that the least friction stops the assembler star. To renew these parts, remove the two large screws (9, 10) in the assembler plate, and the whole arrangement can be removed and assembler belt slipped off upper pulley. The nut (*K*, Fig. 14), can be taken off and the spring or friction disk renewed. It should not be made so tight, however, as to prevent the friction slipping when occasion demands. The matrix catch spring (*E*) can only be attended to while this part is off the machine.

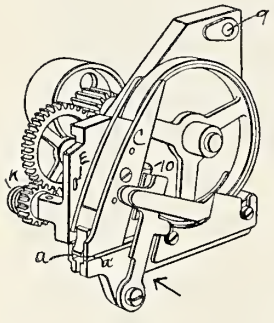


FIG. 14.

"These two assembler strips (*A*, *A'*, Fig. 14) should be kept flush with the ends of the rails (*C*). There is a screw under the bracket which binds these strips, and it can be loosened and the strips removed and their ends squared up. A good deal of experimenting has been done with this part of the assembling device, so if you happen across machines without assembler strips, or with steel ones in place of fiber, or with steel assembler rails faced with flat springs, you'll know it's part of the development of the machine. The assembling elevator is raised a trifle higher in some machines than in others, and the matrix detaining plates, which fit close against the assembler strips (*A*, *A'*), are shaped differently in different machines; their purpose is, however, in all cases, to prevent thin matrices slipping in between the elevator and the bracket, and the assembler strips should come close against the plates. These plates must be renewed occasionally. You can get at them, also, when the assembling device is removed.

"Sometimes the matrix driving belt (*P*, Fig. 13) stretches and becomes so loose as to allow matrices, especially capital letters, to slide off to one side. This belt can be tightened by loosening the stud nut on the idle pulley and moving the pulley back. The assembler driving belt and the round belts which drive the keyboard rollers must be kept taut, though the pulleys on the latter are held by friction springs instead of being firmly fastened to the roller shafts, so it may be the pulleys are slipping though the belts are tight.

"Here's a little wrinkle I'll show you," continued George. "I've seen machinists and others digging out the bit of leather which remains in the coupling when one of these round belts break. Take hold of the coupling with a pair of pliers, instead, and hold it in a flame a minute or so, and the leather will sizzle out as slick as can be."

(To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XXIII.—ADVERTISING A NEWSPAPER.

A NEWSPAPER must be advertised. There is no article of merchandise or no patent medicine that needs more advertising to make its business reach such proportions that it would be considered successful than a newspaper. It can rely upon its merits — and must have merits to rely upon — after it is once tried, but some kind of advertising is necessary to induce the first trial.

The great metropolitan dailies lose no opportunity to keep their names and their achievements before the public, both that portion of the public which reads the particular paper advertised and that portion which does not. Funds are raised for destitute famine, fire and flood sufferers in this and other countries; rewards are offered for the recovery of kidnaped children; gamblers, burglars, boodlers, etc., are brought to the bar of justice — all for the sake of a little advertising. These philanthropic (?) devices no doubt do some people a lot of good, but the object of the promoters is so palpable that their benefit to the newspaper is questionable.

There are other ways of advertising a newspaper that do fully as much good and do it legitimately. A newspaper has papers to sell and it has advertising space to sell. It should advertise for customers for both, but it should not advertise for both at the same

time. The publishing of a good paper is an advertisement in itself, and this advertisement must be inserted "daily t. f." in order to keep customers from straying to other publications. To let people other than those who are regularly reading it know that a good paper is being published, it is necessary to use various methods — and different methods are necessary to reach the various classes of people.

To secure baseball readers, have a schedule for the season printed in compact form and distributed at the opening games, calling attention to the fact that "A full report of all league games, with complete scores, will appear in the *Blank* every morning"— and see that the reports are in. Distribute fans or some other useful or striking novelty at holiday and other important games, calling attention to the full report of "this game" that will appear in the next issue. Use the same plan to reach the patrons of football, bowling, tennis, rowing or any other sport, publishing good reports of the various events, and it will not take more than one season to convince the people interested in sports that your paper is the one to depend upon for the news.

Much the same plan can be followed in connection with conventions of all kinds — political, religious, or of any other nature. A card bearing interesting and valuable statistics pertaining to the organization in convention (and incidentally a reference to the reports you intend to publish) can be distributed, and results will follow.

Publishers are frequently asked to advertise in some program, just like the merchant, and also, like him, devote a few dollars to the cause, not believing that they will be of any benefit other than to avoid the ill-will of the soliciting organization. Right here the publisher has a better opportunity to secure a return for his money than the merchant. He should secure a conspicuous space, in the middle of the program perhaps, and emphasize the report that will appear in the next day's paper.

Then there must be some kind of advertising that will appeal to the general public. There is nothing better to do this than bulletin boards placed in conspicuous places about the city. Always feature the more important items of news, and every issue will reach some new hands.

From the above hints it will be seen that in order to secure readers it is necessary to advertise that a paper has the news. Now, to secure advertising, it is necessary to advertise that a paper has the readers. In the first instance, the advertising must be done almost entirely outside the columns of the paper itself, but in the latter much can be printed in the paper that will appeal to the advertiser. I do not mean that an elaborately displayed ad. should be inserted and run daily until the type is worn out. An attractive ad. might be used, but it should be changed daily or omitted. An occasional half-column of argument, localized, will do much more good, however. Not a rambling dissertation on the value of advertising that can be purchased ready-made — merchants are having these thrown at them until they are read mechanically. The articles should state why the merchant should advertise in the *Blank,* tell just what people he will reach by doing so, how circulation has increased, what has been done to increase it, and anything else that is timely and to the point. In writing these, try to imagine yourself a merchant and think what you would like to know about your home paper, forgetting for the moment that you are the publisher seeking the merchant's advertisement.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

"Here alone beside the prison gate,
My own lover still I watch and wait;
Whatsoe'er the careless world may do,
Oh, remember, dear one, I am true."

An occasional circular letter, folder or blotter can be used to good advantage when you have some really important thing to say. An increase in circulation, a circulation statement, letters of commendation from advertisers, and statements showing the good results obtained from some advertisement, are good subjects to impress upon the merchants in this way. Always have them printed in the best possible manner and neatly delivered.

A clean and attractive business office does much to turn business of all kinds toward a paper, and the publisher whose office and the columns of whose paper give evidence of prosperity will frequently find business coming his way that would pass by an establishment that lacked these qualities.

(To be concluded next month.)



THE HORSE FAIR.

From painting by Rosa Bonheur.

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

Published monthly by

THE INLAND PRINTER COMPANY,

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary
A. W. Rathbun, Treasurer. J. G. Simpson, Advertising Manager.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.
R. B. Simpson, Eastern Agent.

Vol. XXVII. AUGUST, 1901. No. 5.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

It is predicted by those who are in a position to know, that the dismissal of union men by the New York *Commercial* is the prelude to a fierce attack upon Typographical Union No. 6. Other daily newspapers, it is claimed, will shortly follow suit, and the conflict may be on before these lines are in type.

Family quarrels are profitable only to outsiders. The family jars in the printing trade are profitable only to the general public and the users of printing. No employers are more bitter opponents of the union than those who were bitter against employers when they worked at the case as members of the union in days gone by.

If the printers would think a little more of the welfare of the trade and the establishment of prices instead of how to fight the employer, and if the employer would think more of devising means to secure the aid of the printer to establish the trade on a sound basis and less of how to safely secure non-union help, the dawn of better things would be in sight.

A correspondent writes: "I want a good foreman for my shop, a man who is expert in estimating and a good judge of paper, who can buy to the best advantage and can figure closely and get work at a profit and yet distance competitors. One who can design tasteful jobwork and get out the work with dispatch, with a good general knowledge of presswork and binding. A man who can handle men to advantage and keep them busy and run the place harmoniously." The only men we know who have these accomplishments are running their own plants, and there are very few even of these.

No agreement can hold without a forfeiture of penalty in case of violation. Agreements about prices, getting-together talk, and skirmishing of similar nature is time and labor wasted. The trade-union idea should be extended to the entire trade. The working printer should realize that his wages must come from the public and not from the employer. The trade's welfare is his welfare. Let the employer meet the employe and devise means for the upbuilding of the trade. The workman can discipline a fellow-workman for violation of agreement. The employer can not discipline a brother employer. There lies the opening through which the profits of the printing trade leak.

A little learning is a dangerous thing, according to Pope, and a little knowledge of parliamentary law is certainly a most potent means of delaying business in the average convention of printers. A little thinking of the result of certain motions before they are made, a little investigation before speaking, a little delay before advocating measures detrimental to the reputation of the organization in which they are enunciated,

is advisable at all times. Advocacy of violent and drastic measures is no indication of that spirit which will bring labor to the level of its purchaser, so that contracts can be made in a business-like way in honor and good faith. No one trades in a quarrel.

COPYRIGHTS ON ILLUSTRATIONS.

FOR the purpose of extending and promoting the safeguards of designers and illustrators in their work, a new association has been organized in New York under the name of "Society of Associated Illustrators." Special attention will be directed to the full enforcement of the copyright laws. That this organization means business is assured by the following names: W. T. Smedley, president; A. E. Sterner, vice-president; T. S. Flemming, secretary and treasurer. It is about time that the reckless and unscrupulous stealing of ideas should be looked after and the culprits brought to shame.

TYPOTHETAE MAY VISIT GERMANY.

THE invitation extended to the United Typothetæ to visit Germany as the guests of the German Booktrade Association will enable that organization to observe the working of the method adopted by the German printers to avoid strikes by making strikes operative in favor of employers by the extension of the trade-union idea to the employing printers. This feature alone should warrant a large delegation visiting the fatherland.

Before the convention is held there will be in all probability a formal invitation from Germany extended to the organization.

THE VALUE OF THE PRINTING TRADES COMMON COUNCIL.

IN Mr. Frederick Driscoll's address to the International Printing Pressmen and Assistants' convention at Washington, D. C., he announced that "We desire to enable our publishers to hold identically the same relations to your international organization, its subordinate unions and the members thereof, that are now held with the International Typographical Union."

In response, President Bowman said that he wanted to supplement the able address of Mr. Driscoll by saying that the line laid down by him was the proper one for labor organizations to conduct business upon. "The time has passed for fighting each other. The time has come when we must get together. The employer realizes now that we have strength, and we realize now that he has strength and money. The organizations have lifted themselves to such a plane that they have brought themselves before the employers in a manner such that sensible men will realize that it is better for them to deal in a business-like way with the organizations than it is to say to them 'Get out of my office! I don't want to talk to you.' So, gentlemen, I feel that conciliation and arbitration are the proper methods for the solution of the problems that trades organizations have before them, and I hope that this convention will take favorable action on the matter presented to them by Mr. Driscoll." [Applause.]

These utterances are significant of the appreciation in this country of the plan adopted by the German Printing Trades Council, wherein employer and employe delegates make decisions on all labor disputes and whereby the best interests of the trade are conserved.

EXPORTS OF AMERICAN PRINTING MATERIAL AND MACHINERY.

AMERICAN presses and machinery for the printing trades, supplies, etc., are being exported in increasing quantities. The trade papers abroad are feeling the effect of the demand and are seeking the American advertiser. The foreign market is demanding American machines, ergo the American machines should be advertised in foreign papers. Now, THE INLAND PRINTER has admittedly the best equipped editorial staff of any printing trade journal in the world. No paper has the same wealth of instructive technical matter. The machines and material exported are discussed in each issue, and the numbers form a reference text-book to the trade in America and to an increasing degree abroad. Its value is so highly appreciated that some salesmen on every occasion where they get the order of a new customer who is not a subscriber, present him with a subscription to "the leading trade journal of the world in the printing industry." The demand for THE INLAND PRINTER from foreign countries is more than keeping pace with the exports of machinery. The cause is not far to seek. The utilization of American machinery and materials for the printing trade are exemplified in its pages by experts, and on this account alone it holds the regard of printers in every country on the globe.

THE BIERSTADT-DE VINNE OVERLAY.

FOR several years past the rumor has been in the air that make-ready on printing-presses was going to go and that some mechanical means must replace it. The Severy process, the Allen and the Rhodes patent blankets and the Dittman overlay process have all been movements in this direction that have made more or less advance and proven that labor could be saved on make-ready in certain classes of work.

Now comes another invention, from the very fountain-head of fine printing, the De Vinne Press, with the announcement that the work of the overlay-cutter is ended, and that the elaborate tissue overlays which in the past have called for so much time and skill have been beaten out by a mechanical process that produces perfect work at about one-fourth the cost. Vignettes and the more difficult classes of engravings are handled with the same ease as simple illustrations. That the quality of the work is A1 is vouched for, it is said, by

the fact that it has been exclusively used on the *Century Magazine* and other high-class publications at the De Vinne Press, for many months. The invention is the result of the joint labors of Edward Bierstadt, the veteran photoengraver, and Theodore B. De Vinne, the son and active partner of Theodore L. De Vinne. It is an adaptation of the swelled gelatin principle to the making of overlays. Just as the gelatin has driven out the wood engraver, because it produced by mechanical means results both better and cheaper, so gelatin, it is alleged, will now drive out the overlay-cutter.

The process of making the overlays is simple, and was patented in October last. An impression of the engraving is first taken on transparent celluloid. This print may be taken on a hand press, like an ordinary proof, and the celluloid may be later wiped off and used over and over. This celluloid print is dusted with black lead to strengthen the lines, and is then exposed in a photographic printing-frame over a plate bearing a film of sensitized gelatin, the time of exposure depending on the quality of the light. The process is identical with photographic silver-printing. The gelatinized plate is then placed in cold water, and the film swells wherever the light has been cut off by the print, so that the film is highest and thickest in the dark sections and thinnest in the lighter portions of the illustration. On being dried, the gelatinized plate is used to take an impression in a plaster-of-paris matrix, and when the plaster is set, it is used to impress a sheet of gutta-percha, temporarily softened by heat, which becomes the overlay when backed with a sheet of paper. With a little experience, any person can make overlays which have just the right variations in thickness, and the overlay, being pliable and tough, will last indefinitely. Over a quarter of a million impressions, we are told, have been taken from them at the De Vinne Press, without any sensible depreciation, and the wear on the plates, it is asserted, was much less than with hand-cut overlays. This is probably due to the slight elasticity of the overlay, which is claimed to be one of its most valuable features.

The overlay also may be made direct from the gelatin film, by a method analogous to the wash-out process, but as this destroys the original, the gutta-percha reproduction is preferred, as it permits of the making of any number of overlays, as for duplicate forms.

A PRESSMAN'S POINT OF VIEW.

NO department of the printing trade is without an advocate that it is the leading force — the one thing needful — and logic is strained to show how little depends upon the other departments, owing to the superiority of the one extolled. Thus the pressman claims that he can train stereotypers in a few days from raw recruits. The stereotyper thinks that a few hints would put him into shape to do as good work as the pressman. The typesetter claims that the ranks of the pressmen are sustained by the strength of the Typographical Union, and the pressfeeder thinks that as a factor he is not to be considered as falling short of any of the others, for his striking power is forceful and he can demand the sympathy of other organizations and make trouble generally. This sort of spirit exists in the organization in the printing trades. Rancor and jealousy swallow up regard for the welfare of the trade —"The Art Preservative of Arts," the peer of all art-crafts, the noblest of them all.

One of the most influential pressmen, a guiding force in his organization, in discussing the affiliation of the pressfeeders or assistants with the pressmen's union, expressed the opinion that eventually the assistants or feeders would be obliged to leave the organization. More numerous than the pressmen, their voting power must be restricted, and this would be an endless cause of discord. The organizations were better apart, and yet being apart their work would not be harmonious for the reason that the pressfeeders are lacking in conservatism, in common with all other partly skilled operatives. In any event, modern progress showed clearly that the time was not far distant when the pressfeeder would be without an occupation. Web printing and automatic feeders were coming into greater use. Inventive genius was perfecting and simplifying these mechanisms, and therefore no trouble need be taken about the pressfeeders. The need of the skilled pressman was growing greater and greater, and the organization was gathering in strength and influence. The composing of type was now being largely relegated to the machine. The machine was being perfected in every way, and the time would come when it would be almost automatic, and then girls skilled enough to run a typewriter would be competent to operate in lieu of the thousands of printers now employed. Out of the ruck of the displaced, the art of the pressman would hold its own and go on to greater triumphs in the development of the world's progress.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XIII.—FINAL READING ON BOOK-WORK.

ONE might easily be led to think, on reading what Dr. Holmes said about his proofs, that the author's readings must result in a state of perfection unqualified. But no author, unless he was also an accomplished proofreader, ever succeeded so well with the correction of his proofs that the matter needed no more attention after he was through with it.

Very few authors really are good proofreaders, though all of them might well cultivate the proofreading ability as a necessary element of authorship. Most of them read their proofs for the language only, and it is a surprising fact that so many can do this for years and never learn the best way to mark corrections on a proof; nay, more, that experience does not lead them out of the error of supposing that some cabalistic method is necessary, and so making a method for

themselves, with the effect of puzzling everybody concerned. Whatever change is to be made should always be indicated as plainly as possible. That is the most important point. Absence of technicality in the markings is really advantageous on author's proofs, provided that everything is unmistakably plain.

Dr. Holmes's statement that he required so many proofs, with the necessary implication that he read



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

BEDTIME.

them thoroughly each time, would give an impression that such work by him was necessitated by imperfect work in the printing-office. This would not be a reasonable inference. It is far more likely that his own uncertainty as to just what he wanted was the cause. While he said that he wanted just what he wrote, he must have meant that he wanted an opportunity as frequently as possible to change what he had written, for that is mainly what authors do on their proofs. Probably Dr. Holmes never approved anything of his composition without having made many alterations from the original writing.

Innumerable complaints have been uttered against proofreaders, especially on the assumption that they are responsible for alterations in the reading, such as substitutions of wrong words, and not always sensible ones. Some of these complaints, of course, are just, but not by any means all of them. One way, and only one, seems likely to reduce the number of occasions for such complaint.

Too often the work of reading final proofs, after the author has given his approval, is somewhat subordinated, or even held to be of the slightest importance, on the false supposition that the reading by copy, or first reading, or that and one revising, with the author's reading, will leave the matter clear of errors. As a matter of fact, little real choice can be made, as to importance, between first and final reading; but the latter, if either, is really the crucial step in the progress of the work. A sufficient recognition of this fact will provide the remedy alluded to above. Let the last reading be done by the best reader available, allowing him reasonable time for doing it, and the result will greatly lessen liability to criticism.

At least one prominent publishing house, having its own large printing plant, doing not only its own work, but a great deal of high-class work for others, pursues a policy in the matter of proofreading that can not be commended by one who is strenuously interested in securing accuracy. Its method with final proofs is one of the prominent defects in the censured policy, and must be a prime cause of adverse criticism.

Book reviews in a certain literary periodical of the highest standing often mention poor proofreading, and sometimes so strongly censure a book that, for this one defect, many of its readers must be influenced against buying the book. More books from the house we have alluded to are thus criticised than from any other. This does not necessarily indicate that these publishers have actually more imperfect proofreading than any others; in fact, they do not. The criticism of their books is probably most prominent because of the important nature of their publications, or rather the predominance on their list of books considered worthy of extensive and careful review.

Procedure in the printing-office of the house we are considering is, we are informed, directly controlled by a member of the firm. A head proofreader directs all the proofroom work in detail, and he is presumably a thoroughly competent reader; but he probably does but a small part of the actual reading work. Most of the readers are women, who undoubtedly are employed because they will work for lower wages than competent men would demand. This must not be taken as an assertion that women can not be good proofreaders. Some women do as good work as that of the best men; but women employed at wages of $12 or $15 a week — and a long week too — simply can not do proofreading on important books as it should be done.

One of the best of these woman proofreaders — a real exception to the restriction just uttered — told the writer how she overruled the customary practice in one instance. A proof for final reading was given to her, with instruction that, as it had already been read and revised, it was not likely to need a very close reading; all she was expected to do was to glance through it as

a mere matter of final inspection, to correct any little technical imperfection that might remain. She saw so many errors at a glance that she asked and got permission to take sufficient time to read it carefully, and the authorities were very glad that she did so. Her original instruction should have been just the opposite of what it was.

Reasonable certainty of good result demands that the final reading be just as thorough as possible. In fact, it should be done as thoroughly as if it were the only reading. It would not be difficult to prove, through the evidence afforded by books, that every possible kind of error may be expected to appear on final proofs, and that nothing should be taken for granted.

Good book-work should never be considered ready for the press, although finally approved by the author, until it has been read as carefully as the best proof-reader can read it, and so thoroughly revised even after this, if his reading has discovered any errors, that he can conscientiously certify that he now believes it to be perfect.

(To be continued.)

STATISTICS ABOUT POSTAGE STAMPS.

A statement going to show the marvelous increase in the use of postal facilities by the American people is that of the director of the Bureau of Engraving and Printing at Washington, just issued, in which it appears that the number of postage stamps sent out for use during the current fiscal year



U. S. FRIGATE CONSTITUTION, BETTER KNOWN AS "OLD IRONSIDES."

Housed in at Boston Navy yard. Victor over Guerierre, Levant, Java, and other crack frigates, and winner of most important "international race" off New York, in which she distanced an entire English fleet of men o' war. (Newspaper sketch by Nicholas J. Quirk, Chicago.)

includes 1,300,000,000 1-cent stamps, 3,500,000,000 2-cent stamps, and 309,236,000 of higher denominations. The total, including special delivery 10-cent stamps, is 5,116,236,000, against 4,377,727,000 for the previous fiscal year, an increase of over 1,500,000,000 stamps. It is not easy to grasp the full significance of these stupendous totals. A few calculations may help. According to these figures sufficient stamps will be issued this year to supply every man, woman and child in the United States with at least sixty stamps each. Distributed among the population of the entire globe, they would supply each person with postage for not less than three letters. Placed side by side in a continuous line, the total issue would girdle the entire earth three times, forming a variegated ribbon around it early three inches in width. If spread out in the same manner across the United States, the stamps would form a paper sidewalk from New York to San Francisco over three feet wide. Pasted into a stamp collector's book of the conventional size, the issue for the year would fill half a million volumes, which, placed one upon another, would form a solid column over twenty-five miles high. If it is true, as Edward Everett Hale says, that the United States postal system is the greatest of popular educators, these figures will serve to show the extent of Uncle Sam's present service as a school teacher.—*Leslie's Weekly.*

THE LOWER-CASE "I" AND "L" IN GOTHIC.

In the April, 1901, number of THE INLAND PRINTER, Mr. R. Coupland Harding has an interesting article on the letter "i" in the alphabet designs, and in discussing the difficulty of obtaining balance in lines and mass where such letters as lower-case gothic are exhibited the suggestion is made that

abcdefghijklmnopq

24 Point Gothic.

In the year 1799, a relative of mine came limping down on foot here to this town of Chatham. My relative's christian name was Richard, but he dropped his surname on the way down here, and took up that of Doubledick; he was passed into the regiment as Private Richard Doubledick, age 22, height 5ft. 10in., native place Exmouth, which place he had never been near in his life. You are to know that my relative had gone wrong and run wild, he had been betrothed to a good and beautiful girl, whom he had loved better than she, or perhaps even he, had believed, but in an evil moment he had given her cause to say to him, Richard, I will never marry.

clarendon "I's" could be used with sanserifs. Mr. Berne Nadall has devised a plan that is quite simple, yet effective, and in no sensible degree interferes with the style of the lettering. The plan is simply to slightly curve the "I" and the "l," as in the examples shown herewith.

OLD WRITING PAPER.

The *Reporter,* Cuyahoga Falls, Ohio, sends to THE INLAND PRINTER a sheet of somewhat rough-finished white paper of unusual strength and toughness. It is a sample of paper made as long ago as 1830. The *Reporter* states that the paper was procured from Dr. Willis C. Sperry, of Tallmadge, and that it was made in the village on December 8, 1830, in the first modern mill west of the Allegheny Mountains. The paper was kept all these years by Mr. and Mrs. Wetmore.

Of this mill, Lane's "History of Summit County" says: In 1830 Stow & Wetmore, in connection with John Rumrill, a practical papermaker from Springfield, Massachusetts, completed and equipped a large paper mill. This was the pioneer of the many subsequent papermaking ventures made in the new village, and in the matter of making paper by machinery (substantially as at the present time), instead of by the old hand process, is believed to have been the pioneer mill in Ohio. The first sheet of paper was run from the cylinder December 8, 1830, by Mr. Rumrill, and it is related as quite a coincidence that Mr. Henry Wetmore, the business manager of the firm, being at that moment about to start to Franklin Mills (now Kent) to be married, took the first sheet of paper along to exhibit as a trophy of the enterprise of his firm, to his bride and her friends, Mr. Wetmore being that evening married to Eliza Bradford Price, at the house of her uncle, Capt. William H. Price, then the only merchant there, and the owner of a large part of the land on which the village of Kent now stands.



Plate lined on Royle Lining Beveler.

Photo by Vernon Royle, Paterson, N. J.

"And I envy thy stream as it winds along
Through its beautiful banks in a trance of song."

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TO PREVENT SLUGS WORKING UP IN FORM.

To the Editor: ATLANTA, GA., May 20, 1901.

I have found a new use for sandpaper. In printing a trade catalogue recently I experienced considerable annoyance by slugs working up and smutting sheets, every fifty or one hundred impressions. The paper used was 24 by 36, sixteen pages, 41 by 60 picas, printed eight pages at a time, one form backed by another, eight pages of cuts and eight of Linotype matter. Had no trouble with pages containing cuts, although there were six to a dozen on pages, requiring many justifications.

The Linotype matter was set thirteen ems wide, three columns to page, with pica slugs between columns, making pages forty-one ems wide. The slugs began to work up very soon after starting press, causing considerable delay in stopping press. Tried to remedy the matter by putting cardboard next to slugs — no improvement. Then took out slugs and put reglet in place, but reglet worked up as bad as slugs. Then took strips of wet sandpaper, put the rough side next to the Linotype matter, and had no further annoyance in a run of fifteen thousand impressions. I recommend this remedy to the craft, if they have not discovered something better. It may save much cussin'. B. F. BENNETT.

COST OF CYLINDER PRESSWORK.

To the Editor: PHILADELPHIA, May 18, 1901.

"It all depends upon how you calculate." Mr. Alex Fitzhugh's paper on "Cost of Cylinder Presswork," which you published in your May issue, is an argument well worth every printing manufacturers' time to read and digest. Personally I do not think he has reached within sixty per cent of what it actually does cost to operate the average cylinder press, but his reasoning and logic is so well founded that it is fair to assume that he put his figures at less than he actually knows it to cost for fear that anything higher might appear to be absurd.

However, one portion of his paper should be corrected, presuming that THE INLAND PRINTER desires to correct anything it prints that is calculated to do more harm than good.

Mr. F. states that it costs $1,970 to operate a cylinder press 2,763 hours, or 72 cents per hour, but claims that forty per cent of that time is lost in idleness; hence to obtain the average cost of an hour's work, forty per cent, or 28 cents, must be added to the 72 cents, making the productive cost $1 per hour.

Now, the fact is that if forty per cent of the 2,763 hours is lost, 1,105 hours are lost, and this leaves only 1,658 productive hours; therefore, if his cost is $1,970, his productive cost is $1.20 per hour, not $1. Beware of percentages! Join the "Franklin Club"! J. CLIFF DANDO.

"HOUSE ORGANS."

To the Editor: SMITHVILLE, N. J., June 6, 1901.

We have a clipping from a recent issue which you have written upon the subject of admitting house organs to the privilege of second-class mail matter. The writer happens to be the originator of the movement for the organization of a house-organ association for the mutual exchange of ideas. He has been in correspondence with numerous concerns requesting of them to state what subjects might be embraced in our general scheme, etc. The writer personally suggested action by the Postoffice Department (extending to house organs having a regular circulation, a regular date of publication, etc.; in general, house organs fully up to the class, or exceeding in quality some of the regularly issued journals enjoying second-class privileges) of admitting them to the pound rate instead of a piece rate, such pound rate not to be the rate charged for second-class matter, but a special rate of 4 or 6 cents per pound.

We have a house organ which has been published fifty-four years, have all paid contributors, all original matter, a paid subscription list of thousands, and we feel as though a publication of this character should share, to some extent, the privileges extended to publications of second-class entry.

We are fully in sympathy with the recent rulings of the Postoffice Department in reference to throwing out many journals from second-class entry which are not deserving of it, because we are not believers in Government charity or paternalism. The writer believes he voices the sentiment of almost all of the house-organ publishers when he says that they are amply able, capable and willing to pay for anything they want, but that they are entitled to some consideration by the Postoffice Department when they are compared with some of the alleged publications to whom the Government is extending charity by circulating it at a loss.

While you have written upon the subject, we should like to have you get the matter straight. As you have it now, it is far from what we contemplate, and we hope that you will have an opportunity to correct it in your next issue.

JOHN ADAMS HEINSON.

IN REPLY TO MR. HENRY W. CHEROUNY.

To the Editor: NEW YORK CITY, N. Y., June 14, 1901.

Your "Printing Trade Economics" correspondent, Mr. H. W. Cherouny, in his allusions to my article in the *Typographical Journal* of December 15 last, entitled "The Necessity of Discussion," evidently speaks the truth when he says he quoted "without minding my own peculiar point of view." In fact, I can not see what connection his remarks have to my article, except to misrepresent it. Further, his remarks are conveyed in such generalities that I fail to find anything definite that is really correct, and therefore beg to refer him to the article in question for another perusal. Of all people, he is about the last I would expect to take exception to the article, because its whole aim and object was to provide the people with an opportunity to educate themselves, and this applied to him in common with the rest of "the people," regardless of dictionary construction. One of the strongest pleas for public free discussion (to my mind) is the opportunity it will provide for "the people" to educate themselves in "economics," which will account for my surprise at the action of your correspondent and give rise to the query as to whether he has strayed into the wrong department. JAMES H. MARTIN.

[Owing to press of matter last month, the above communication was unavoidably held over.— EDITOR.]

THE I. T. U. CONVENTION AT BIRMINGHAM.

To the Editor: NASHVILLE, TENN., July 9, 1901.

The subjoined letter has been sent out from Nashville to parties planning to attend the International Typographical Union convention in Birmingham on August 12, 1901, and explains itself. Realizing your active friendship in all matters pertaining to the pleasure and profit of the craft, this is written to request its publication in your valued paper.

NASHVILLE, TENN., June 20, 1901.

DEAR SIR AND BROTHER,— By the courtesy of the Birmingham Typographical Union, Nashville Union, No. 20, is accorded the privilege of entertaining the delegates to the International Typographical Union convention on the Saturday and Sunday preceding the convention, and we take this occasion of requesting you to stop off in this city en route.

The program of entertainment embraces an enjoyable trip to Belle Meade, the finest stock and cattle farm in the country; Glendale Park, with amusements galore, and the Hermitage, the home of Jackson, with its historic associations, besides the many points of interest which we will take pleasure in presenting for your enjoyment and delectation.

While in our city, the Maxwell House, the finest hostelry we have, has been secured for headquarters at a reasonable rate of $2.25 per day, and we can assure you that every arrangement has been made for your pleasure during your brief stay with us. The Committee on Entertainment, as well as ourselves (the delegates from No. 20 to the International Typographical Union convention), urgently beg that you will stop off en route and give us an opportunity of showing what Southern hospitality means from a practical standpoint. From the arrangements made, we can safely guarantee a sojourn which you will not regret. We have arranged to entertain you. Will you give us the pleasure? An answer on the enclosed postal will greatly oblige,

Yours fraternally, OTHO J. THRASHER,
J. P. THORNLEY,
Delegates from No. 20.

P. S.—All trains will be met by members of the Entertainment Committee and delegates will be provided with suitable badges. Do not fail to come and share in the good times we have provided for you.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

THE TAMBOURINE GIRL.

The program as agreed on embraces a trip on a special train to Belle Meade on Saturday afternoon, with barbecue; a trolley ride to Glendale Park Saturday night, and a tally-ho trip to the Hermitage, the home of Andrew Jackson, on Sunday. Many points of interest about the city will also be visited. An enjoyable time is in store for all who stop, for Southern hospitality knows no stint when the question of entertaining is involved. William Aimison is chairman of the entertainment committee and Albert E. Hill is secretary.

J. P. THORNLEY.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., July 2, 1901.

One of the most important events along Boston's "Newspaper Row" is the news of the $1,000,000-eleven-story structure that is to be erected on the present site of the Boston *Journal,* and which is to be the *Journal's* new home. Rumors about the intention of the only morning Republican paper of Boston to have a magnificent building of its own have been current for some time, but the *Journal* management was very averse to giving out details. At last, however, they are known. As planned, the structure will have a frontage of forty-nine feet on Washington street, and on Water street the frontage will be ninety-three feet. The building will be a splendid affair, and every device and improvement that the modern architect can suggest will be employed. Every economy in space is schemed, the elevators, for instance, being on the north side of the building, so that the offices may all front on the Washington-Water street corner.

The Boston *Journal* will occupy the sub-basement, basement, ground floor and all of the tenth and eleventh floors. The building is to be ready for occupancy about September 1, 1902. The structure, to be exact, is planned to cost $935,000.

Thus, after a long, long tenantcy of the present rattle-trap at the corner of Washington and Water, the *Journal* is at last to have quarters that will be somewhat fitting for the only morning Republican daily in Boston.

The course of the *Journal* has been checkered indeed. Stephen O'Meara has been for years the principal proposition of the *Journal.* He is supposed to engineer the lone Republican beacon, and regards himself as practically indispensable. And that he is similarly regarded by the Journal stockholders doth portend. Some few years ago they tried to do without the indispensable Mr. O'Meara. He took a little "rest" out in California and other furrin' parts. But the stockholders grew discouraged and the wily Stephen came back presently, and has had no one to say him nay since. The *Journal* is managed on the cheese-paring system, and the paring is done for all there is in it. It is said to be worse even than the cheese-paring as it appertains to the New York *Tribune* or the old Chicago *Daily Mail.*

O'Meara has a thrifty, economical soul as a competent ally in the person of Managing Editor Wingate. What, for example, do you think they wanted to get their yachting reporting done for this summer? You would never guess. Well, they wanted a correspondent of a New York paper to take the yachting for the *Journal* as a "side issue," and offered the sum of $3 per week! How do you like that for ethical encouragement toward Boston journalism? The correspondent to whom this stupendous offer was made simply demanded a 25-cent cheroot as blackmail. "I'll tell on ye, sure's blazes," he declared, "if ye don't purchase the cheroot!" Then, there's the *Journal's* "franking" system that is a comical efflorescence of the dominating parsimony. There was inaugurated, some months since, a scheme of tiny "prize package" rewards. If a reporter did marvelously on an assignment he got a theater ticket or a 25-cent "coupon." There was a maze of ingenious and petty "franks" that caused laughs and ridicule all over the row. In other words, the *Journal* is kept toiling along by a drastic system of economy in all things. How far it will yet be made to go is indeed a theme for interesting speculation.

It seems, indeed, a pity that there should not be a mighty Republican paper in Boston, and it is inevitable that unless

the Republicans all over the country do wake up to the fact of the value of a Republican daily of some influence being established in Boston, their boasted New England political majorities will be slashed still more furiously. As it is now, the Socialists and reform element in the New England cities is just knocking the stiffening from under the Republican banner. It is said that Marcus A. Hanna has been considering what shall be done in the premises, but as the leading G. O. P. lights of New England clearly realize, the thing that must be done is to build up a battery of powerful Republican journals in New England.

Perhaps you may have seen at some time or other, in some hotel, book club, literary club or other, an inoffensive little sheet calling itself "Boston Ideas." I recall that at one time the genial old ladies who manage the "Woman's Page" on various Sunday newspapers used to have, every now and then, small paragraphs saying that "Mrs. Lydia Hoyt Farmer, of Cleveland, Ohio," was editress. I run across copies of this "Boston Ideas" occasionally and have amused myself sometimes with cogitations as to "How on earth this sheet lives!" Nothing to it of any earthly consequence, it would seem. Four small pages chucked up with a few alleged "letters" from New York and Chicago, little bits of tittle-tattle and giggle-gabble, a few advertisements of other moribund sheets ("exchange" ads.), some "graft" ads., they call them, namely ads. of steamboat, excursion and railroad companies, Turkish bath parlors and the like. I was asking a friend about "Ideas" the other day, and he said:

"Well, I was just down there today and they wanted to give me an advertisement of my steamboat line that I'm press-agenting for four 'passes' per week. They promised an 'ad.' and also all the 'reading notices' I wished. That, you see, is the 'idea' of 'Boston Ideas.' The thing is gotten out by a large printing concern merely as a 'grafting' enterprise. They trade space for jews-harps, rag dolls and steamer trips, print a 'graft' notice for a new book, and there you are!"

Thus, again, is new light shed on that mystifying question of "What do these woozy Boston weeklies amount to?"

George Ryan of the Chicago *Inter Ocean* was here a few days ago and gave us entertaining gossip about the press and printers of Chicago and the West.

Leston Balliet, the lively young mining millionaire of Baker City, Oregon, has now control of the Boston *Sunday News*. Balliet owns interests in many Far Western mines, and has a string of newspapers. He is floating mining schemes here in the East and will employ the *Sunday News* as a help in that direction.

The labor troubles as they pop up in journalistic Worcester are to be dealt with henceforth by an organized body of local publishers. Proprietors of the four English daily papers have formed a "protective and defensive alliance."

A unique figure in New England journalism was Daniel F. Buckley, of Cambridge, who has lately died and surprised a string of eager relatives by willing all his property (about $50,000) to Harvard University and the Boston Museum of Fine Arts. Buckley lived in Cambridge for many years, founded the Cambridge *News* and made it a big success by doing the very thing that the wise New York newspaper sharps say the people do not want, namely, editorials. Buckley filled his sheet with red-hot editorials. He scorched the Cambridge and Boston municipal administrations, was often in court and trouble for his utterances, larruped the national administration as he thought it required chastising, and, in brief, verbally horsewhipped whosoever gained his disapproval. And was he a failure? Oh, no; he made money, became one of the most prominent citizens of Cambridge, really accomplished many valuable practical reforms for his city, and died known all over New England.

N. B.—The editorial is all right when done right.

BEENSON BROWNING.

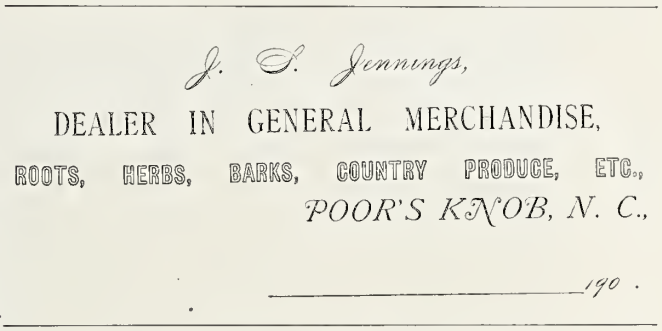
THE INCOMPETENCY OF "COMPETENT" PRINTERS.

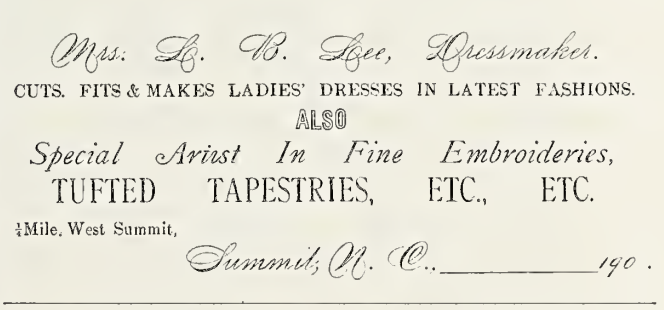
To the Editor: ASHEVILLE, N. C., June 8, 1901.

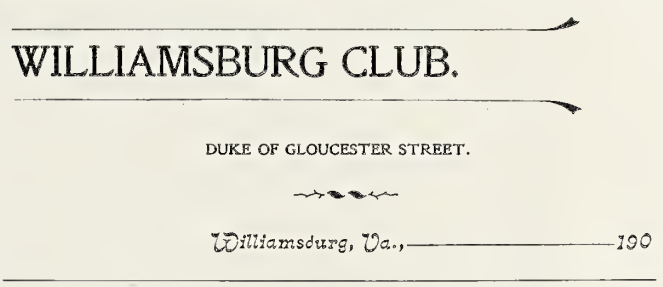
We advertised for a good job-printer to work in an all-round capacity in a small shop, requesting applicants to send samples of their work. Each of the samples herewith represent a different applicant. Out of ten or eleven applications there was only one whose work was in any manner superior to the samples herewith submitted; yet each wrote that he was "an experienced job-printer" and was sure that he could give satisfaction! Is there not some way in which you could reach these people with your magazine? Would not a descriptive circular touch them? I speak in their behalf and in behalf of the established trade, which sooner or later will be forced to competc with them.

Your editorial concerning the call for estimates over the 'phone calls vividly to mind an experience of a few days ago. I was requested to go to Blank's and make an estimate. I found that he wanted a small estimate blank with short agreement or contract attached. The customer knew what he wanted but could not write it. I put it in shape for him. He asked for price on 250 in three books. Price was made. Too high — some one else would do it cheaper. I argued the matter ten minutes and held to my price. He said then that he might want to make a few changes; I could set it up and submit proof for this purpose. I suggested that he would have to pay for the changes, and he told me to leave the copy and he would call me up later. The price made for the job was a little less than $2. I spent fifty minutes writing for and arguing with him, and now have the satisfaction of believing that the copy I wrote was put in type and printed by "another fellow."

J. I. BEALL.







NOTE-HEAD SAMPLES.

Submitted by "artists" looking for situations as compositors.



OUT OF HARM'S WAY.

Half-tone by
GATCHELL & MANNING,
Philadelphia, Pa.

Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

At various times in the last month there seems to have been a mania among women to go on horse-whipping expeditions. They generally whip men. Some of the victims have been editors. "Billy" Lewis, who was formerly the managing editor of the *Morning Telegraph,* of New York, always used to say when he read an account of a woman out with a whip: "I don't like to see these things in the paper. They give too good a pointer to these giddy soubrettes about whom we are printing these flash tales. But, say, I'll tell you one thing right now: If any old gal comes into this shop with a horsewhip, she'll get the corsets kicked off her — that's what she will."

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They got to talking about the "old-timers" the other day. Some of the fresh ones in the business speak of them as "has beens." The name of Col. "Jack" Hinman — long since dead — came up. Hinman was one of the best city editors that the old Chicago *Times* ever had. He knew a piece of news as far as he could see it and he had a decent sort of a way about him that made his men like him. In those days the boys used to meet after the work was done for the night in Hanson's old place in Dearborn street, where they organized the "Tough Club." Hanson, who was a thrifty German, put up a handsome brick building there. Alex Shuman says every brick is worth a glass of beer and that he paid for about half of them. Well, Hinman met down there with the rest of them. He originated one of the forms of initiation. When the candidate for membership had bought several preliminary rounds, and had showed signs of becoming tired of spending anything more for the advancement of the organization, Colonel Hinman would say in a kind of off-hand way:

"By the way, Jones, I'd like to have you meet my old friend, General Stoneman. You will find him a royal good fellow. Suppose we all go around to see him."

Of course the new man would acquiesce. Then the whole crowd would adjourn to the sidewalk, Hinman leading the way. With his arm in that of the unsuspecting victim, he would walk him straight over to Hannah & Hogg's saloon on Madison street. Pausing in front of the big stone statue of a canny Scotchman with which each one of the Hannah & Hogg saloons is graced, Hinman would wave his hand gracefully and say with the greatest of suavity:

"General Stoneman, allow me to introduce to you my good friend Mr. Jones. Mr. Jones, General Stoneman."

There was just one thing to do: Buy the drinks for the thirsty mob that had tagged along from Hanson's joint.

❀ ❀

This mode of initiation was a little different from that employed by the charter members of a little club organized in the office of the New York *Evening World.* Not long ago a petition was passed to H. W. Bob Holland, one of the members of the city staff. The petition read like this:

"Mrs. Mary Doyle, who has been a scrub woman in the *World* building for ten years, had the misfortune yesterday morning to fall down one of the flights of stairs, breaking her legs just above the ankles. She is a widow with five children to support and will be compelled to remain in her home for several weeks. With a little assistance from the *World* staff she will be able to get through all right. We, the undersigned, agree to pay the amount opposite our names to aid her."

Then followed a list of fifteen names, with figures indicating that some had given 25 cents, others 50 cents and still others $1. Now, Holland is tender hearted. The story touched him deeply. He reached down into his jeans and fished up two quarters that he had managed to save by the most skilful financiering from the wreck of his week's salary. He handed it over to the collector, who was one William Raymond Sill, and said not a word on account of the large lump in his œsophagus. There were tears in Sill's eyes as he accepted it.

In four minutes an office boy brought Holland a note which read:

Mr. W. Bob Holland:

DEAR SIR,—This is to inform you that you are duly elected a member of the Suckers' Club by contributing to the support of Mrs. Mary Doyle.

JOHN LOWE, President.
WILLIAM RAYMOND SILL, Treasurer.
JOHN WARREN, Secretary.

Even then the officers were making merry at his expense in a mill where gin may be had for the price.

❀ ❀

Speaking of Holland reminds me of his recipe for getting a library on very cheap terms.

"Easiest thing in the world," says Holland. "Go to one of these big book concerns where they sell books on the instalment plan. Subscribe for a set of books costing, say, $35. You pay $3 and are to pay the balance at the rate of $2 a month. You pay your first month promptly. The second month you let it go six weeks. Next time skip three months. You will get a few duns, but don't mind them. By that time your lease will have expired and you change your flat. Pretty soon you get a notice from the publishing house forwarded from your old number. You know what it is without opening it by the printing on the envelope. Just scratch out the city address and write beneath the name, 'Oshkosh, Wisconsin.' In the course of time the postmaster out there will return it to the publisher marked 'Not here.' But the publisher will be persistent. You will get another statement forwarded from your old flat to your new one. This time scratch out the address again and write 'Flagstaff, Arizona.' Back it will go to Mr. Publisher marked 'Not here.' This will kind of daze him, but he will try again. Next time send it to Farmington, Maine. When you get your next dun mark on it: 'Sitka, Alaska.' It will be a good long while before he gets this back with the solemn assurance that you do not live there. Then it's ten to one he'll say: 'Gosh-all-fishhooks! That son-of-a-goat is skating all over God's earth. I can't keep up with him. Say, Mr. Bookkeeper, just mark that account "nit."'

"I'm stringing one fellow now," continued Holland. "He is foxy, for he sends his duns in plain envelopes, but I get on to the contents by holding them up to the light. He's traced me from the Azores to the Thousand Islands. Oh, he's a persistent devil, but I've got him pretty nearly discouraged, I guess."

❀ ❀

"Talk about Josiah Flynt being cheek-by-jowl with the crooks," said the old Chicago man; "why, his game is child's play to the acquaintance that Harry Ballard, of the New York *Evening Telegram* had with them. Harry was for a long time city editor of the Chicago *Inter Ocean,* and before that he was night police reporter on the same paper. Say, he knew personally as many criminals as 'Billy' Pinkerton. Harry was on the most intimate terms with gophers, second-story men, porch climbers and all the aristocrats of the profession. He used them in his business, you know — got big beats out of them — that's what he did.

"Once he thought he would get up a great special story by accompanying a housebreaker on a real expedition. The plan was to break into a house and let Harry see how the trick was worked. He wrote a statement, swore to it and signed it in advance, which he gave to William Penn Nixon, the publisher. It announced what he intended doing and why he was

doing it, so in the event of a capture he could prove he was not criminally inclined. The day before he had intended to start out he asked a friend, who was an attorney, what he thought about it.

"'Oh, you are young,' said the lawyer: 'you wouldn't be so old when you got out.'

"Ballard began to think a little.

"'Could they do anything to me if they caught me, under the circumstances?' he asked.

"'They might just soak you for ten years,' said the lawyer.

"The next night when Ballard was at one of the police stations two policemen brought in a man charged with burglary. They caught him breaking into a house on Prairie avenue.

"Ballard peered into his face. The fellow's eyes twinkled, but he never peeped.

"'Hello, Duck-leg,' said Harry.

"'Hello, Boss,' replied the crook.

"It was the man with whom Ballard had made the date to 'turn a trick' at the Prairie avenue house, but had been steered off by the legal friend."

AN INLAND BLIZARD.

The accompanying half-tone is a good likeness of Jackson Blizard, the Michigan representative of the Inland Type Foundry, St. Louis and Chicago. Although his face does not indicate it, Mr. Blizard was born near Belfast, Ireland, in 1865. At the age of fourteen he was apprenticed in the printing trade in Toronto, Canada. In 1890 he located in Chicago, and after



JACKSON BLIZARD.

working at his trade for some time, secured a position as traveling salesman for an ink house, his territory being Michigan, Illinois, Wisconsin and Iowa. He represented the American Type Founders Company in Wisconsin in 1899, and for the past year and a half was with the Chicago Newspaper Union as salesman in Illinois and northern Iowa. The acquaintance gained while with these companies will be of great assistance to him in the work he now assumes with the Inland Type Foundry. Mr. Blizard was at one time connected with THE INLAND PRINTER in its circulation department, and is a thorough printer and an enthusiast in typographic matters. He never receives such a chilly reception as his name would indicate, but makes friends wherever he goes. Printers in many of the Western States have had calls from the gentleman, and not a few have placed orders through him. He will now be glad to tell them about "standard-line unit-set" type.

Printing Trade Economics

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

THE ETHICAL FEATURE OF THE DAYTON STRIKE.

The strike of the workingmen of the National Cash Register Company at Dayton, Ohio, is attracting the attention of the whole industrial world. Almost every prominent American and European newspaper has commented on the occurrence, although there is nothing particularly remarkable either in the strike itself or in its incipient causes. Every industrial establishment has received such bitter doses of union fault-finding and catechizing as were administered to Mr. Patterson. The strike was a general surprise, because it was believed, especially in high circles, that Mr. Patterson's known intelligent munificence and benevolence toward his employes had entirely forestalled union criticism. Whatever enlightened philanthropy could devise for the improvement of the spiritual and material condition of wage-workers had been done by the liberal-minded head of the wealthy Cash Register Company. Its works and arrangements for safety and sanitation, as well as its institutions for the moral elevation and material effectiveness of labor, were visited by thousands of those social reformers who believe in the omnipotence of charity and gratitude as a means to harmonize capital and labor. Truly, Dayton was an Arcadia where a cornucopia of happiness and prosperity had been emptied on wage-workers — and yet that monster, the union spirit, appeared in this idyllic family and engendered dissensions, union palavers, strikes, lockouts and poverty. *Horribile dictu!* Such ingratitude of the Dayton wage-workers — such blindness of irresponsible union leaders!

Declared enemies of organized labor like the New York *Sun* shower anathemas on the union spirit right and left. Covert opponents to the principles of labor, pretending to philosophical thoroughness, like *Harper's Weekly,* chant penitential psalms with the refrain, Your sins will find you out. And casual observers deplore the occurrence or express their perplexity with meaningless phrases. THE INLAND PRINTER, however, representing a class of business men who have suffered more from the union spirit than Mr. Patterson, will remain true to its policy of unbiased inquiry for the purpose of arriving at sound conclusions as to the proper treatment of unionism. We shall, therefore, neither curse nor wail nor crouch in perplexity at this unexpected strike, but as heretofore face the union spirit in whatsoever form it may appear and, trying to comprehend its real essence, say with Hamlet: "Be thou a spirit of health or a goblin damned, be thy intents wicked or charitable, thou comest in

such a questionable shape that I will speak to thee"—"with malice toward none, with charity to all."

What lesson can well-meaning employers derive from the Dayton occurrence? It is, in the main, that the powerful motives of gratitude and self-interest are inoperative in their workingmen when the union spirit takes possession of them, and that, consequently, it is vain to practice philanthropy as means to forestall union troubles. It seems, however, very hasty to conclude from this fact that the union spirit had withered the lofty sentiment of gratitude and turned the hearts of modern workingmen into marble. Nor is it advisable to



ILLUSTRATION FOR "THE PIED PIPER."
By Will A. Dwiggins, Chicago.

give way to the erroneous idea expressed by many newspapers that unionism blinds that enlightened self-interest which is the base of modern civilization.

In every sphere of life we consider ingratitude a sign of a bad character, and workingmen in their dealings with another do so more than employers who, as a class, have imbibed too much of that poison distilled by the orthodox political economy which separates business from religion. We are shocked at the sight of children who neglect their parents. We abhor individuals who prove ungrateful to their benefactors, and we look upon men who return evil for good as criminals. However, we must admit that gratefulness is not a duty. No law of state or custom can enforce it nor punish those who forget it. This is because ungratefulness does not violate our neighbor's person or estate, although it almost invariably pierces the soul. It seems that thankfulness is a flower of man's spiritual life entirely inaccessible to human hands and that it must wither when transplanted to the soil of our economic life. Therefore a business man who calculates upon returns when bestowing money or material aid upon his workingmen or upon his fellow beings takes the spirit of true charity out of his acts of kindness. An employer who gives in order to gain blasts that invisible sympathetic nerve which connects the hearts of the rich and the poor and enkindles the holy flame of thankfulness.

The union spirit considers it doubtful philanthropy which has the effect of weakening the capacity of the working classes for corporate self-help on which depends their defense against bad employers. Any form of benevolence which separates the workingmen of one establishment from others belonging to the same trade, or from their class in general, is rightfully considered by the union spirit as dangerous to the working classes. The suspicion prevails, right or wrong, that all employers' philanthropy is intended to hypnotize the economical and political power of the working classes. This suspicion falls not only upon the purest and most unselfish philanthropic employers, but also upon churches and communities who endow institutions of charity and instruction. Is it wise for employers to shut the eyes to this fact? or to say to their suspicious workingmen, You are bad and stupid because you do not properly estimate my motives? Indeed, it is better for ourselves, for our country and our religion to reckon with this feature of the union spirit which can not be changed by argument. An employer who really desires permanently to promote the welfare of the laboring classes must, in our age, begin with recognizing the union spirit unequivocally. He must also seek to promote and improve first of all the workingmen's own organizations for self-help. Our democratic age requires no patriarchs, but self-reliant organizations of workingmen. But this consideration, of course, does not imply that philanthropic employers, recognizing the union spirit of our age, must also endorse the miserable form in which it manifests itself in our country. Certain it is that union fools and knaves exist and trouble employers as much as individualistic fools and employing knaves trouble workingmen. Crimes have been committed in the name of liberty, and, indeed, unpardonable sins are being committed almost every day in the name of the union. But, as liberty has outlived the misdeeds of those who abused it, so will undefiled trade-unionism outlive those small and wicked union leaders who besmirch the cause of labor by following Pecksniffian policies with banditti ethics.

QUEER IDEAS FROM A QUEER COUNTRY.

BY A PAGAN.

Once upon a time in my travels through the isles of the seas in a yacht in which I was spending my vacation and a small portion of the large profits which had accrued in my printing business, I chanced on a remote island inhabited by a queer, unpractical folk calling themselves Christians, who knew and practiced but one law, and that of an absurd Quixotic character: "Do unto others as you would that others would do unto you." In this island there were several printing establishments, and being myself a member of the Typothetæ and also of a Franklin Association for Cultivating Backbones in Estimates, I inquired how these simple islanders managed this intricate and brain-puzzling business of printing. The firm of Yea & Nay was good enough to invite me to inspect its plant and methods of business. I was in a sense disappointed to see that the machines and appliances and the range and quality of product differed little from what we have in Pagandom, but I overheard and became party to a conversation between a customer and mine host, Mr. Yea, which disclosed a plan of charging up work of a truly barbaric simplicity and which I hope will interest my fellow Pagans as much as it did myself. Perhaps I can do no better than relate this conversation:

Customer — Good morning, friend Yea. How much is your bill for printing those pamphlets?

Mr. Yea — Why, Mr. Goodpay, we have not had time to make up the charge, but if you will sit down I will calculate the charge in a few minutes — our Net Cost Book is written up to the minute. Here it is: Net invoice cost of materials used, $42.15; of labor, $36.70; distribution of type, on the basis of twenty-five per cent of time of composition, $3.45. We add fifteen per cent to cost of materials and one hundred per cent to net labor cost, to cover all general expenses of doing business, which altogether foot up $129.76. This brings us out whole, and we add fifteen per cent ($19.45) for our firm's profit, making the total charge $149.21. Here is the Cost Book if you desire to examine the basis of the bill.

Mr. Goodpay — No, never mind. Here is my check. Everything is very satisfactory. Good day, Mr. Yea.

Mr. Pagan — My dear sir, you do not mean to tell me that you disclose actual costs to your customers? How suicidal! How can you get a proper profit? In Pagandom, where I come from, that is the very last thing we ever do, and then only when we have made a mistake in estimating and have lost money on the job.

Mr. Yea — How could we know what to charge if we did not ascertain the actual cost, and how would our customers know that our prices were fair if they did not know what our cost was? Before our Master Printers' Association adopted this plan we could never satisfy any one. Each printer had his own system, and ignorant competition cut down prices to an unbearable degree.

Mr. Pagan — What charming simplicity! In Pagandom the cost of a job is the printer's business solely. It is true he very often does not know this part of his business, but the customer is none the wiser even then. We make an estimate before the job is taken, and stick to it, right or wrong.

Mr. Yea — What is an estimate?

Mr. Pagan —Well, let's see — it is generally a guess at what the work will cost. If we guess wrong and lose, the customer is a "smart" man. If we guess wrong and make an extra profit, the customer is a "sucker." If ten printers guess on a job they all guess differently, and the customer is umpire. It is smart, you see, and we Pagans are nothing if not smart. We have it all in our hands, and the customer never knows "where he is at." Mystery and secrecy are the basic principles of business in grand old free Pagandom, the Gods be praised.

Mr. Yea — Why, Mr. Pagan, if we did business that way we would be arrested. It is against our law. Don't your customers want you to make a profit?

Mr. Pagan — Not much. How do you manage to make a living?

Mr. Yea — All the printers on this island are doing well. We never have any failures in any business here. Every one does business with his eyes open, and all are willing to give each other a square deal and a fair profit. We keep accurate account of every actual charge against each job we print. The Master Printers' Association has fixed, after exhaustive inquiry, the average percentage on cost to cover general expenses such as rent, insurance, idle time, etc., and this percentage is added to the net cost; then we add our profit by a percentage also agreed upon. There is no secrecy. We advertise the percentages, and our customers concede their fairness, and either trust to us to get the costs correctly, or, according to the rules of our association, they are shown the vouchers for each item of cost. As the papermakers, inkmakers, typefounders and other manufacturers from whom we buy charge the same prices to all, and the rate of wages is the same in all offices, costs must be very closely the same, and the only deviation possible is in cases where, by superior knowledge or judgment, one printer accomplishes more work in a given time than another. Printers with a reputation for enterprise and push do have an advantage in the estimation of the public; and others succeed better than their competitors by producing better work. We regard these advantages as legitimate.

Mr. Pagan — But, if your customer has procured an estimate in advance, your plan is inoperative. You give estimates, don't you?

Mr. Yea —A customer, if he so desires, is entitled to know about what a job will cost him. We make approximate estimates, merely to let him know the probable cost. If upon completion of the job the estimate is found to be too high the customer pays only the just rate of cost and profit; it therefore is only fair that if our estimate is too low we shall not suffer.

Mr. Pagan —That seems fair enough. How do your customers pay?



Photo by Henry R. Shipherd, Brooklyn, N. Y.

BRONX FALLS, NEW YORK CITY.

Mr. Yea —All percentages of general expenses and profits are for settlement in thirty days; we add two per cent per month to the bill if payment is delayed. Customers who pay upon delivery are allowed a discount of two per cent. As all manufacturing and selling businesses are conducted on the same basis as the printing business all are prospering, and bad debts are practically unknown; but the Master Printers' Association has an insurance department which pays back to the printer, making the bad debt the net cost of the job in all cases where the debtor has been recommended for credit by the association's credit man; thus all members share such losses, and it becomes the interest of all to guard each other against bad credits.

Mr. Pagan —Well, Mr. Yea, your plan would never work in Pagandom. It is simple, but our printers could never do business your way.

Mr. Yea —Why not? Are not the Pagans honest and good fellows generally? Does not each of them expect and require a profit in his business; and if so, will he not concede profit to another Pagan? Your banks, I am told, have fixed rates of profit when doing business with their customers, and why is not the same principle applicable to all businesses?

Mr. Pagan —The Pagans are the whitest, finest, best-hearted fellows in the world; generous to a fault; good to their wives, children and

sweethearts; rejoicing in the prosperity of their country and its citizens; supporting the temples of the Gods lavishly; but they would not stand for your plan a blessed minute. No sirree.

Mr. Yea — But you told me that the leading printers in Pagandom were associated together to establish fair prices. What is your principle? How do you establish your charges?

Mr. Pagan —Well, we have no principle and no basis in this matter. If we lose a good job we "kick," and next time it comes around we quote lower.

Mr. Yea — Oh, then, the reason you have no exact basis for charging is that in Pagandom you make very large profits which your customers would not pay if they knew about it.

Mr. Pagan — I wish your guess was right, but you have another guess coming. There is scarcely a printer in Pagandom that is making even a fair profit. No one ever made a fortune in Pagandom by attending strictly to the printing business.

Mr. Yea — I can not understand it; there is something wrong in Pagandom. You ought to introduce our law there, instead of one of your own, which, I am told, is "Do others or they will do you." If your people are in the main as good as you have painted them, and your business and your country expanding so rapidly as you say it is, I want you to take me there on your yacht. We Christians are not "smart," but we know a virgin rich field when we see it. I want to start a printing business on the Christian plan in Pagandom. If the Pagans are such good fellows — generous, whole-hearted, delighting in forming associations for the mutual benefit of all, paying taxes cheerfully, supporting rich cities and great institutions of learning and charity, then I think they are the people who will welcome a square, business-like deal in prices. When they find that all pay the same prices they will be entirely satisfied. Then the printer who serves them the best in quality and promptness will be the winner; competition will be on other lines than on prices, and superiority in management, skill and brains will draw the business. Take me along with you, Mr. Pagan, and I will show the Pagans how to do business like a bank.

Mr. Yea did not come to Pagandom in my yacht. I did not allow the benighted simpleton to run into the trouble his unbounded faith in "white men" might have caused him in our civilized continent. Invoking Jove and his god of commerce, Mercury, to lift the veil of credulity which hovers over this isle of the Christians, I sailed away, as the bids for the State printing had to be prepared very soon, and no one in Pagandom knows better than I do how to work the sovereign people for prices which will fool competitors and land the proceeds of a choice line of extras in our coffers. *Competition in prices is the life of Franklin Associations.*

I brought away with me a copy of the quaint and curious rules of the Christians, by which they combine all printers in their association and live in harmonious brotherhood, and these are at the disposal of all my fellow members of the Typothetæ who have not purchased a copy of "How to Make Money in the Printing Business," and consequently have no use for them.

QUEER CHRISTIAN IDEAS SUGGESTED BY "A PAGAN."

The Pagan who wrote the above story is closely connected with the printing trades, although he stands on a plane sufficiently elevated to leave him indifferent about the higgling of its markets. He observes the failures of many and the frantic efforts of almost all printers toward self-preservation. He sees the waves of competition slowly sweeping away that narrow strip of fertile land lying between cost and price, on which crowds of masters and workingmen toil, as it were, in a perpetual fog, without plan and method. Naturally, Pagan admonishes these unfortunate craftsmen whose struggle for life has become a struggle for elbow-room, to organize themselves and to build a dyke for the protection of their ground against the surging flood of over-competition.

So far all is well. But how can Pagan imagine that local Master Printers' Associations could resist the pressure of competition upon the market prices of printed matter and keep them on a paying level without being clothed with the power of enforcing their rules on prices and estimates? Ever since the trade unions have assumed compulsory powers in order to insure living wages, there have been many attempts on the part of employers' associations to preserve living prices without resorting to measures of compulsion. But all attempts of well-meaning trade associations to bring about uniformity of prices by inculcating sound principles of estimating have failed. It seems that especially each Typothetist is in this respect bound to confess the Apostolic truth, "To will is present with me, but how to perform that which is good I find not." (Rom. vii, 18.) And I suppose my friend, the Pagan, located his society of Christian printers on an isolated Utopian island, where all inhabitants live up to the Golden Rule, because he felt that on a continent full of higglers, true Christians would be like sheep among wolves.

Pagan informs the Typothetæ that he is willing to provide this body of master printers with a copy of the Rules, by which they can combine all competitors in their trade to live in harmonious brotherhood. Thanking for this kindness, we would ask Pagan to also divulge *the methods by which his ideal association enforces its rules.* Tame resolutions, lectures on prices and ethics, etc., will not and can not influence individual printers and customers trafficking with and beating down each other. One more thing is needful. Let me follow Pagan's example and tell a story from real life which will better than philosophy declare "the one thing needful."

AN EARLY ASSOCIATION FOR CULTIVATING BACKBONES IN ESTIMATES.

About twenty years ago there was in the metropolis a printer by the name of Hans Owl who had, together with five others, a well-paying specialty which was of great use to politicians and for picnics and shooting-matches. Every summer the secretary of a prominent association needing for its operation about $2,000 worth of printed matter, appeared in Hans Owl's office and said to him: "You are my best friend and the finest printer in this town, and I want you to do our printing. But, as you know, I must award my contracts in accordance with sound business principles, to the lowest bidder. For your sake, however, I shall sacrifice principles to friendship and tell you the lowest bidder's figures, so that you can go a trifle below them, and I shall send you the orders by mail." With this same story, the secretary went every year to each one of the six printers, who had together about $50,000 invested in such type as was needed to do this peculiar kind of work. Every one of the six knew the secretary's story to be a "fake," yet each one acted as if he believed it, and reduced his prices accordingly. Each of the six was endowed with what is politely called common sense; each knew how to add, subtract, multiply and divide dollars and cents. Yet all of them conspired against each other until their capital had depreciated to such a degree that most of them found it useless to continue this branch of the business. Hans Owl gave it up and gradually came to the conclusion that what is called in the science of political economy "enlightened self-interest" was, in the case of the six printers, at least, merely a bundle of envy, vanity, cupidity, stupidity and timidity in the form of legality.

However, before Hans Owl despaired entirely, he called the six together and told them "that it is the imperative duty of men who live by a trade to keep it in a respectable condition and to charge living prices for their work." They all said "Yahs," and united on a common price-list. A month later the secretary, happy and smiling, appeared in Hans Owl's office with one of these lists in his hands, and said: "Say, Hans, the lowest bidder is still alive — he offered me forty per cent off; will you go it at fifty per cent off?" Then Hans mistook the secretary for that unknown fiend — the lowest bidder — and kicked him out. Since that time Hans Owl can not help smiling sardonically when Pagans or Christians talk about trade associations which are to substitute just — that is, living — prices for the present unjust market prices without stating at the same time how to enforce their normal price-lists.

Every member of master printers' associations should remember that the existing individual liberty of contracting for work on any terms "has become a stumbling-block to them that are weak." This stumbling-block must be removed, and this can not be done without that union compulsion which we

know and, alas! abhor as against the spirit of our country, although it seems certain that the Bill of Rights drafted by the American fathers and incorporated in the Constitution is not meant to perpetuate in the trades the rule of the wicked and weak.

Hans Owl fervently believes that our liberty is being used "for a cloke of maliciousness" (1 Pet. ii, 16), and that "so is the will of God that with well doing ye (printers) may put to silence the ignorance of foolish men" who do not know how to estimate. Under this special grant of the Almighty, the Typothetæ or any other duly elected trade body could and should simply *take the power needed to subdue the ignorant and malicious,* wherever it can be found.

APHORISMS.

In the face of the Dayton strike we are told that unionism is an evil which should be cradicated rump and stump — but nobody seems to offer practicable advice how to accomplish this much-desired end.

It is, perhaps, possible for a large employer with a fortune at his disposal to rid himself of a set of union workingmen, as the New York *Sun* virtually has done. But what about others who can not expend thousands of dollars for this purpose and to whom stoppage of work would mean business failure?

Harper's Weekly refers employers beset by union committees to the retributive justice of public opinion. Perhaps the giant trusts can afford to wait for this mysterious judge to materialize and in the meantime hypnotize their crews with royal munificence. But what about poor printers in union cities who are tantalized and victimized to such a degrce that they lose all faith in American justice and free institutions?

True, Mr. Patterson's sentiments have been roughly violated and all the world condoles with him. But nobody has a word to say about the printing craft which has been demoralized and impoverished almost beyond redemption by the rule of that narrow-minded unionism which discriminates between country and city printers. Shall we give way to dreary pessimism or dire thoughts of revenge? Or shall we muster up the strength which we have and through better unionism redeem our share in the national dividend?

It is easier to make our workingmen rich than contented.

There is progress everywhere exccpt in the views of American employers on the methods of treating union labor.

Europeans who have installed American locomotives say that they are more efficient than their own, but eat too much coal. So are, perhaps, American laborers more efficient than European, just because they consume more wages than others.

Trade unions are what society makes of them — reformers, regulators or rioters.

Mosquito bites hurt, but we can enjoy killing the biters on the spot. The petty annoyances of vulgar trade unions also hurt, but we must endure them, though we kick with hand and feet.

Not he is poorest who has least, but he who wants most.

Since our State courts exist merely to provide large salaries to politicians, and as our common law does not cover the manifold requirements of workshop justice, and since our State legislatures are incompetent to secure equal legal conditions for our national industry, it is high time for the United States Government to think of a Federal Industrial Code to regulate especially the traffic in labor.

Philosophers are the divers in the ocean of life. Alas! too often those on the surface cut off their diving-bell.

Nothing is dearer than what we offer cheaply in the market of life.

Many a printer lives on a large footing though his soles are torn.

The Europeans have always willingly accorded to us pre-eminence in handling liberty and other imaginary goods. But since we aspire to preëminence in the markets of this world they are sulky and deny that there is any good in us.

Very few know how to be happy, but most people understand thoroughly how to be unhappy.

To cast overboard inherited prejudices is to become isolated.

Union geniuses often become union bums.

Many a union man uses the hobbies of his foreman to get ahead of his fellow workingmen.

Office chairmen often spoil the work of the union when they do not know how to shut their eyes like the goddess of justice.

Lies have short but very quick legs.

The principle of equality will have ardent defenders as long as everybody wants to be greater and richer than his fellow citizens.

A clown who wants to amuse himself goes to see a tragedy. Union presidents who want amusement enact tragedies.

Our colleagues are more willing to pardon ten failures than one success in business.

Many an editor writes so much that he has no time left for thinking.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XIII.—THE HAGAR FOUNDRY.

AFTER the death of William Hagar, in 1863, this foundry did not prosper. It was conducted by his two sons, William and John, but neither had been trained to the trade of typefounding, and without the active directing mind of its founder the business declined. One of the attempts to stem the tide was their effort to establish a typefoundry in San Francisco; but this also failed, although there seemed to be a need for another foundry in that city at that time. The attempt, at this distance, seems to have been only faintly entered into. The brothers did not make a wise selection in their choice of a foreman or superintendent, nor was the equipment sufficient for a foundry in a vast territory.

After a troubled and discouraging career of less than two years, the California branch was closed out. The matrices and machines were shipped back to New York, because the bank holding the claims could not effect a sale, and eventually they were disposed of to the Conners, by whom they were afterward broken up. The stock of type, much of which was manufactured in the New York foundry, was held by the bank, and it was many years afterward that it was finally sold off. It has thus passed out of the memory of all but the older San Francisco printers and typefounders.

The Hagar typefoundry continued in operation in New York until 1876, when it was finally closed out, and its plant passed into other foundries or was broken up. In its day it enjoyed a lucrative patronage, and there seemed no reason why it should not continue as one of the stable institutions of New York. Had William Hagar lived, or had his successors been practical typefounders, and with his keen interest in the business, the result had been different.

Typefounding is essentially a business of slow growth, and a well-equipped establishment can not be installed in a few weeks or months as a printing business can. Its matrices and molds are not articles of commerce, and one can not place an order for an outfit — everything has to be built, slowly and with care. Thus hardly any two foundries are similarly equipped, but each individual establishment is an index of the personality of its owner or owners. Typefounding at the present day is perhaps less so than fifty years ago, but the proposition is generally correct. The older foundries, such as the Hagar establishment was, naturally had an accumulation of useless material; but the essentials were there.

Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

LOOKING UP SPECIAL ARTICLES IN BACK NUMBERS.— Letters reach us from time to time regarding answers and questions that have appeared in back issues of THE INLAND PRINTER. To such, we desire to say that it is almost outside of possibility for the editor to look these up, because he has not the facility to do so. Here is a sample letter: "Gentlemen,— Some time since you printed some papers and instructions on printing on celluloid. My file is incomplete, and I do not seem to have the numbers wanted. If you have any in stock on the subject and could supply me with same, kindly drop me a card." This is not the worst request, for some are so extravagant and thoughtless regarding the value of time as to give the editor the shivers during this very warm weather.

SLURRING ALONG HEAD AND TAIL MARGINS.— S. O., of Ames, Iowa, has sent a printed sheet of eight pages which he says was run on a Potter drum cylinder press. "What," he asks, "causes the slurring at tops of second set of pages; also what will remedy it?" *Answer.*—The sheet sent shows slurring on top and bottom of both rows of four pages, and this is seen more plainly on one side of the sheet than on the reverse. Either the cylinder is not running on the bearers of the press bed or your tympan is not properly fastened on to the cylinder. It is most important that the bed and cylinder travel together. To increase the diameter of the cylinder by over-packing it, or allowing the tympan to bag on it, will cause slurring in cross openings. Arrange the steel bands on front of the cylinder so that they will hold the sheet close to same before reaching the form for printing.

THINKS THE INKS "CRAWL."— E. P. C., of Atlanta, Georgia, has sent us a number of neatly gotten up letter headings in black and colored inks, printed on bond and linen papers, which he desires to improve upon in the presswork. He writes: "Please find few samples of letter-heads printed on bond paper. The trouble I have is that the ink 'crawls'— it does not lay flat and smooth — clean. I have been told to use a little copaiba balsam in the inks. Do you think this will benefit them? Will it hurt the rollers? The inks used are of good make." *Answer.*—We recommend the use of better inks on bond and linen stock. Evidently your inks are too thin for the work before us. The rose lake and olive green are about the best inks shown on your printing. Balsam of copaiba will not hurt inks, if used sparingly, nor rollers if it is not allowed to dry on them. Carry only enough ink to cover solidly; make ready forms a trifle stronger, and keep composition rollers as dry as possible during warm or humid weather.

HE WANTED A DEEP-BLACK HALF-TONE INK.— G. L. F., of Philadelphia, Pennsylvania, has sent a well-printed sheet of half-tones, and writes: "Let me have your opinion why this sheet should have such a 'gray' appearance, instead of black. I believe that the cause is the color of the ink, for I am now using another ink that cost less and yet shows more of a jet black appearance, both when printed and after drying. Wanting to be honest and place the blame for off-color where it belongs, I thought I would ask your opinion to settle the question." *Answer.*—The ink used in printing the specimen sent us is of good quality, although the depth of color sought by you may not have been attained. Preference for hues of black, such as has been used on your sample, are common; still your desire to have the work more *intense* and *showy* in color is a prerogative that even your inkmaker will not deny. Personally, we would have preferred a deeper black ink for a job of the character of that before us, believing that some kinds of commercial work can be overdone artistically.

INKS SLOW IN DRYING.— B. A. B., of Fairmount, Minnesota, writes: "I am having trouble because of inks not drying on common commercial work. I am using Albert Nathan fine job and cut ink, and printing on a fair quality of paper. The jobs lay well spread out for two days at a time before I dare straighten them up to deliver. We are located in a basement, and it is somewhat damp. I have thought that that might be the reason for non-drying, as this complaint does not bother me so much in winter, when we have fire." *Answer.* The dampness mentioned will seriously affect the paper stock and, naturally, interfere with the drying of the ink. You should order from the same inkmaker a quality of ink more suited to your summer conditions — you can be suited. If you will purchase about 25 cents' worth of copal varnish and mix this well into a gill of old boiled linseed oil, you will have at hand a really good ink dryer. A few drops of this mixture to about one-eighth of an ounce of fine ink will afford you a splendid working ink and dryer. You should use fairly hard and well-seasoned rollers in a damp pressroom.

IN A QUANDARY.—A subscriber in British Columbia has sent us the following, which may seem "queer" to many platen pressmen: "Here is a new theory concerning the making ready of envelope forms, advanced by the foreman of the Provincial Government Printing-office, and he has asked several pressmen to try it. Of course, you know that the first rule for presswork is that the form shall be level and on its feet. This fact has so much truth that pressmen have declined to try his method of make-ready. Here is the *modus operandi:* After the platen press has a sufficient number of tympan sheets put on, the pins set and an impression taken on the envelope to be printed, the seams of the envelope are cut out and the envelope registered onto the *back of the form,* and any letters that may print on the seam of the envelope then printed on should be set off of their feet, so that they may strike evenly on the envelope that is to be fed on the press. I do not know what argument was used, or could be used, if a half-tone or cut were to be printed on envelopes, but I may *guess* that the cutmaker would have to run his cuts through a corrugating machine."

GIVES HIS EXPERIENCE ABOUT SLURRING ON JOB PRESSES.— W. S. T., of Portland, Michigan, has kindly furnished the following information relative to some of the difficulties encountered by platen pressmen: "I have noticed at different times

in your department of THE INLAND PRINTER that pressmen have complained about having had more or less trouble with slurring on job presses. A recent experience of my own might be beneficial to others. It was this way: I was running a program form which slurred. I did almost everything that could be thought of to remedy the fault before I discovered the real cause. It was simple, indeed, for I found that the platen of the press was so far out on impression screws that it was 'wabbly.' After I had given the impression screws a few turns to equalize the platen, and increased tympan to match, the slurring disappeared. This applies to the 'Clipper' job press, on which it becomes necessary to turn the top or bottom impression screws as the job may require. In following this plan, the platen of the press had worked out to nearly the ends of the impression screws. Of course, this can not occur on such presses as the Gordon."

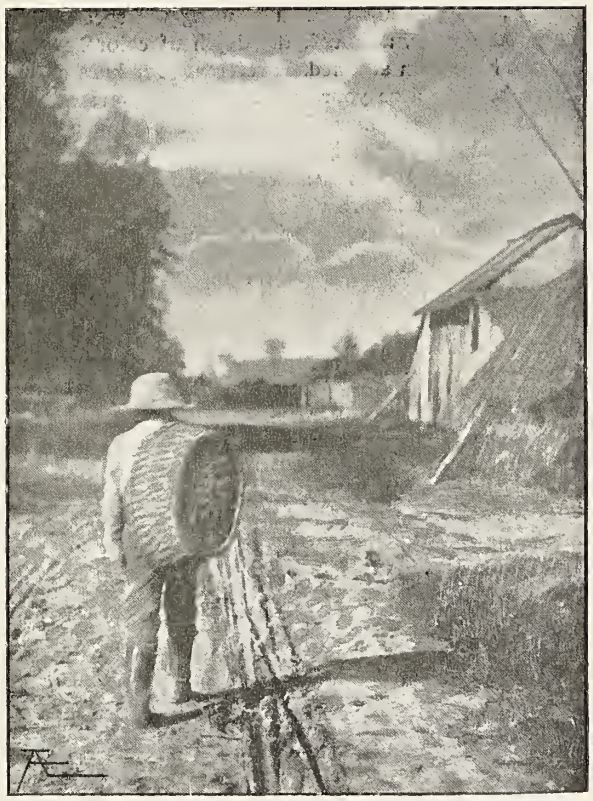


Photo by Andrew Emerine, Jr., Fostoria, Ohio.

TRUDGING HOME.

HIS PRESS THUMPS.—C. S. O., of Davenport, Iowa, writes as follows: "Could you tell me of a remedy for bumping or jarring, which occurs when the plungers enter the air chambers on a Babcock Standard press? I have tried expanding the leather bands on the plunger by means of the set screws, which had a good effect for a short time; but on running off a few impressions the plungers condense—the screws not holding. When the speed is not over one thousand per hour the bumping is hardly perceptible, but when changed to fifteen hundred per hour it commences again. I also tried the plungers at seventeen threads from the front end, and also at six and seven, but to no avail." *Answer.*—Bumping in the air chambers of cylinder printing-presses is caused by the plunger heads being worn away or not fitting the chambers tightly, by which is meant air-tight. It is evident that the leather packing, which helps to form the piston bands, is so worn away as to need new material. The fact that when you set the packing to its limit of expansion and then receded so much as to allow the air to escape with hardly any resistance, is proof of the condition just stated. Renew the principal sections of the leather packing and insert the same so that the plunger fits snugly at the entrance of the chamber, and bumping will cease. Do not overpack it in any way, and set the heads of the plungers as nearly uniform as possible, the front one to be set a trifle weaker than the leaving end one.

PAPER WRINKLES ON PRESS.—C. C., of Stillwater, Minnesota, has sent us a printed sheet 16 by 24 inches, which shows a form of type with heavy solid rules in and around the same. He writes as follows: "Herewith I enclose a bill for your criticism. These bills are printed weekly. We find much difficulty when using thin paper like sample, and sometimes when thick paper is used, to prevent them from wrinkling when being printed. Will you kindly state the cause and the remedy?" *Answer.*—The make-ready of the rules in the form and around it could be much improved upon and made to show less openings in the rules. This would minimize the apparent number of breaks and show less of the 'wrinkled' places. Indeed, the sheet could be so much improved in appearance as to induce the reader to overlook the very few wrinkles that might show on the paper. To overcome wrinkling, however, is desirable. Carry the guide rests attached to the feed-board as close to the tympan as possible by bending them evenly to the curve of the cylinder. Then set the steel bands (in front) to the cylinder also, so that they may smooth out the sheet before it touches the form. Set the drop guides (at the front) on the guide rests so that the *margin* will be *uniform* from end to end of paper; then let the feeder do his duty, by feeding the sheets to the front and side guides of the press without crowding them on either of these. Use about four grippers to take the size of sheet sent us and set the near and off-end ones about two inches inside of the ends of the sheet, placing the feed guides in front about six inches from each end of paper; the side guide should be set about seven inches from the taking end of the sheet by the grippers.

ANSWERING A FEW QUESTIONS.—E. R. B., of Victoria, B. C., writes as follows: "I am sending you by this mail a pamphlet to be distributed at the Pan-American Exposition, and which was printed in the Provincial Government Printing office. Kindly look over illustrated pages and answer the following questions in connection therewith which are concerning several local pressmen: (1) How long would an average pressman in a good commercial office be supposed to take to prepare overlays for similar illustrations, providing, of course, the cuts were made by a reputable concern? (2) About what price ink would be used on similar grade of paper? (3) On a two-revolution or stop-cylinder, four-roller press, would a speed of about nine hundred or a thousand per hour be fast enough, forms being eight pages? (4) Providing the press-room to be free from dust, would it be necessary to wash up the rollers in the press in the middle of the day or oftener? (5) What would be a fair amount of time to allow to run a job of this kind—say ten thousand copies of eight pages, the work to be slip-sheeted? (6) What effect (if any, except price) would there be if a pound can of $3 rose lake ink was mixed into a 150-pound barrel of deep lake red ink for use in printing a large-sized form?" *Answer.*—(1) Two days. (2) Two-dollars-a-pound black. (3) About the right speed. (4) Rollers should be thoroughly clean when starting the press in the morning and taken out and washed clean at time of stopping at noon-time, to be put into press again for afternoon run if they are in proper condition. Circumstances may require washing up oftener or a change of one or more rollers to maintain the standard of merit of presswork under course of execution. (5) After overlays have been adjusted and make-ready completed, twenty hours would be ample, provided the slip-sheeting could be kept up at this speed rate. (6) No perceptible effect, except the total eclipse of the beautiful rays of the rose lake. To anticipate otherwise would be equal to a wanton joke.

WANTS UNDERSTANDABLE INSTRUCTION—A POINT WELL TAKEN.—J. James, of Scranton, Virginia, has made the fol-

lowing request: "Will you kindly make more clear in your department in THE INLAND PRINTER the following ambiguous statement in the June number, in the article by Will J. Maas. In speaking of making ready half-tone cuts, he says: 'Take one sheet and cut out the pure whites; on the next cut out the middle tones; on the last sheet cut out all of the solids, and then paste all three together.' An apprentice boy read this and called my attention to it, and understood it in this way: That he was to cut out the pure whites, save them, and throw balance of sheet away; on second sheet, cut out middle tones and save them, and throw balance away; on third sheet cut out all solids and save them, and throw balance of sheet away, and then paste whites, middle tones and solids together. Or this way: To throw away whites of first sheet, middle tones of second sheet and solids of third sheet, and then paste remaining parts of sheets together! Will you please explain this in your lucid style, stating the weights of sheets used and whether pure whites are to be cut out of the heaviest or lightest sheets, and which sheet for middle tones and solids; also, in cutting, do you not take the solids along with the middle tones out of the second sheet to paste on to your base sheet that the high lights are cut out of; and out of the last sheet do you not cut the solids and paste them on — making three sheets bearing on the solids, two sheets on the middle tones, one sheet on the medium lights and the high lights out altogether? I hope I have made the question clear and trust that it may be explained in such a way as to benefit apprentices and others." *Answer.*—The point made by our correspondent is well taken; but while the language used by Mr. Maas in describing the making of a good overlay is ambiguous, by not being more exact in description, it does not follow that he is ignorant of the *modus operandi.* In reading Mr. Maas's valuable contribution to pressroom literature, we noticed the discrepancy alluded to, and intended to make the sentence clearer had not Mr. James called our attention to it. We are pleased to know that THE INLAND PRINTER is read critically as well as carefully, and assure its readers that it is always a gratifying pleasure to receive reminders of their loyalty to have it practically correct in its deductions. The order of cutting out the three gradations of strength, namely, the solids and soft medium tones on first sheet, the solids and the middle tones on the second sheet, and the extreme solids on the third sheet, and then pasting these over each other in the order named, is correct. Three thicknesses of good, hard book paper are generally used for strong effects. The first sheet (or base) should be about as thick as 35 pounds, the second sheet about 45 pounds, and the third about 50 or 55 pounds to the ream of paper measuring 25 by 38 inches. There are occasions when this order may be reversed, and lighter paper used.

PATENTS.

Joseph L. Firm, of the Goss Company, has three patents to record this month. In No. 676,815 he uses a double-length form cylinder, each end of which coöperates with a single-length impression cylinder, means being provided for turning the web. No. 676,816 covers a press in which a single form cylinder coöperates with two impression cylinders, two webs being employed, and all the delivery being at one point. No. 675,773 shows a web press on which the offset web runs on to the former, is folded longitudinally with the paper, and then removed and rolled up. This last is an especially valuable combination, as it prevents any smutting of the printed webs at the former.

In patent No. 675,499 Walter Scott shows details of his two-revolution stop cylinder, having special reference to the delivery of the sheet carrier. The devices adapt the press to doing a very high grade of work.

Rolling carriage deliveries for cylinder presses are the fashion now, and George P. Fenner presents a good one in patent No. 676,941. He employs a shiftable gear mounted on one of the feed rollers, to be thrown at will into the rack or to mesh with a tape roller.

In patent No. 676,904 Robert Miehle describes an offset mechanism, consisting of a cylindrical pad contacting with the cylinder, and making two revolutions to one of the cylinder. A roller provided with a wiper is used to take the ink from the pad.

An interesting cylinder press bed movement comes from A. E. Knoch and Herrmann Vogel, of Los Angeles, and is patented as No. 676,437. They place a grooved arc under the bed, having a second straight groove above it, and a stud on a pivoted lever to work in the grooves. This combination gives an initial accelerated motion and a terminal diminishing motion to the bed in both directions.

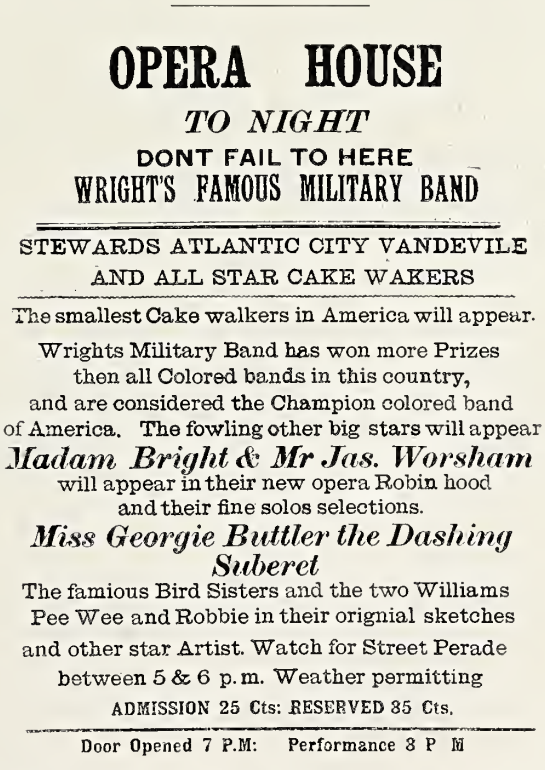
William H. R. Toye, of Philadelphia, has taken another patent (No. 676,453) on a multicolor press, in which he employs carrying devices to transport the sheets from one set of printing couples to another.

A make-ready apparatus forms the subject of patents Nos. 676,512 and 676,513, by F. G. Price, of Baltimore. The first covers a form of dummy press, and the second a holder for curved plates.

John F. McNutt, of Warren, Ohio, has taken out patent No. 676,241, covering a cylinder job press having a series of type cylinders located around an impression cylinder, the whole arranged so that the impression is automatically tripped whenever a sheet is not fed in.

It is refreshing to see an improvement on the old Washington hand press that has stood the test of a century or two. Atherton Eberle and Charles H. Eberle, of Downey, California, in patent No. 676,224, show a device of levers for pulling the impression by foot instead of hand power. It looks like a good thing.

J. P. Pryan and H. C. Sinclair, of St. Michaels, Maryland, have devised an addressing attachment for Gordon presses. A flexible belt and chain, bearing the addresses, is drawn by a step motion across the bed, and the sheets to be addressed are fed in like any other job and receive the addresses in proper order.



Reproduction of a sixteenth-sheet bill sent in by one of THE INLAND PRINTER subscribers in Salem, New Jersey. This sample indicates that there is a field for the magazine in that town. Some of the so-called printers in Salem could study its pages to very good advantage.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STEPS INTO JOURNALISM.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

THE Beloit (Wis.) *News* has discarded the ready-print and now appears as a five-column folio. It is a very neat daily.

ON the first page of the Memorial Day issue of the Oak Park (Ill.) *Argus* was a cut of the American flag very nicely printed in colors.

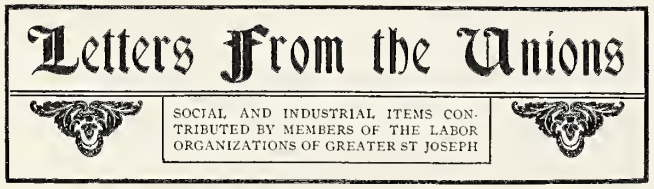
BINGHAMTON (N. Y.) *Chronicle.*—You are running some excellent half-tones and the whole paper is well printed and well put together.

THE Boston *Journal* is preparing to erect a mammoth building at the cost of $1,000,000, which will make the largest and most costly newspaper office in Boston.

OREGON CITY (Ore.) *Enterprise.*—Your ads. are excellent and the paper is nicely printed. If you would grade the items under "News of the Week" it would be an improvement.

AMONG the papers which have recently installed new presses is the Middletown (N. Y.) *Times,* which devotes a page to an illustrated description of its improved Cox Duplex.

C. H. MCAHAN, St. Joseph (Mo.) *News.*—The ads. you submit for criticism are all exceptionally well displayed. That of the Louis Hax Furniture Company is nicely arranged and the important lines attractively brought out. In that of Ende-



No. 1.

brock Brothers, the ornamental division rule should have followed the first line, thus connecting the dealer with his stock rather than with the visit to Buffalo. The department head is a pleasing conception and is reproduced herewith (No. 1).

THE Lancaster (Ohio) *Gazette* issued a souvenir edition in May, commemorating its removal into more modern and better equipped quarters, and of the publication of the paper in new form.

MILAN (Mich.) *Leader.*— Box heads are neat and the local and correspondence are very nicely handled. There are some very good ads., while a few are crowded by trying to display too much and using too large body-letter. That of H. C. Sill is the worst offender in this respect.

HARTFORD (Wis.) *Times.*—The mechanical part of your paper is well handled, the make-up and ad. display deserving particular mention. The running of paid readers in the local items, without distinguishing marks, is not a good practice.

BINGHAMTON, New York, has a new Sunday morning paper, the *Star,* evidently issued from the office of the *Chronicle,* although no name appears in the publisher's announcement. It is a very attractive paper and should prove a fixture.

AN unusually large number of papers have been received this month without any mark to indicate why they were sent. Readers who desire their papers criticized should write "For Criticism" on the copy sent, as criticism is not given unless it is requested.

REPRODUCED herewith (No. 2) is an ad. from an Ohio paper. One wonders at first what "home" it is intended to



No. 2.

"make beautiful," and is led to conclude that it must be the one beneath the sod.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.— Your ads. all follow much the same style of display and all are neat. Those which you have numbered 4 and 5 lack a distinctive line; a 24-point letter for "Marvel Shoe Shiner" would have made No. 5 your best.

L. B., Ware, Massachusetts.—Your best ad. is that of C. Hitchcock & Co. That of J. B. Sibley & Son is a little weak, but would have been greatly improved with a rule around it — its character was such that a border of some kind was needed much more than on the others.

R. A. PECK, Caledonia (N. Y.) *Era.*—The reading matter in the *Era* is carefully made up, but it appears to disadvantage with the ads. run in the center of the second page. While the proper lines are selected for display in the ads., the most important ones are not brought out sufficiently.

TO CELEBRATE the first anniversary of the issue of the London *Express,* the editorial and literary staff of the paper entertained its founder and editor, C. Arthur Pearson, at a very enjoyable dinner. About fifty sat around the table and exchanged congratulations on the progress of London's latest daily.

J. FRANK LATIMER, *Stockman,* De Funiak Springs, Florida. I note that the color is uneven on the copy of your paper sent me, but aside from this it is a very creditable little monthly. The various sections of the publisher's announcement would look better with the first lines indented, like ordinary paragraphs.

Montcalm Herald, Stanton, Michigan.—Your paper is well made up, except that items of correspondence should be graded. There are a few good ads., but many are badly crowded and too many styles of type are used. There are eight different letters in that of John W. S. Pierson & Co., and

others nearly as bad are those of Frank Holland, Hawley's Big Department Store, Miss F. L. Lewis, and M. W. Stevenson. The ad. of Carothers Brothers is very neat, and is your best.

Greenville (Ky.) *Record.*—The running of display advertising in the middle of columns of reading, divided only by short dashes, is a very poor practice. Aside from this, the make-up is good, as is also the presswork. Ads. are well handled, except that the secondary display in those on the last page is too large.

Rockdale (Tex.) *Messenger.*—There are some good effects in the ad. display and the paper has a prosperous appearance, the advertising patronage having crowded the reading matter almost entirely from the first page. The news articles should have more prominent headings, and a larger letter should be used for correspondence heads.

the cover-page is very good. The vignetted background should have been cut away in the make-ready, particularly at the edges.

Stanton (Mich.) *Clipper.*—Aside from the correspondence, which should be graded, the paper is well made up. Presswork is good except that the color is a little uneven. Nearly all the ads are good, although there is a tendency toward too much display in a few, which is particularly noticeable in that of John W. S. Pierson & Co.

Otsego (Mich.) *Union.*—A well-printed paper, with a generous supply of news and interesting miscellany. There is hardly room enough for the "cars" at either end of the title; if you continue to use them, they should be about two picas shorter and run higher, so that they will line with the type. In making up the plate-matter, care should be taken to have the columns even at the top—nearly all are indented too



AN ENTERPRISING MICHIGAN NEWSPAPER.

The above reproduction shows the home of the Bay City (Mich.) *Tribune*, and a glimpse in a few of its departments. The paper is said to have the finest newspaper plant in northern Michigan. Cut No. 1 is the business office; No. 2, editorial and telegraph rooms; No. 3, the composing room, a model of neatness; No. 4, typesetting machine room; No. 5, the new Campbell multipress, the first of its kind introduced in that part of Michigan. Snyder & McCabe are the publishers.

Dresden (Ohio) *Transcript.*—The *Transcript* is one of the best printed papers that have come to my table, and the ad. display and make-up are also commendable. Head-rules on the first page should be transposed and paid readers in the local columns be given a distinguishing mark; or, better still, run in a department by themselves.

The Charleston (W. Va.) *Gazette* is attractive and nicely arranged, but it goes to extremes in its display heads. In a recent issue appeared the word "Quaked," in 48-point type, as the first line of a display head, followed by "Did the Earth this Morning." Another big head-line was "Better," and following it, "Is the President's Wife."

J. A. Rugaber, Chicago Heights, Illinois.—I do not think the italic words seriously detract from the display in the First National Bank ad. You have used the logotypes properly and they look much better than if the words had been set in the same type as the balance of the wording. The presswork on

much. The ads. are set in good taste, and their appearance is enhanced by commendable presswork.

Wheelock's Weekly, Fergus Falls, Minnesota.—Again the "Graduation Number" is sent me for criticism. Last year's issue received notice just twelve months ago, and the same criticism applies, only to a lesser extent. Pages 9 and 12 contain some very clear half-tones, and the issue will no doubt be treasured by the graduates and their friends.

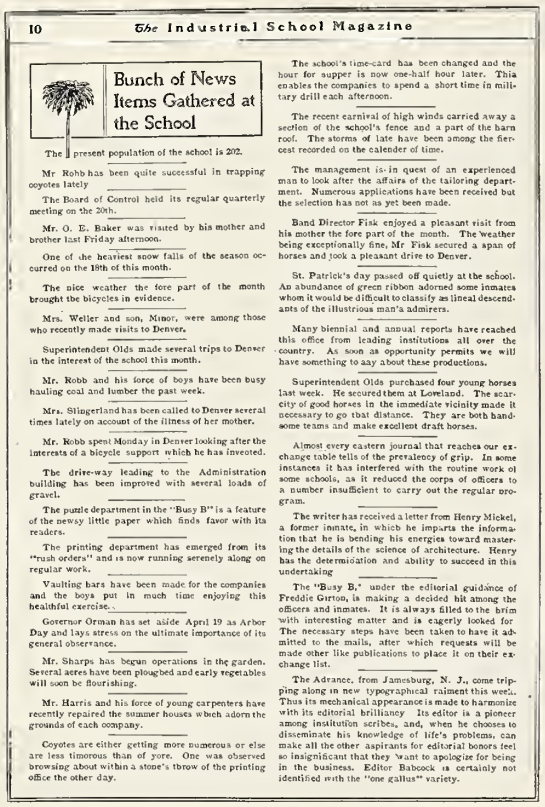
Marion (Ind.) *Tribune.*—This daily began its existence in the twentieth century and is thoroughly up to date in its appointments. The heads on the first page are all well placed and in good form. I would favor a larger letter for the third part of the display heads—about 18-point. Jenson is used extensively in the ads. and to good advantage.

Lake Shetek Courier, Currie, Minnesota.—Although there are but four hundred people in Currie, at least one of that four hundred is a good printer, as is evidenced by the many

attractive ads. The omission of column rules and ad. rules gives the paper a peculiar appearance, and it is not a commendable practice. "S'more Local" is something new in a head-line.

SAMUEL J. STEINBERG, publisher of *Dilettante,* an "amateur journal," devotes four pages of his June issue to a discussion of a paragraph which appeared in this department in May on "Amateur Journalism." I agree with Mr. Steinberg that "it is very hard to divine what an amateur journalist or an amateur paper actually is," but his final definition surely clears the air: "An amateur journalist is one who issues an amateur paper; an amateur paper is a publication issued by an amateur journalist."

Industrial School Magazine, Golden, Colorado.—Your publication continues to be a joy to the eyes of a printer. The make-up and typography throughout, as well as the presswork,



10 The Industrial School Magazine

Bunch of News Items Gathered at the School

The present population of the school is 202.

Mr Robb has been quite successful in trapping coyotes lately

The Board of Control held its regular quarterly meeting on the 20th.

Mr. O. E. Baker was visited by his mother and brother last Friday afternoon.

One of the heaviest snow falls of the season occurred on the 18th of this month.

The nice weather the fore part of the month brought the bicycles in evidence.

Mrs. Weller and son, Minor, were among those who recently made visits to Denver.

Superintendent Olds made several trips to Denver in the interest of the school this month.

Mr. Robb and his force of boys have been busy hauling coal and lumber the past week.

Mrs. Slingerland has been called to Denver several times lately on account of the illness of her mother.

Mr. Robb spent Monday in Denver looking after the interests of a bicycle support which he has invented.

The drive-way leading to the Administration building has been improved with several loads of gravel.

The puzzle department in the "Busy B" is a feature of the newsy little paper which finds favor with its readers.

The printing department has emerged from its "rush orders" and is now running serenely along on regular work.

Vaulting bars have been made for the companies and the boys put in much time enjoying this healthful exercise.

Governor Orman has set aside April 19 as Arbor Day and lays stress on the ultimate importance of its general observance.

Mr. Sharps has begun operations in the garden. Several acres have been ploughed and early vegetables will soon be flourishing.

Mr. Harris and his force of young carpenters have recently repaired the summer houses which adorn the grounds of each company.

Coyotes are either getting more numerous or else are less timorous than of yore. One was observed browsing about within a stone's throw of the printing office the other day.

The school's time-card has been changed and the hour for supper is now one-half hour later. This enables the companies to spend a short time in military drill each afternoon.

The recent carnival of high winds carried away a section of the school's fence and a part of the barn roof. The storms of late have been among the fiercest recorded on the calender of time.

The management is in quest of an experienced man to look after the affairs of the tailoring department. Numerous applications have been received but the selection has not as yet been made.

Band Director Fisk enjoyed a pleasant visit from his mother the fore part of the month. The weather being exceptionally fine, Mr Fisk secured a span of horses and took a pleasant drive to Denver.

St. Patrick's day passed off quietly at the school. An abundance of green ribbon adorned some inmates whom it would be difficult to classify as lineal descendants of the illustrious man's admirers.

Many biennial and annual reports have reached this office from leading institutions all over the country. As soon as opportunity permits we will have something to say about these productions.

Superintendent Olds purchased four young horses last week. He secured them at Loveland. The scarcity of good horses in the immediate vicinity made it necessary to go that distance. They are both handsome teams and make excellent draft horses.

Almost every eastern journal that reaches our exchange table tells of the prevalency of grip. In some instances it has interfered with the routine work of some schools, as it reduced the corps of officers to a number insufficient to carry out the regular program.

The writer has received a letter from Henry Mickel, a former inmate, in which he imparts the information that he is bending his energies toward mastering the details of the science of architecture. Henry has the determination and ability to succeed in this undertaking

The "Busy B," under the editorial guidance of Freddie Girton, is making a decided hit among the officers and inmates. It is always filled to the brim with interesting matter and is eagerly looked for The necessary steps have been taken to have it admitted to the mails, after which requests will be made other like publications to place it on their exchange list.

The Adrance, from Jamesburg, N. J., come tripping along in new typographical raiment this week. Thus its mechanical appearance is made to harmonize with its editorial brilliancy Its editor is a pioneer among institution scribes, and, when he chooses to disseminate his knowledge of life's problems, can make all the other aspirants for editorial honors feel so insignificant that they want to apologize for being in the business. Editor Babcock is certainly not identified with the "one gallus" variety.

No. 3.

are practically perfect. One of the pages from the March issue is reproduced herewith (No. 3). Red is usually used for the border rules, but in this issue they were in green, while a little red appeared through the pages, giving a rich effect. In the page reproduced it should be noticed how nicely the items are graded, how accurately the space is divided on either side of the dashes, how evenly they are printed, and how perfectly the border-rules are worked.

SEVERAL copies of the *Daily News,* published at Port-of-Spain, Trinidad, British West Indies, have been received. It is "the only half-penny daily paper in the West Indies," and is "printed on the only web perfecting press in the West Indies." The paper shows every indication of prosperity, eighteen of its twenty-four columns being filled with advertising. The older styles of display type are used, the ads. being set without borders and without any tendency toward the modern style of composition now in vogue in the United States. Instead of a "weekly," a seven-column quarto is published every Thursday, known as the "Mail Edition."

A. G. FLACK, Brantford (Ont.) *Expositor.*—The *Expositor* was criticized in this department last November, and attention was then called to the poor presswork, which appears to have "gone from bad to worse," but as you say a new press is being installed, no doubt the bulk of your troubles will soon be over. The ads. as a whole are very creditable, particularly when it is considered that they are nearly all rushed. The ideas worked out are good, and if you had a few up-to-date rules, which were kept in a rule case instead of a cigar-box, the results would be satisfactory — not that I would advocate the use of more rule; only better rule.

RAPID TYPESETTING.—Joseph W. McCann contributed an interesting article to a recent issue of the *Trades Unionist* on "How Great Speed in Typesetting Can Be Acquired," which is the most practical treatise on the subject I have seen. The use of a watch as a pacemaker, which is advocated by Mr. McCann, has much to do with the acquiring of speed. A compositor of my acquaintance was able to attain great speed through this means, and easily passed all competitors, many of whom were considered "swifts." At the end of each line he would mentally note how many seconds he had gained over the setting of a line a minute, and as the seconds grew into minutes, these were also noted. At first he found it extremely difficult to keep within the minute, but soon was able to gain sufficiently to enable him to empty his take and get a new one, to leave his case to set head-lines, and to correct proofs. As his pace increased he was able to gain enough to cover the lunch time of fifteen minutes, and at last was frequently able to end the night's work with time to spare. Of course, this was not all that enabled him to acquire great speed, but it stimulated regular motions and saved the many minutes that are usually squandered in reading copy, emptying takes, correcting proofs, etc. It takes a man of strong constitution, however, to continue such a pace.

Written for THE INLAND PRINTER.

BEHIND THE CURTAIN.

BY ALOYSIUS COLL.

A metaphor one evening chanced to pass the poet's lip.
He said: "I make my living by the pen."
And every dear acquaintance took the figure as a tip,
And sent him "something for his working den."

A dainty wiper for his pen — a fuss of ruffled blue —
Came with a new admirer's note in pink,
And from a chum, a telegram: "Today I ship to you
A gallon of assorted brands of ink."

A blotter with a scent of rose, and corners laced in gold,
And cushions starred and barred in red and blue,
Came in the mail, and rows of pens of patterns new and old,
To give the den a literary hue.

Such gorgeous inkwells, quills and bottles graced the poet's den
That callers, come to watch him write and think,
Sneeringly said: "Who couldn't earn a living by the pen,
With Such a pen and Such a sea of ink?"

But when they left, the poet counted up his bills for June,
And thought him of a girl with eyes of blue,
"Perhaps," he said, "the verse that I dash off this afternoon,
Will buy her flowers — and pay expenses too."

He tossed aside the colored ink, and pads and golden points,
And cushions, bright with butterflies and bees;
Then, squatting at a typewriter, he rubbed his knuckle joints,
And battered out a poem on the keys!

PUBLISHING THEN AND NOW.

An elderly, blind white horse used to furnish the power that drove some of the presses at Harper & Brothers in the early '30's of the last century. In those days, publishers, like the rest of the world, were not so much in a hurry as they are now. The old horse was humanely chosen for his blindness, as his work was to be performed in a cellar; and there he spent the remainder of his life, and died an honored member of the firm. The pressmen of those placid days would gaze in bewilderment at the modern machinery of a large publishing house, with its electrical appliances and its tremendous productive capacity.

DRAWING FOR PRINTERS.

We reproduce in this issue several drawings by D. C. Shafer, Richmondville, New York, which are very creditable examples when it is considered that all the knowledge the gentleman had of drawing was obtained through reading the book



ONE OF ARCHIE GUNN'S GIRLS.
Drawn by D. C. Shafer.

issued by THE INLAND PRINTER entitled "Drawing for Printers." It shows what one may do by study and practice. Mr. Shafer evidently has talent in this particular direction. In sending the work he says: "As a reader of THE INLAND PRINTER I studied the articles on 'Drawing for Printers,' by Ernest Knaufft, which appeared in your issues during the winter of 1898, and by this same mail I take the liberty of sending you three samples of my work. I have patiently watched the recent issues of your journal for samples of drawings by printers who studied the article mentioned, but have found very few. I have been told that my work is good for an amateur, and if so I want THE INLAND PRINTER to get the credit, for I never saw a teacher in drawing, and the knowledge I have was acquired through your magazine, practice, and my love for the work." The sketches are evidently from some drawings Mr. Shafer has seen in other publications, the wash drawing of the dancing girl being undoubtedly taken from one of Archie Gunn's designs.



WATCHING THE PARADE.
Drawn by D. C Shafer.

Patents of Interest to Printers

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Wellington Downing and Frederick H. Wendt, of Erie, Pennsylvania, are the patentees of a paper-folding machine, No. 676,533. They make use of points and slits for registering the paper.

There are several active inventors of printing machinery located in Budapest, Austria-Hungary. Anton Weiss and two others of these from that city have taken out United States patent No. 676,291, covering a pneumatic sheet-feeding apparatus. The chief novelty is the tilting of the table to complete the separation of the sheet.



"WHISKERS."
Drawn by D. C. Shafer.

Jackson McClelland, of Brooklyn, has patented as No. 677,040, a book-binding machine. He employs a paste-tub and paste-plates, and has devices for removing supplemental sheets from within the outer leaves of the book after the paste has been applied.

An apparatus for drying paper sheets is patented (No. 677,260) by Otto Ortloff, of Germany. He uses a series of gravity trays, on endless conveyor chains.

Patents numbered from 677,220 to 677,224, inclusive, by J. Y. Johnston, of London, England, cover the details of a printing and embossing system. Improved means are employed for holding the paper, and the impression is given by a novel form of weighted screw-plunger.

Patents on printers' chases keep on multiplying, though printers keep on using the standard forms of chases. There are two this month that may have better fortune. No. 676,921, by Thomas J. Sheehan, of Buffalo, is simple, being the attachment of a type-guard for protecting the face of the type. It may be reversed so as to sink below the level of the type when not in use. The other is No. 675,529, by Philip Seipel, of Watertown, New York, and covers a sectional chase that may be made up in different ways.

Patent No. 675,898, by Robert Maxwell, of Topeka, Kansas, is styled a printing-plate, but is really a device for an addressing machine. Each address is set into a flexible plate and becomes a part of a chain that can be operated in the machine.

A very neat and simple end-lock for galleys is the subject of patent No. 675,613, by E. E. Vink, of Boston. It is a single piece of metal, having a hooked end that lies in the side lock and is fixed in position by the lower quoin.

Typothetae Notes

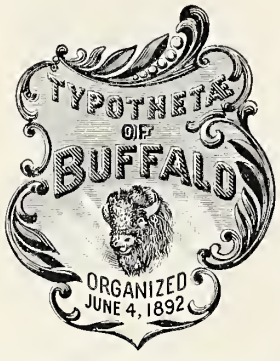
OFFICERS of Troy Typothetæ for 1901-02: President, A. Meekin; vice-president, W. H. Russell; secretary, S. S. Giles; treasurer, T. J. Hurley. Executive Committee: H. Stowell, E. H. Foster, J. W. Smith.

AT the annual meeting of Milwaukee Typothetæ, the following officers were elected: Samuel E. Tate, president; Charles Gillett, secretary; M. H. Yewdale, vice-president; Edw. Bulfin, treasurer. Executive Committee: C. G. Dreutzer, N. L. Burdick, John Tainsh.

THE following officers have been elected by the Boston Typothetæ to serve for 1901-02: President, J. S. Cushing; vice-president, Thomas P. Nichols; secretary, George W. Simonds; treasurer, Frederick Mills. Executive Committee: E. B. Stillings, chairman; C. H. Heintzemann, George G. Little, Frederick Mills, L. A. Wyman.

KANSAS CITY TYPOTHETÆ has elected the following officers: F. D. Crabbs, president; B. F. Burd, first vice-president; C. B. Dart, second vice-president; J. H. Frame, treasurer; George L. Berry, secretary. Executive Committee: Cusil Lechtman, E. N. Brown, J. D. Havens, S. G. Spencer, A. D. Gerard. Trustees: Charles S. Brown, A. S. Kimberly, Cusil Lechtman.

AT a meeting of Connecticut Typothetæ, of New Haven, held May 20, the following gentlemen were elected as officers for the ensuing year: President, Wilson H. Lee, New Haven; first vice-president, Leverett Brainard, Hartford; second vice-president, W. H. Marigold, Bridgeport; third vice-president, R. S. Peck, Hartford; secretary, George M. Adkins, New Haven; treasurer, A. S. Bradley, New Haven. Executive Committee: J. M. Emerson, W. H. Barnard, George H. Tuttle, W. H. Way, O. Howard Hall. Auditors: E. H. Parkhurst, Samuel MacLauchlan. Literary and Entertainment: W. C. Warren, F. S. Buckingham, Everett S. Geer, John Rearden, M. W. Curtiss.



THE following officers have been elected by the Buffalo Typothetæ to serve for the coming year: Charles A. Wenborne, president; William A. Jones, vice-president; Frank W. Heath, secretary-treasurer. Executive committee: Charles A. Wenborne, William A. Jones, Frank W. Heath, George E. Burrows, John M. Evans. The special committees are hard at work on the arrangements for the coming meeting of the United Typothetæ, and visitors to Buffalo in August may rest assured of a hearty welcome. Following is the program:

MONDAY, AUGUST 26.

Meeting of Executive Committee at the headquarters Teck Theater building, Main street, corner Edward.

8:00 P.M.— Reception and promenade concert, concert hall, Teck Theater building.

TUESDAY, AUGUST 27.

9:00 A.M.— Business session.

2:00 P.M.— Business session.

WEDNESDAY, AUGUST 28.

9:00 A.M.— Business session.

2:30 P.M.— Business session.

2:00 P.M.— Carriage ride for ladies. Start will be made from the Teck Theater building, finishing at Pan-American Exposition grounds, main entrance.

4:00 P.M.— Electric cars from Teck Theater building to exposition grounds, where the ladies will be met and balance of afternoon and evening spent.

THURSDAY, AUGUST 29.

9:00 A.M.— Business session.

2:00 P.M.— Business session.

8:30 P.M.— Banquet for ladies at the Twentieth-century Club, Delaware avenue, near North street.

9:00 P.M.— Cold bite for the men at concert hall, Teck Theater building.

FRIDAY, AUGUST 30.

11:00 A.M.— Steamer leaves for Niagara Falls, connecting with electric cars for the famous gorge route to Lewiston, Queenston, Canada (scene of the battle of Queenston Heights), returning to Niagara Falls via Canadian side. Luncheon and dinner served aboard steamer, arriving at Buffalo about 10 P.M.

John E. Burke, secretary United Typothetæ of America, has this to say in reference to the annual meeting of the organization and the general condition of the society: "The approaching fifteenth annual convention at Buffalo, August 27-30, promises to be very largely attended, and from present indications will be the largest gathering since the inception of the organization. During the past year the United Typothetæ has increased in membership very materially. Some three or four of the local bodies appear dormant, but the balance are generally very active. Charters have been granted to new organizations in the following cities: Birmingham, Des Moines, Utica, Charleston, South Carolina; San Antonio, Durham, North Carolina; and application has been made by the master printers of Zanesville, Ohio. The year now closing has also been remarkable for discontent and strikes among the mechanical and laboring classes, but we have been almost immune in our line of business."

Following is a list of the delegates and alternates to the annual meeting of the United Typothetæ of America, to be held in Buffalo, August 26-30:

ATLANTA, GEORGIA — *Delegates:* W. C. Nunemacher, Charles P. Byrd, W. R. Bean, B. F. Bennett.

BALTIMORE — *Delegates:* Albert Weil, Clarence G. Bouis, William Hanzsche, John B. Kurtz, William F. Jones, Joseph R. Stonebraker, Clinton Summers, Nathan Billstein. *Alternates:* Charles S. Conner, James Young, W. L. Smith, Martin J. Kohn, Louis T. Weis, Joseph E. Dolan, Charles B. Collins, R. E. Mather.

BOSTON — *Delegates:* Louis Barta, James Berwick, F. H. Gilson, C. H. Heintzemann, George G. Little, Frederick Mills, Thomas P. Nichols, S. J. Parkhill, Avery L. Rand, H. T. Rockwell, H. N. Sawyer, George W. Simonds, E. B. Stillings, Thomas Todd, Samuel Usher, L. A. Wyman. *Alternates:* Arthur S. Allen, W. S. Best, A. T. Bliss, C. H. W. E. Buck, William A. Carrie, Edward W. Davis, H. D. Everett, F. P. Fairfield, Charles K. Farrington, P. H. Foster, Louis E. Keenan, W. A. Nichols, A. M. Skinner, George H. Smith, C. A. W. Spencer, W. L. Terhune.

CHICAGO — *Delegates:* Andrew McNally, W. F. Hall, William Johnston, W. P. Dunn, T. E. Donnelley, H. O. Shepard, W. H. Vawter, J. L. Regan, Toby Rubovits, Franz Gindele, M. A. Donohue, C. O. Owen, George A. Poole, Amos Pettibone. *Alternates:* George E. Marshall, J. A. Smith, P. F. Pettibone, Fred Barnard, John M. Ryan, Dwight Jackson, C. M. Staiger, A. R. Barnes, M. A. Fountain, B. B. Herbert, L. J. Corbett, L. C. Rogers, J. S. McDonald, J. H. Behrens.

CINCINNATI — *Delegates:* A. J. McDonald, John E. Richardson, Charles Buss, Allen Collier, Arthur Schultz, Adolph Dryer, John J. Sullivan, Leslie Webb. *Alternates:* W. B. Carpenter, C. J. Krehbiel, Fred Spencer, R. J. Morgan, A. H. Pugh, George C. James, Frank B. Wiborg, A. L. Whitaker.

DAYTON — *Delegates:* Rev. W. R. Funk, William C. Kette, H. R. Graneweg.

DETROIT — *Delegates:* John Taylor, Edward N. Hines, John Bornman, J. T. Starling. *Alternates:* J. A. Topping, H. H. Holland, Robert Williamson, George Hammond.

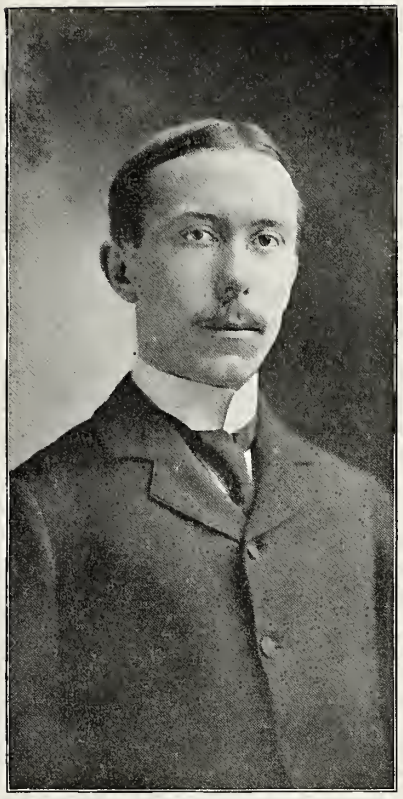
FRANKLIN CLUB, DES MOINES — *Delegate:* P. C. Kenyon.

GALVESTON, TEXAS — *Delegate:* George M. Courts.

CONNECTICUT, HARTFORD.— *Delegates:* Wilson H. Lee, E. H. Parkhurst, O. Edward Hall, Leverett Brainard, W. H. Barnard, Geo. H. Tuttle, Edwin Campbell, Francis Atwater. *Alternates:* C. S. Morehouse, J. H. Turner, J. M. Emerson, W. G. Hooker, F. M. King, Geo. M. Adkins, R. S. Peck, F. E. Norman.

INDIANAPOLIS — *Delegates:* Louis Levey, William Fish. *Alternates:* William Burford, W. D. Pratt, H. O. Thudium.

KANSAS CITY — *Delegates:* Franklin Hudson, F. P. Burnap, F. D. Crabbs, C. E. Brown, B. F. Burd, Cusil Lechtman, J. D. Havens. *Alternates:* I. F. Guiwitz, M. V. Watson, A. D. L. Hamilton, W. J. Berkowitz, F. H. Barhydt, Roger Cunningham, W. M. Salmon.



WILLIAM A. JONES.
Vice-President.



CHARLES A. WENBORNE.
President.



FRANKLIN W. HEATH.
Secretary-Treasurer.

THREE OFFICERS OF BUFFALO TYPOTHETÆ WHO WILL BE BUSY DURING THE COMING CONVENTION.

MILWAUKEE — *Delegates:* N. L. Burdick, S. E. Tate, Jno. W. Campsie, John Tainsh, Edw. Bulfin, H. W. J. Meyer, Charles Gillett. *Alternates:* Hugo Loewenbach, E. G. Crandall, Frederick Pollworth, A. Wetzel, H. Greve, H. C. Miller, E. A. Bouer.

MINNEAPOLIS — *Delegates:* Fred L. Smith, J. W. Swinburne, H. A. Kohlstedt, J. O. Davis. *Alternates:* L. Kimball, William Monasch, A. M. Geesaman, Thomas H. Girling.

NEW YORK — *Delegates:* Isaac H. Blanchard, Herbert L. Baker, Oscar W. Brady, E. Parke Coby, Charles Day, Theo. B. De Vinne, John H. Eggers, Charles Francis, J. H. Ferguson, Joseph Gantz, Frank L. Gilliss, William Green, M. Griswold, A. H. Kellogg, Alexander Klebold, Joseph J. Little, P. F. McBreen, Archibald McCowan, Frank J. Meany, Paul Nathan, J. Clyde Oswald, M. J. Pendergast, H. G. Polhemus, Richard R. Ridge, James A. Rogers, Louis Stettiner, James Stewart, Robert L. Stillson, C. B. Vaux. *Alternates:* Frederick Alfred, C. F. Ahlstrom, Raymond Baylis, Robert E. Bonner, Herbert M. Bingham, A. E. Chasmar, O. C. A. Child, R. F. Clark, Charles H. Cochrane, Robert Coddington, Edwin Flower, E. C. Fuller, Robert Hornby, Edward Jaenecke, William Kiesling, F. M. Lupton, George McKibben, James S. Masterman, Thomas A. Raisbeck, John C. Rankin, Jr., E. J. Ridgway, F. A. Ringler, C. E. Roleau, Philip Ruxton, S. M. Weatherly, Ferdinand Wesel, W. F. Vanden Houten, W. H. Van Wart, Eugene H. Wimpfheimer.

PHILADELPHIA — *Delegates:* William J. Dornan, Col. M. Richards Muckle, J. R. Jones, George H. Buchanan, Daniel Baker, Joseph A. Eslen, G. G. Thomson, Ambrose Shapley, Alfred F. Edgell, John W. Wallace, William F. Fell, John R. McFetridge, John M. Rogers, Morrison D. Wood, A. L. Steelman, Frank E. Manning. *Alternates:* W. Ross Wilson, George F. Lasher, W. A. MacCalla, John S. Strafford, Walter E. Hering, A. H. Sickler, A. M. Slocum, C. F. Scherf, Earl W. Eckel, W. A. Church, H. W. Ridgeway, Albert W. James, C. R. Carver, U. C. McKee, J. L. Shoemaker, Charles E. Brown.

PITTSBURG TYPOTHETAE — *Delegates:* Harry P. Pears, William J. Golder, Joseph T. Colvin, Edward F. Anderson, Charles F. Warde, William McFall, Theophilus Sproul. *Alternates:* W. J. Rothweiler, William H. Fuller, W. H. Griffin, Frank Pease, Thomas Siviter, William H. Barnes, H. J. Murdoch, Jr.

MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND, PROVIDENCE — *Delegates:* William L. Chatterton, E. A. Johnson, B. P. Moulton, Robert Grieve, F. H. Townsend. *Alternates:* J. W. Freeman, F. A. Colwell, E. H. Snow, D. H. Whittemore, F. A. Durfee.

RICHMOND — *Delegates:* Everett Waddey, William Ellis Jones, Rufus C. Williams. *Alternates:* Robert Whittet, Sr., Edgar H. Fergusson, Walter G. Duke.

ROCHESTER — *Delegates:* Jno. P. Smith, G. B. Miller, Ernest Hart, A. J. Wegman, E. T. Curtis. *Alternates:* D. S. Barber, J. A. Gillies, E. J. Bosworth, R. W. Burnett.

WESTERN MASSACHUSETTS, SPRINGFIELD — *Delegates:* W. H. Nevins, J. Eveleth Griffith, Charles Van Vlack, Charles D. Barrett. *Alternates:* J. A. Loring, J. D. Cadle, Edward S. Jacobs, John C. Otto.

ST. PAUL — *Delegates:* David Ramaley, Harry Warwick, L. D. Bissell, George F. Stanchfield. *Alternates:* H. D. Brown, Frank Shoop, Homer Clark, Hiram C. Baker.

ST. LOUIS — *Delegates:* W. L. Becker, William Donaldson, Lon Sanders, Stewart Scott, A. Whipple, Edwin Freegard, Carl Schraubstadter, A. J. Quinlan, A. H. Witte, C. M. Skinner. *Alternates:* S. G. Burnham, W. V. Scholz, H. A. Pawly, Charles Crutsinger, J. R. Williams, John Bermel, E. W. Swindells, M. J. Gilbert, W. B. Becktold, William Holtz.

TOPEKA — *Delegate:* Willard N. Hall.

TORONTO — *Delegates:* J. T. Johnston, James Murray, Major Horne, A. F. Rutter, Fred Diver. *Alternates:* E. J. Hathaway, D. A. Rose, R. L. Patterson, R. G. McLean, Atwell Fleming.

TROY, N. Y. — *Delegates:* T. J. Hurley, E. H. Foster, J. W. Smith. *Alternates:* E. H. Lisk, W. H. Russell, H. Stowell.

WORCESTER — *Delegates:* Gilbert G. Davis, C. Edmund Belisle, T. J. Hurley.

DELEGATES desiring comfortable accommodations at Buffalo during the coming convention should communicate at once with William A. Jones, 220 Washington street, chairman of the hotel and accommodation committee. In this way stopping-places can be arranged for, and visitors be put to no inconvenience and delay after arriving at the Pan-American ciay.

THE PITTSBURG TYPOTHETÆ.

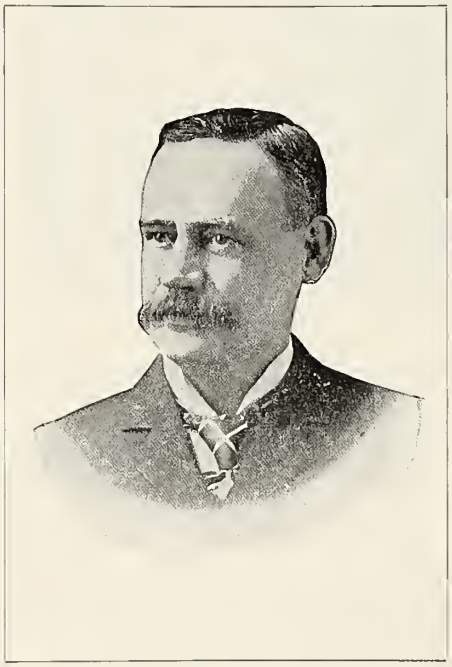
Pittsburg Typothetæ is prospering, to say the least, says "Prince Karl." Its members are jubilant over the fact that so many of the craft in Pittsburg and Allegheny have banded themselves in a fraternity having for its principal objects the betterment of the printing industry and the brotherhood of the craft. Its membership comprises, with but very few exceptions, the majority of the best printing plants in the two cities, and invitations have been extended to those who have, as yet, stood aloof. No good and sufficient reason exists for this. The organization is not one of clique or clan. It is founded on the broadest principles of justice, equity and right. Not for the purpose of antagonizing labor, as some are too prone to believe, but to have the employing printers banded together for mutual protection, assistance and fraternity. Its membership now

comprises thirty-one leading establishments, and the many social sessions have been beneficial alike to its members and its invited guests. The representatives and alternates who will represent the Typothetæ at Buffalo in August are among the foremost printers in the locality (many of them have been identified with the United Typothetæ for many years).

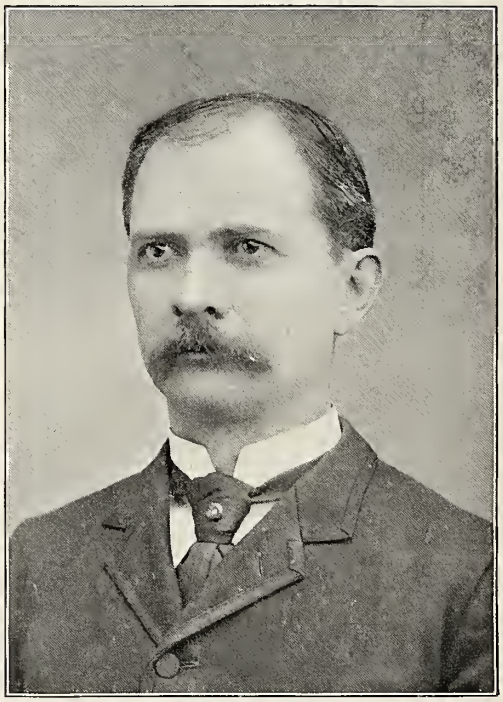
The fact has become generally known that Pittsburg is the mecca for the United Typothetæ in 1902. Time was when Pittsburg was considered a small, insignificant inland town, and by courtesy of the mapmakers given a small round dot to indicate that at one time the French, British and the Indians had laid siege to it. But steadily the little town thrived, threw out its tentacles until lo! and behold, it has become the center of industry of the world today. And in keeping with the same has the printing industry thrived, until at present it produces a class of work second to none.



GEORGE E. MATTHEWS.
President United Typothetæ of America.



JOHN E. BURKE.
Secretary United Typothetæ of America.



EVERETT WADDEY.
Chairman Executive Committee, United Typothetæ of America.

The employing printers of Pittsburg have never sought notoriety, have never gone East and West with the statement that they could produce work far and beyond that being produced in New York, Philadelphia, Chicago or St. Louis, but have plodded patiently along with the knowledge that they were producing good work, securing the good will of their patrons and doing an annual amount of business that was pleasing to them, at least.

But the time has come when we must bring to the notice of the craft at large a realizing sense of the fact that they must come to our city and see for themselves that we have the city of today, not with the idea of prodding them upon their daily entrance into our city with the sole purpose of taking from us what is ours by right, but to take them by the hand, greet them cordially, make them feel at home, shower upon them the blessings of the people, entertain them royally and bid them good-bye with the knowledge that we have done everything possible to make their stay in our midst one of unalloyed pleasure — and profit — to all.

It can be stated honestly that the financial part of the entertainment is now an assured fact. The members have been preparing for it and its Executive Committee is one that will never lay aside its laurels until after the United Typothetæ sessions held at Pittsburg in 1902 have become ancient history.

Postal Information for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

PRIVATE MAILING CARDS.—W. L. T. says: "The inclosed private mailing card was rated up with a 1-cent postage-due stamp. What is the matter with it?" *Answer.*—The card you submit has a transparent picture pasted over an opening. It is inadmissible to the mails as a private mailing card both because of its mutilation and of the attaching of the picture referred to.

REMAILING SECOND-CLASS PUBLICATIONS.—R. McG. asks: "I am a news-agent here and want to know if I have not the right to remail at the second-class rate of postage copies of publications received by me here in bulk packages from the publisher. Your opinion on this point will be very much appreciated." *Answer.*—The privilege you ask is not granted to news-agents. The law on this point is specific, and is as follows: "A news-agent can not be permitted to take packages of newspapers and periodicals out of a postoffice, write an address on each copy, and return them to the office for mailing or delivery without additional prepayment of postage at the pound rate, except in the case of publications entitled to pass free under Section 374, Postal Laws and Regulations, to actual subscribers thereto obtained by him, and the bulk packages of which, mailed to him, have been prepaid at the pound rate. The postmaster is not authorized to open a news-agent's packages and distribute any of the papers or periodicals therein through the postoffice to subscribers free."

SECOND-CLASS MATTER RETURNED BY NEWS-AGENTS.—The law regarding the rate of postage on matter returned by news-

agents seems to be so generally misunderstood that it has been decided to print here in full a recent ruling on the subject by the Postoffice Department. It is dated May 25, 1901, and is as follows: "The law permits news-agents to return unsold copies of second-class matter to other news-agents at the pound rate of postage, but requires the transient second-class rate of 1 cent for each four ounces or fraction thereof separately addressed, to be prepaid by stamps affixed when such matter is returned *to publishers,* and which requires the payment of the third-class rate of postage — 1 cent for each two ounces or fraction thereof separately addressed, to be prepaid by stamps affixed when merely the heads or small portions of papers are so returned as evidence that the copies have not been sold. There is no 4-cents-a-pound or 8-cents-a-pound rate of postage. The transient second-class rate and the third-class rate of postage are as indicated above. News-agents require no permit from the Department. The postmaster will recognize and accord them the rights of news-agents when they are entitled to the same under section 301 of the Postal Laws and Regulations."

Notes and Queries on Electrotyping and Stereotyping

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to the Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

THE FOREMAN'S SALARY.—A Southern correspondent writes as follows: "Will you please inform me of the average wages a first-class electrotype foreman commands in a first-class foundry? One who has charge of molding, casting and finishing, and who gives general oversight of the business?" *Answer.*—The union scale for foremen in Chicago is $25 per week. This is the minimum. The maximum is possibly $35 or $40 to foremen of the larger foundries, employing twenty-five to fifty men. There is a vast difference in foremen, just as there is among the workmen. The ideal foreman possesses large executive ability, has a thorough knowledge of his business, and has his employer's interests always at heart. He keeps his machinery in first-class working order and is as careful in expenditures as if the business were his own. He secures and retains the respect of his men and obtains from them their best efforts. He is prompt, accurate, energetic and courteous, and always a hustler. There are only a few of him. His services are in demand at good wages, and he is worth more than he gets.

JUSTIFY YOUR FORMS.— F. B. writes: "Our stereotyper has considerable trouble with forms which contain brass rules and leaders. When the plates are cast we find that the rules are high. We use the best of material and beating brushes. Can you give us any points which will enable us to bridge over this trouble? How many tissues ought to be used on matrices for work of this kind; also is it best to use matrices fresh or let them stand a few days?" *Answer.*—Your trouble is due to lack of proper justification. Unusual care should be observed in locking up jobs of this description, and even then it is not always possible to prevent rules from working up. The same difficulty often occurs when printing such jobs from type — that is to say, the rules work up on the press just as they do under the brush. The remedy is to lock up the form as carefully as possible, then if the rules persist in coming up, lift the matrix carefully and plane them down, observing great care, of course, to get the matrix back properly. The beating should be done lightly; not less than four tissues should be used on the matrix and it would do no harm to use five or six. It is immaterial whether your flong be used at once or after seasoning a few days, provided it is soft.

AN ELECTROTYPER'S TROUBLES.—C. W. C. writes: "Please answer the following questions through THE INLAND PRINTER: (1) Why is it that when a case is put in the battery that around the rules it begins to turn black, as if the coating were coming off, but finally covers over all right? (2) What is the cause of wavy wrinkles in a shell of a large half-tone if the mold is all right? (3) I also desire to know how to overcome concave in type. I use beeswax and venice turpentine and burgundy pitch and shave my cases, and am very careful about molding, but in spite of all the care I take I occasionally get concave type. Would you please explain the cause of this and suggest a remedy?" *Answer.*—(1) Your striking solution probably contains too much acid or your iron filings are greasy. (2) The wavy wrinkles which appear on the surface of your half-tones are caused by wrinkles in your mold. Unless the mold is carefully examined they would not be noticed, but close inspection in a strong light will detect them. It is a difficult matter to mold large half-tones successfully and requires the most careful attention. (3) Concave is almost invariably caused by overheating the backs of the cases, which softens the wax next the case more than on the surface. The temperature should be uniform throughout. For this reason it is advisable to employ a "hot box," i. e., a box or cabinet heated by steam and so arranged that the cases may be kept at just the right temperature for molding.

COATING DOES NOT STICK.— C. J. T. writes: "Will you kindly answer through your interesting column in THE INLAND PRINTER as to what in your opinion causes the following trouble? After using the blue-stone solution and iron filings, we fail to get an even coating of copper on our cases. There are many bare spots, about the size of a pin-head, all over the mold, especially in the bowls of letters, and we have to continue the forementioned process many more times than is ordinarily necessary to finally get a case coated. We have tried changing our wad (we use beeswax), our graphite and iron filings, have made new blue-stone solution and have sent cases outside to another foundry to be leaded as a test on our duster, but with all our experiments the trouble still remains. While investigating this matter I have been informed that other foundries have experienced this same trouble, but how it came or went they know not. Can you advise us?" *Answer.*—The spots which do not take the coating may be dry spots. If you use alcohol to wet your molds it may be too much diluted or adulterated. If you wet your molds with a pump, try a little more force. The same difficulty would be likely to occur if your iron filings were greasy or if your mold were spotted with oil, as, for instance, from the scrubbing trough. If none of these suggestions will account for your trouble we give it up and would be glad to hear from any one who may have had a similar trouble and discovered the cause.

CELLULOID PLATES.—A Bermuda correspondent wants to know "about celluloid printing-plates." This subject has been quite exhaustively treated in a previous article in THE INLAND

PRINTER, which is too long for reproduction in this department. It may be said, however, that the use of celluloid as a material for manufacturing printing-plates is not an unqualified success. Its chief merit consists in the fact that the plates may be made very thin and light, and may therefore be transported by mail at moderate expense. Celluloid is hard and durable, and its plastic nature when hot assures a perfect copy of the pattern; but the fact that it becomes plastic under the influence of heat makes it valueless for the production of plates which are to be restereotyped by the papier-maché process, because the heat of the steam-table used in drying the paper mold destroys the cellutype. For this reason the larger newspapers will not accept celluloid advertising cuts, reading-matter plates or engravings. Another disadvantage connected with cellutypes is found in the fact that, unlike electrotypes, the uneven and low spots in the plates can not be brought up with hammer and punch. Such defects in cellutypes are usually slight, but are sufficient to make the use of celluloid impracticable for finer grades of work. Celluloid plates are made by first softening the material by heat and then applying pressure to force the plastic material into the mold. A hydraulic press fitted with hollow platens which may be alternately heated by steam and chilled with cold water is the most suitable apparatus for the purpose. The molds may be made of papier-maché, cement or copper deposited on the pattern and then stripped off and backed with paper. A recent method consists in making the mold as well as the plates of celluloid. It is claimed to be a practical and useful method, inexpensive and adapted to the needs of the average printer. Specimens exhibited by the inventor and testimonials from reputable printers who have tested the plates indicate that they possess exceptional merit. However, the celluloid compositions used are the inventor's secret and can not be published. In the language of the inventor, the proceeding is as follows: "The matrix celluloid is applied on and melted down the original at a certain degree of heat. After five minutes it is taken off as a full, ready matrix, in every way exactly as fine as the original. After this, the cliché-celluloid is made plastic at a certain degree of heat, and after having been cooled about two minutes the cliché is ready to be used. Such clichés are to be stuck, not nailed, on a wooden block. Yet it is absolutely required by producing fine clichés that both kinds of celluloid have the exact properties wanted. The method offers many advantages, not only by its rapidity and surety, the cheapness of the material, the infinitely little cost of instalment, but also by the fact that the material is always at hand without any preparing beforehand. The material may be kept at any place for years without depreciation. When the reproduction is to be made on a smaller scale and not in a manufactory way, consequently in printing-offices the proceeding is so simple that any person is able to learn it in a couple of days, and the machine and other smaller remedies beside may be procured at a little amount." This method has been invented by a native of Denmark and has not been employed in this country to our knowledge. The writer is not prepared to speak as to its merit. If our correspondent desires special information as to any of the details of manufacturing cellutypes it will be given at his request in a future article.

PATENTS.

A new form of adjustable stereo block is patented as No. 676,010 by John H. Simpson, of Derby, England. He forms the block in two triangular sections, the corners being cut off. This permits a change in the dimensions of the block, by moving the parts on the beveled edges.

THE SABINE CAPTIVE.

Among the reproductions of photographs shown in THE INLAND PRINTER recently, the work of Mr. N. Brock, of Asheville, North Carolina, has earned the approval of a great number of our readers, indicated by numerous requests for contact prints of the subjects reproduced. Mr. Brock has been experimenting recently in photographs from the nude, a somewhat doubtful proposition, owing to the difficulty in obtaining that quality of modeling which gives the artist superiority in other mediums. The refinement of Mr. Brock's work, as well as his ability to make his pictures "tell the story," is well indicated in "The Sabine Captive," shown in this issue. The artist's posing and modeling of this picture and its great technical excellence will appeal to every one interested in the higher development of photographic art.



SKETCHES BY MISS FAUSTINA JAMES, ART INSTITUTE, CHICAGO.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

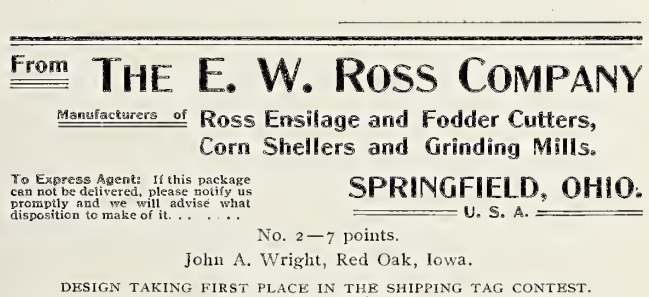
COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

SHIPPING TAG CONTEST.

There were twenty-seven specimens submitted in the shipping tag contest. Considering the amount of matter to contend with and the fact that the wording was out of the ordinary, the contestants are all to be congratulated on the intelligent manner in which the work was handled.



No. 2—7 points.
John A. Wright, Red Oak, Iowa.

DESIGN TAKING FIRST PLACE IN THE SHIPPING TAG CONTEST.

We asked two manufacturers and one printer to act as judges in this contest. We selected Mr. F. W. Mecklenborg, sales manager of The E. W. Ross Company, who has charge of the printing of that concern. Mr. Frank C. Johnson, who has charge of the printing of The Superior Drill Company, was also chosen and has qualifications which make him a competent judge. Mr. Will C. Warner, foreman of the job department of the *Farm and Fireside*, was asked to act as judge in conjunction with the above-named gentlemen.

The specimens were numbered in the order in which they were received. A set of these specimens was furnished each judge. The judges did not hold a joint meeting. Each judge sent his decision to the editor of this department. The thanks of the contestants as well as our own are due and extended to these gentlemen for the fair and impartial manner in which they did the work. We selected two manufacturers — consumers of printed matter — to demonstrate to our readers the views of intelligent laymen who appreciate good printing. The needs of the consumer were evidently kept in mind by Mr. Warner as well as the other judges, as the following letters from each will show:

Ed S. Ralph, Springfield, Ohio:

DEAR SIR,— I hand you below my decision in the "Printers' Contest," and also my reasons for same:

No. 8 — First choice; best adapted for our work.

No. 2 — Second choice; arranged so it brings out the articles made by us.

No. 14 —Third choice; very neat composition, but not strong enough.

HONORABLE MENTION.

No. 9 — First choice; best adapted for our work.

No. 21 — Second choice; clear and distinct, but not forcible enough.

No. 27 —Third choice; forcible, but not very neat type.

Yours very truly, F. W. MECKLENBORG.

Mr. Ed S. Ralph, Springfield, Ohio:

DEAR SIR,— I herewith give you my decision in THE INLAND PRINTER Shipping Tag Contest. The specimens are all good. But a tag must have plenty of space for the address. The ad. and address of the manufacturer is of secondary consideration. To be sure, the name and address of the manufacturer should be set in plain, bold type. But it should not be so large as to crowd the blank lines for address together. The name of the consignee should be most prominent. The type arrangement on the specimen selected by me for first choice is a "peach." All the other specimens are "pippins."

First choice — No. 8.
Second choice — No. 2.
Third choice — No. 20.
Honorable mention — Nos. 27, 9 and 26.

Sincerely, F. C. JOHNSON.

Mr. Ed S. Ralph, Springfield, Ohio:

DEAR SIR,—A shipping tag should be considered from a "utility" standpoint. There are some specimens among the number that for beauty may be better than those I have chosen. Considering what a shipping tag is — something that can be read at a glance — I have chosen the following:

First choice — No. 2.
Second choice — No. 4.
Third choice — No. 5.
Honorable mention — Nos. 25, 11 and 9.

Very respectfully yours, W. H. WARNER.

Allowing three points for each first choice, two for each second, one for each third and one-half for each honorable mention, we have the following result:

	Specimen No.		Points.
1	2	— J. A. Wright, Red Oak, Iowa	7
2	8	— Edward Herold, Seneca, Kansas	6
3	4	— Herbert Rubcy, Shenandoah, Iowa	2
4	9	— Jay Crawford, Shenandoah, Iowa	1½
5	5	— Walter Redfield, Shenandoah, Iowa	1
6	14	— Carroll C. Allen, Glencoe, Minn	1
7	27	— Charles L. Powers, Bristol, Conn	1
8	11	— R. Hamilton, Howard, Ill	½
9	21	— L. F. Doerty, Findlay, Ohio	½
10	25	— F. F. Turner, New York	½
11	26	— Edmund G. Gress, Easton, Pa	½

The unanimity of choice made by the judges is very marked. It will be seen that No. 2 scored seven points out of a possible nine, which is a very flattering showing. No. 8 scored six points out of a possible nine, and is a close second. Mr. Herold should feel gratified, his specimen being chosen for first place by two of the judges. However, according to the accepted system of grading by points, his specimen scored but six.

Half-tone portraits are shown herewith of each successful contestant, accompanied by a brief sketch.

John A. Wright was born near Evansville, Indiana, May 31, 1866, and came to Iowa eleven years later. He began his apprenticeship at the age of twenty on the *Hand County Press*, Miller, South Dakota,

serving two years, then going to Evansville, Indiana, and working in the *Daily Journal* jobrooms for a year and a half. Returning to Iowa he secured a place on the *Sentinel,* at Shenandoah, staying there five years. From there he went to Red Oak and worked two seasons for the Osborne Calendar Company, one year in the *Republican* office, and for the past two years has been with Guardsman Printing Company — a mail order job printing establishment, where THE INLAND PRINTER is kept "on tap."

Edward Herold was born in Seneca, Kansas, November 10, 1872. He received a common school education in the parochial schools of Seneca and at the age of fifteen years entered his father's printing-office, the *Courier-Democrat,* of that place, where he has ever since been employed, and is now foreman of the job department.

Herbert F. Rubey was born July 31, 1882, near Cincinnati, Iowa. At the age of fifteen he entered the employ of the Shenandoah (Iowa) *Sentinel,* as an apprentice, and has continued with this firm up to the present time. He owes his proficiency in typographical display to a careful study of THE INLAND PRINTER.

Jay Crawford was born in Bellefontaine, Ohio, December 25, 1874. He went with his parents to Nebraska in 1884, and entered the employ of the Hub Printing Company, at Kearney, Nebraska, as an apprentice, in 1887, and after five years working at everything found to do in a printing-office, got two years' experience with George J. Shepard, at the same place, and since then has worked for both employers more or less. He worked a while in Lincoln and Omaha, Nebraska; for two seasons with the Osborne Calendar Company, then at Red Oak, Iowa, and for several years has been foreman with the Shenandoah *Sentinel,* at Shenandoah, Iowa.



J. A. Wright.



Edward Herold.



Herbert Rubey.



Jay Crawford.

FOUR SUCCESSFUL CONTESTANTS IN THE INLAND PRINTER'S SHIPPING TAG CONTEST.

M. L. VINCENT, Newport, Rhode Island.— Specimens very neat. The display is good and the designs timely.

HUGO E. NICKUS, Dayton, Ohio.— Specimens all neat, very artistic and excellent as to plan and type display.

WILLIAM F. SHUTER, Portsmouth, Ohio.—Your specimens are very good as to design and quite well displayed.

F. H. MCCULLOCH, Austin, Minnesota.— Blotters attractive and artistic. Other specimens of an excellent grade.

HAL MARCHBANKS, Ennis, Texas.— Pen drawings artistic and reflect credit on the artist. Other specimens excellent.

A. F. DICK, Brampton, Ontario.—Your specimens are up to date as to design, well displayed and good as to presswork.

R. HAMILTON, Harvard, Illinois.— Cover-designs excellent. Stationery specimens good. Ornaments at bottom of Hotel Glenwood envelope corner are much too heavy for a black-and-white design. Would be all right if printed in light color.

FORBES & REYNOLDS, Quarryville, Pennsylvania.—Taken as a whole, your specimens do you credit. The work is all good.

JOHN J. F. YORK, Scranton, Pennsylvania.— Specimens all good. Commendable for good display, plan and general tone.

CAMPBELL A. GILMORE, Tuskegee, Alabama.—Trade certificate artistic and reflects much credit on those concerned in the work.

A. C. BRIGGS, Owensboro, Kentucky.— Blotters attractive and artistic. Stationery specimens up to date in every particular.

HARRY L. THOMAS, Fayetteville, West Virginia.— Stationery specimens very neat, in good form, well displayed and printed.

D. M. GORDON, Nashville, Tennessee.—Your specimens reflect much credit for their neatness, good display and up-to-date designs.

ROBERT J. STEIN & Co., New York city.—Your specimens are decidedly artistic. The work is unique and very creditable in every way.

WILL MARSHALL, Norman, Oklahoma.—As to balance, display, whiting-out and general appearance, your work is all that could be desired.

H. M. TEDFORD, Gonzales, Texas.—Your specimens clearly show that you are studious. The work is all up to date and of a pleasing character.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.— We do not think it wise to crowd an ad. by employing too large type. For this reason we think your original specimen, which was really your choice, better than the ad. as changed.

THOMSON & Co., New York city.— Stationery very artistic. It is unique and commendable for its utility. The plan of using a double sheet and employing one sheet for correspond-

N. E. ARNOLD, Grenoble, Pennsylvania.— Bill-head unique and artistic.

D. B. LANDIS, Lancaster, Pennsylvania.— Circular unique and attractive.

GEORGE J. WALTHER, Boston, Massachusetts.— Cover-pages artistic and very pleasing.

GEORGE A. WILSON, Galveston, Texas.— Specimens well displayed and good as to plan.

STONE CITY PRINTING COMPANY, Bedford, Indiana.— Letter-head neat and creditable.

WILLIS S. MAHON, Marysville, Ohio.— Position of printed matter on invitation is all right.

BURR A. BROWN, Fairmont, Minnesota.— Hand-bills excellent and artistic. Display forceful.

ELBERT BEDE, North Branch, Minnesota.— Specimens neat, well balanced and good as to display.

H. S. STEVENS, Faribault, Minnesota.— Specimens good. Composition and presswork pleasing.

FRANK J. HAMMERLE, JR., Syracuse, New York.— Card excellent. A neat, well-displayed job.

BETZ & ORR, East Liverpool, Ohio.— Blotter excellent and well calculated to secure new business.

HUNTER-WOODRUFF PRINTING COMPANY, Lincoln, Nebraska. Blotter very attractive and well worded.

E. L. CUSHMAN, Gainesville, Florida.—The character of your specimens shows that you are studious and anxious to improve. Your work is good.

ence and the other to advertise your business is certainly worthy of consideration, especially when the advertising matter is artistically and pointedly done.

Shenango Printing Company, Greenville, Pennsylvania — Railroad passenger tariff book excellent. It is a very creditable piece of work. Program artistic.

J. I. Hawk, Fort Smith, Arkansas.— Calendar is good. Corner ornaments all right, although not in general use. Your reasons for employing them are consistent.

The Keystone Press, Portsmouth, Ohio, announces its removal to new and larger quarters in an artistic brochure. We extend congratulations and best wishes.

W. W. Whetstone, Cherryvale, Kansas.—The Mustard booklets are very attractive, unique and artistic. The neatness and good form of your work reflects much credit.

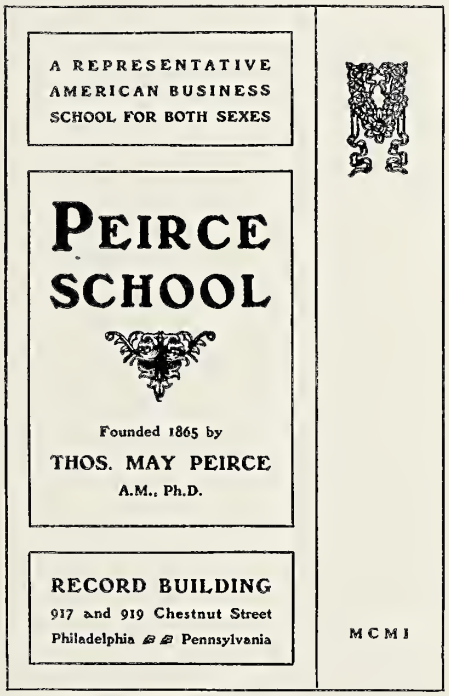
Roscoe Thompson, Ransom, Michigan.—Your blotter is unique and very attractive. It should bring good results. Note-head neat and artistic. Other specimens good.

J. S. Thomas, Chicago, Illinois.—That you have natural abilities as a job compositor is evidenced by the specimens you submit. Yes, we think your specimens are up to date.

W. D. Sowell, Brewton, Alabama.— Collectively your specimens are neat and well displayed. They reflect credit. To get the best results from this department send few specimens at a time.

Matthew T. Collins, Fort Edward, New York.— Blotter and card quite creditable. Your criticism on your letter-head is correct. We would go a step farther and never set diagonal display lines.

O. L. Lilliston, Philadelphia, Pennsylvania.—Your work is certainly artistic. We reproduce your cover-page design,



No. 1.

specimen No. 1. The neatness and correct display are worthy of study.

Fred J. Schwarz, Philadelphia, Pennsylvania.—There is no doubt as to which is the best bill-head — your reset specimen or the copy. Your specimen is so much better that comment is unnecessary.

A. Holman, Renville, Minnesota.—We do not like the plan of the Dale note-head. The rule around the reading matter at the lower right-hand corner should have been omitted. Besides this the balance is not good. When reading matter is worded like this specimen it should have colonial treatment and be very plain. Your envelope corners are fine.

Henry B. Myers, New Orleans, Louisiana.— Many of your specimens are unique. We reproduce one of them, specimen



No. 2.

No. 2. As shown by the illustration, a toothpick was affixed in the upper left-hand and lower right-hand corners of the cover to this brochure. The idea is very suggestive. Your specimens are all good. Your mailing circular and self-contained envelope is a good scheme.

A. Earl Boyce, Muncie, Indiana.—Your advertising matter is all good and should bring in results in the way of increased patronage. Your stationery work is artistic and well displayed. Also good as to design.

Leon H. McNeil, Milan, Michigan.—Your work is of a good grade. The composition is neat and well displayed. Booklet of the Milan Gas & Oil Company is very attractive. It is your best specimen.

W. C. Cantrell, Atlanta, Georgia.—While in the main your work is very good, yet you employ rather large type for some of the minor portions of the display, which gives the work a crowded appearance.

U. A. McBride, Warrensburg, Missouri.— Personally we like the arrangement of your first proof of handbill best. But, as we have often said, give your customers what they want if you wish to retain their custom.

J. F. Staudinger, La Porte, Indiana.—Your work is quite good as to design, but you use a trifle too much fancy border. Another criticism is in regard to diagonal-set lines. Do not employ them. They take too much time.

Carl M. Pfeifer, Columbus, Ohio.—The artistic nature of your work shows that you have more than ordinary ability as a job compositor, as well as being a good pressman. The color schemes are both pleasing and harmonious.

George W. Albrecht, Middlesboro, Kentucky.— Personally, we do not admire envelope corners printed in the center of an envelope at the left-hand end. We give as a reason that it interferes with the address line, especially when said line is a long one.

Howard Goddard, Grand Island, Nebraska.— Letter-head excellent as to design and well displayed. Only criticism we have to make is on the color scheme: there is not sufficient contrast. Some bright color should have been selected for the main display.

Rawlings & Kennedy, Urbana, Ohio, announce the fact that Mr. Fred W. Kennedy, formerly of Dayton, Ohio, has purchased a half interest of Mr. Rawlings. This announcement is made through the medium of a very artistic folder. We wish you success.

The Haswell Press, Lewiston, Maine.—Through you we congratulate Mr. E. A. Ellis for the artistic excellence of his

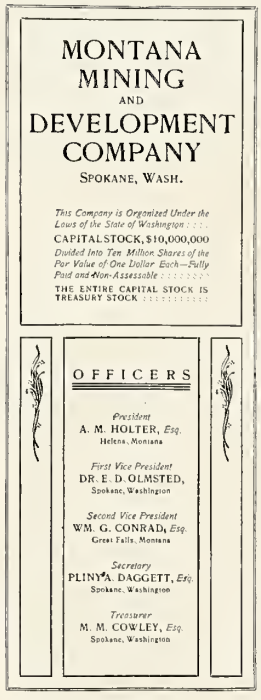
composition and the harmonious and pleasing composition shown on the specimens submitted by you. We have no criticisms to make and only commendation to bestow.

Edward W. Stutes, Spokane, Washington.—As usual with specimens submitted by you, the work is of a high standard of excellence. We reproduce your Strandberg card, specimen



No. 3.

No. 3. This is a very good card and is given different treatment than is usually accorded work of this class. We also reproduce one of your folder cover-pages, specimen No. 4. The neatness and dignified, yet forceful, display of this specimen is certainly commendable.



No. 4.

J. W. Tucker, Jackson, Mississippi.—The general plan of the heading set by Miss Marshall is good. The only criticism we have to make is that too much space is taken up by the left-hand panel. It is entirely too large. The portion of the panel referred to containing the reading matter should have been moved up to the top of the sheet. This would have made the heading an excellent one.

Charles M. Richardson, Indianapolis, Indiana.—There is nothing the matter with the design of your letter-head. The trouble is that you have not worded the matter in such a way as to secure a good balance. It being your own work you could change the wording to suit the space. The Horrell letter-head, marked "A" by you, is best as to display. Other specimens good as to plan and type display.

Henry H. Roeske, Holyoke, Massachusetts.—We regret that Mr. Oscar F. Wilson saw fit to send in one of your specimens as his original, and that we reproduced same on page 247 of the May Inland Printer, giving him the credit for the work. This specimen was designated as No. 3, and is an excellent and artistic piece of work. Our patrons should be careful not to send specimens of work belonging to some one else, unless they so state on the specimens. Your work is very neat and artistic.

John F. Finn, New York city.—There are but two specimens in your parcel on which we have criticisms to make. The others are excellent and artistic. We object to the construction of the Struppmann statement-heading, the location of the word "Statement" together with the stair-step manner in which it is set is objectionable. The relative strength of the firm name and business engaged in is wrong and too nearly uniform. Not enough prominence is accorded the words "Theatrical Agent" on the Musgrave card. In this specimen also you have given more prominence to the office address than to the business engaged in.

An Omission in the Envelope Contest.—Mr. William Lycett, vice-president of Typographical Union No. 6, New York, writes as follows:

Mr. Ed S. Ralph, Springfield, Ohio:

Dear Sir,—An omission in your department of The Inland Printer impels me to write you with the idea of supplying the deficiency. Enclosed please find photograph of Mr. Thomas J. Convey, one of the winners of the envelope contest.

Mr. Convey has been a close reader of The Inland Printer for years, and is one of the many who believe they owe it an inestimable debt for much of their proficiency — and above all to your department. He has



THOMAS J. CONVEY.
One of the winners in the Envelope Contest.

received honorable mention in the last card contest in addition to being a winner as above mentioned. Now, our local chapel (Methodist Book Concern) feels a friendly interest in any of its members, and takes pride in Mr. Convey's success, and feels somewhat hurt that full mention (through no fault of yours) was not given him last month. I fortunately had a photo in my possession, which I herewith enclose, trusting that you may be able to use it in the August number. If not, it is presented to you as a souvenir of one whose success has been attained through your department of The Inland Printer. And there are others!

Yours fraternally, William Lycett.

INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

The local committee of the Typographical Union in Birmingham, Alabama, where the forty-seventh session of the International Typographical Union will convene on August 11, has made preparation for looking after delegates and visitors in an enthusiastic way, and those who visit that city may expect to receive a sample of Southern hospitality the memory of which will remain long after they return home. The following is the program:

Sunday, August 11 — Informal reception and smoker at Turner hall, from 12 M. to 11 P.M. Delegates can become acquainted with each other and with the members of No. 104 at this time.

Monday, August 12—Trip around the mineral belt, leaving Union Passenger Station at 2 P.M. This will be a ride which all will enjoy.

Tuesday, August 13 — Barbecue and cakewalk at Lakeview, from 6 to 9 P.M. Official photograph of the delegates will be taken here.

Wednesday, August 14—Trolley ride over city; theater party; fruit feast and dancing at East Lake, from 7 to 12 P.M.

Thursday, August 15 — Banquet at Morris Hotel, from 9:30 to 12 P.M. Special menu, and a feast for the mind as well as for "the inner man."

A committee from the ladies' auxiliary will look after the pleasure and welfare of the visiting ladies during their stay in the convention city.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jaekson, S. M. in the Birmingham Munieipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

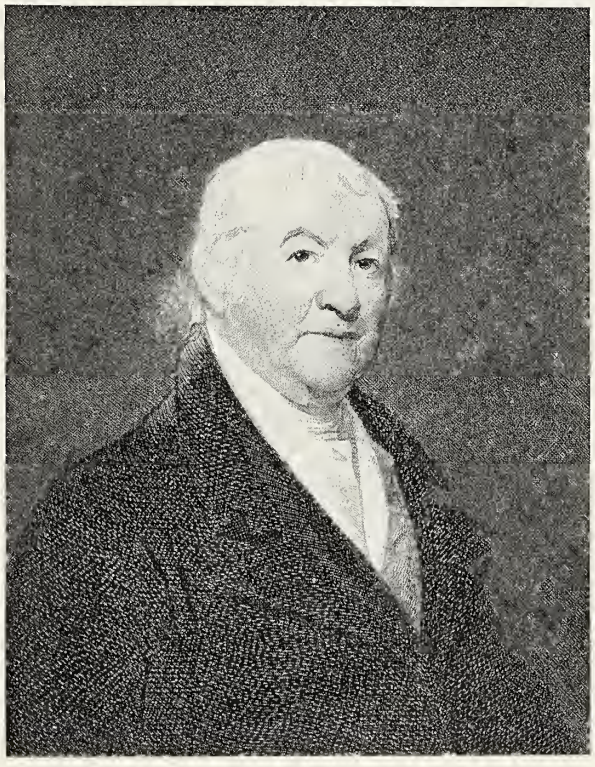
PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

ANSWERS TO A FEW INQUIRERS.— H. M., Elgin, Illinois.— There is no book of instruction published for the making of color blocks such as are used in children's picture-books and newspaper supplements. Advertise in this publication and you will find men capable of making such plates for you. "Publishing House" can get the apparatus for laying on tints for color printing from Ben Day, New York, or from a firm in Cincinnati, Ohio. L. R. B., Philadelphia, Pennsylvania.—An advertisement in THE INLAND PRINTER will bring you the addresses of those having secondhand process lenses to sell.

THE FIRST CROSS-LINE HALF-TONE SCREENS.— My attention has been called to an article by Mr. William H. Ward on "The Printing Arts: A Description of the Methods Now In Use, Particularly with Regard to Illustrations," in which he credits Frederick E. Ives, of Philadelphia, with making the first cross-line screen, and my opinion is asked if this be true. It may be true that Mr. Ives made the first half-tone screen such as is now used — those in which two single-line screens are placed face to face with the lines at right angles and hermetically sealed with Canada balsam. The Leggo Brothers, of Montreal, made fine cross-line screens prior to 1873. I handled cross-line screens of their make as large as 18 by 20 in 1874. If the inquirer who culled out this paragraph will look up "Anthony's International Annual," volume IX, for 1897, and turn to page 203, he will find a reproduction of a cross-line half-tone, in the possession of the writer, which was made by Gen. Frederick Von Egloffstein, the "father of half-tone" in this country. This cross-line half-tone was made in 1866.

NIELLO, THE FIRST ENGRAVED PRINTS.— Mr. J. Pierpont Morgan presented to the New York Public Library a collection of engravings, among which are some beautiful examples of niello. This is the name given to the impressions on paper taken by gold and silver smiths of the engravings on these metals. The idea of taking an impression from an engraving originated with an Italian goldsmith named Finiguerra. He filled up the engraved design with a paste of lampblack and oil, laid paper over it and rubbed off the impression with a burnishing tool. His intention was merely to keep a record of his work. Today the impressions taken in that way are often worth more than the silver and gold from which the impression was taken. The earliest known impression from a niello plate, of a pax, possibly in the fourteenth century, is to be seen in the church of San Giovanni, at Florence.

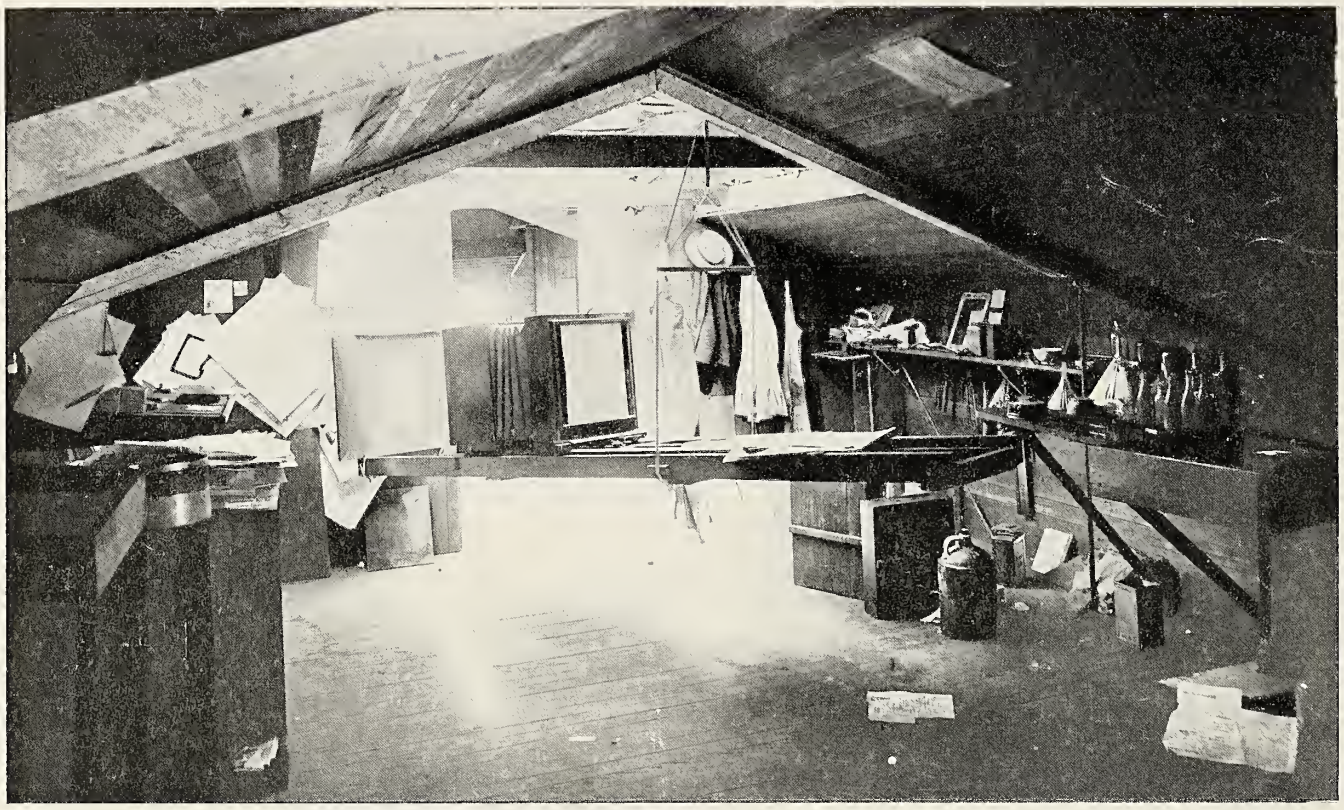
PAUL REVERE ONE OF OUR EARLIEST ENGRAVERS.—We all know of the "Midnight Ride of Paul Revere" on the eve of the battle of Lexington, which is immortalized by Longfellow's poem, but few of us remember that the same Paul Revere was the foremost American engraver. Recently a print from one of his copperplates entitled "A View of the Boston Massacre in 1770," sold for $800. As early as 1765 he engraved an allegorical representation of the stamp-act troubles. Revere's



PAUL REVERE.

engravings of the trials of the colonists were powerful aids in exciting the people to revolt. So busy was he that he found difficulty in getting sufficient planished copper on which to work, so that he was obliged to engrave on both sides of the copper plate. Prints of his work are unfortunately rare, still there are a sufficient number in existence to demonstrate his skill and versatility. It was undoubtedly his trouble to get copper plates that induced him, after the Revolution, to engage in the copper-rolling business, in which he was the pioneer in this country. He died in his native city, Boston, May 10, 1818, in his eighty-third year.

HALF-TONE MAKING AT THE PAN-AMERICAN EXPOSITION.— It was a happy idea of the Electric City Engraving Company,



A HAWAIIAN PHOTOENGRAVING PLANT.

To show INLAND PRINTER readers that people are not barbarians in the "recently acquired territory" of the United States, Mr. Carl B. Andrews, of the Hawaiian Gazette Company, Honolulu, H. I., sends the above picture, showing a part of the photoengraving department of the *Gazette*. The paper is published daily and semiweekly in English, and weekly in the Hawaiian language.

of Buffalo, New York, to install in the Graphic Arts building of the Pan-American Exposition a working plant showing how half-tones are made. Half-tone illustrations are now in the hands of all classes of people, from the reader of the highest-priced books to the cheapest newspaper, and all are interested in seeing the methods used in making them. It will likewise benefit the trade to have the purchasers of half-tone engraving see what an intricate process it is, and how painstaking and skilful the workmen must be who produce it. Copy, negatives, plates and progressive proofs, showing the various stages of the process, have been exhibited before, but this is the first time that a complete photoengraving plant has been installed and kept in operation during an exposition.

THE PLAN-BOARD SHOULD BE BLACK.—It is an important matter to keep everything in front of the copying lens black. It prevents annoying reflections and saves much nitrate of silver. In passing through a well-ordered process plant recently I noticed that behind the crystal plate glass in the copy holders was a pad of white paper. When a half-tone negative was made of a small photograph the white paper surrounding it photographed strongest, and on development most of the free nitrate of silver on the plate was precipitated on the portion of the plate acted on by light from the white paper, leaving the dots in the half-tone of the photograph weak. Then, on intensifying, more precious silver was wasted on that white paper. Now, if the backing were black there would be no action of light on the plate except from the photograph; the action of the developer as well as the intensifier would be concentrated on the half-tone dots of the photograph, giving them far greater intensity, not to say anything of the saving of silver effected.

SUGGESTIONS FOR HALF-TONE DIAPHRAGMS.—Herewith are shown a couple of diaphragms, Figs. 1 and 2, said to be an improvement on previous designs. The plate in the drawings represents the aperture. Particular stress is laid on the value of the dot in the center of the larger diaphragm, it being claimed for it that it dispenses with much reëtching. The writer would suggest that the same ideas involved in Figs. 1 and 2 can be better carried out by diaphragms made as in

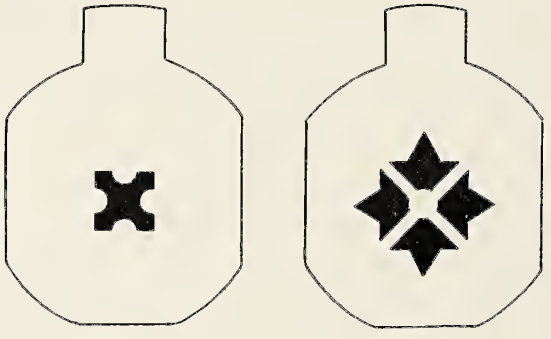


FIG. 1. FIG. 2.

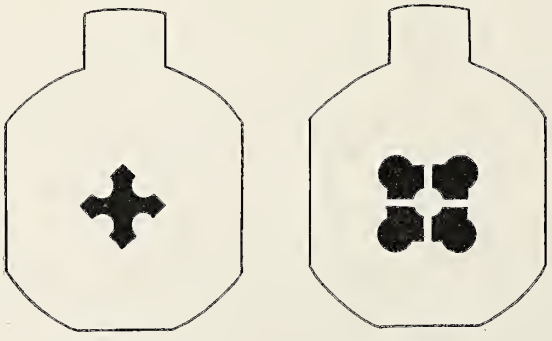


FIG. 3. FIG. 4.

Figs. 3 and 4. Fig. 3 will give an isolated dot in the shadows and Fig. 4 will close up quickly the dots in the high lights. I should like to hear what success readers have with these

diaphragms and also which form of diaphragm they find most suitable for their work.

Copying Pictures from Books.—"Publisher," New York, wants to know "if there is not a holder for varied sized books to retain them rigid while negatives are being made of the illustrations in them. We have much of this work in prospect and we want to copy the illustrations without mutilating the books." *Answer.*—The writer has for many years done much of this kind of work in this way: In front of the plan-board is placed a box of such a height that when the book is laid flat on this box and opened up against the plan-board, the center of the picture will be in the axis of the lens. A piece of crystal plate glass is laid against the picture to be copied and the glass tied back in a vertical position against the plan-board with stout cord. Books of various sizes are handled by lowering and raising the box on which the book rests. The method is extremely simple in practice. No holder for this purpose can be purchased.

To Vignette Half-tones.—"Virginia," Wheeling, West Virginia, asks: "Would you be kind enough to inform me in your 'Process Notes' as to the best methods of obtaining nice vignetted effects on such a job as we enclose you a rough proof?" *Answer.*—The most successful vignetting is done on the plate by reëtching before the half-tone is routed and blocked. When the plate is etched and a proof taken, the etcher lays on with a brush around the edges of the half-tone a line of strong etching solution; he keeps adding solution to this line with the brush and causing it at the same time to encroach further and further on the half-tone. When the dots on the outer edges are as fine as he requires, then the etching solution is soaked up with a blotter. After the plate is routed, its under edges can be filed away so that when the plate is blocked its outer edges will be lower than the rest of the plate. When given to a competent pressman he will do the rest.

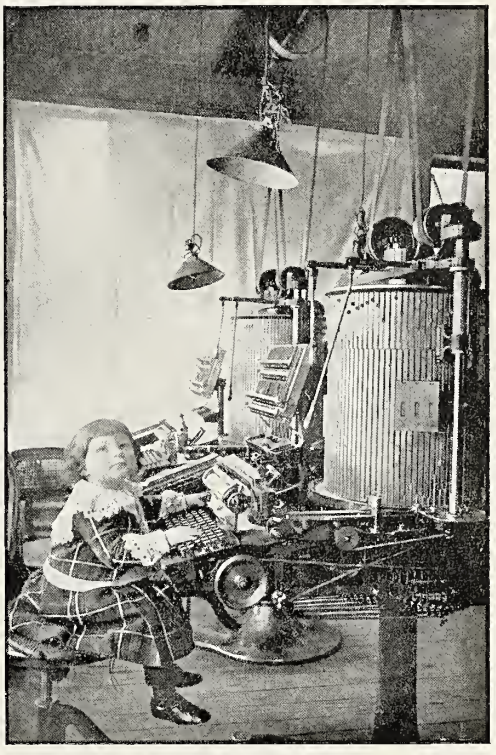
PHOTOGRAPHY AND PROCESS ENGRAVING IN GERMANY.

From the German catalogue of the Paris exhibition, the *British and Colonial Stationer and Printer* publishes the following, written by Adolph Miethe:

"Through the discovery of the photographic dry plate, photography has made a quite unanticipated advancement, as owing to this, wide public circles became interested in it, and a general adaptation of photographic processes to all branches of industry and science was made possible. Thus today photography is not alone one of the most important means of research, but has also a wide employment as a recreation and form of art. But this only exhausts a very small part of its uses. Photography has become a means of illustration in every form, owing to the fact that the photographic printing industry is continually developing, and has replaced, in some respects completely and everywhere considerably, all the previous illustration processes; and it is just its importance in this subject which can hardly be overrated. The possibility of obtaining perfect impressions at a very cheap rate and of copying these in the ordinary typographic presses has benefited both science and the fine arts; on the other hand, the highly artistic photographic printing processes — which have replaced the costly and sometimes not even applicable copper engraving, and almost entirely done away with lithography — have won an ever-increasing importance as a means of educating the taste of the masses. Hand in hand with this remarkable progress, a photographic industry has grown up, for the wholesale production of the apparatus, utensils, chemicals, etc., for the use of photography, which provides remunerative occupation for many people.

"Professional photography, which is principally occupied in portrait making and which in the earliest days of the development of the industry had gained a very prominent position, is today, though always expanding, still, when compared to the whole photographic industry, of minor importance. Yet its productions may be said to be excellent in every respect. It can not be denied that the activity of amateur photographers of scientific training and artistic taste has had a highly beneficial influence on photography as a profession. The truth of this is more and more acknowledged in professional photographic circles; and while, in former times, professionals and amateurs were often in opposition, today the relations between them are, in Germany at least, on the whole favorable, and each profits and learns from the other.

"The artistic products of German photographers, especially as regards portraiture, must be regarded as excellent. Our exhibition gives an idea of what has been accomplished in this subject in Germany, though, on account of the limited space allotted to the photographic department, only what may be called a sample collection of such products could be brought



A YOUNG "SWIFT."

together, which shows the mere outlines of the domain cultivated by the German professional photographers.

"An extremely important position is taken in Germany by reproduction photography. Many reproduction processes, such as zinc etching and the heliotype process, are German inventions, and developed with great zeal in Germany. The start, which for a long time the etching processes especially had won in America, and which was to some extent due to the excellent American paper specially prepared for the printing of illustrations, is today to be looked upon as equalized. Some American improvements have also operated fruitfully on the development of this important reproduction process. These consist in the substitution of printing plates of brass and copper for those of zinc; the former metals are now in general use for better work in Germany. In particular, the printing of the etching from the sensitive substance itself (fish glue process) shows an immense advancement.

"The German heliotype process has received wonderful development, but perhaps also some degradation, through the rage of the public for picture postcards. Even small firms of heliotype printers have applied themselves with success to this branch of photographic illustration, and for years the demand

has been markedly greater than the supply, so that the heliotype industry has had a quite unexpected development.

"The most perfect art of photographic reproduction, too — the copper etching — is successfully practiced in Germany, and large firms make a specialty of this process, of which the exhibits give a sufficiently comprehensive idea.

"Just as everywhere in the chemical industries Germany takes a prominent position in the markets of the world, so the industry which has made the production of photographic chemicals its object has been extremely successful in Germany. Not only the salts of the precious metals which are used in photography, and gelatin, which is a very important component in the manufacture of dry plates, but also the chemicals necessary for developing, fixing and intensifying photographic negatives, are prepared in large quantities in Germany, and form a very important article of export.

"In the early days of the dry-plate manufacture, Germany was chiefly dependent on the import from abroad. England supplied the greater part of the German market with her high-class yet cheap plates, while a considerable amount also came from Belgium, where the production was lightened owing to the specially good glass produced in this country. But this state of things has now greatly changed. Germany produces not only all the plates she needs, but also largely exports, chiefly to the Scandinavian countries, Austria, Russia, and Italy, and of late to China and Japan, while England and America, and to the greater extent also, France, cover their own needs. The manufacture of dry plates, originally a very small industry, is nowadays chiefly in the hands of large and financially strong joint stock companies, who work with fruitful results and an ever-growing output.

"What has just been said is even still more true of the production of photographic papers. In this branch Germany had taken a leading position in the world's markets from the beginning, owing to the enterprise of the Associated Photographic Paper Manufactories in Dresden; which position, however, seemed to be threatened when albumen paper, which for years had been practically the only one in use, began to be gradually replaced, or at any rate limited in its use, by the so-called celloidin paper. During the period of the exclusive use of albumen paper Germany had been practically without competition, and the Dresden firms supplied nearly the whole world with their productions, but this has now been altered to some extent. The celloidin paper allows the employment of less pure raw materials than those formerly monopolized by the Dresden works, and accordingly a very energetic competition has sprung up both in Germany and abroad. On the other hand, the production of paper specially manufactured for photographic use has been greatly developed by the ever-increasing demand. Large works for the manufacture of celloidin paper have been established in many places, especially Berlin, Leipsic, Munich, Cologne, Frankfort and Wernigerode, which still find an advantageous market for their goods.

"The making of cameras and lenses forms a specially interesting branch in the development of the photographic industry. As regards camera making, England reigned for a long time supreme. English cameras, particularly the more expensive ones, completely held their own in the market, and the home industry could only be developed slowly and by degrees. At present excellent work is done in this branch in Germany; not only the most expensive and best cameras for professional purposes, reproduction, and scientific and artistic investigations are manufactured, but also an astonishingly large number of cheaper apparatus for amateurs and tourists. In addition to the older factories in Berlin, much camera construction is carried on in Dresden and Görlitz. In the latter town there are several factories, and in Dresden four large firms, one of which has shown great extension during the last few years. Leipsic and Berlin chiefly manufacture costly apparatus for reproduction and scientific research. Dresden and Görlitz make cameras to suit all requirements; here, too, there is a big production of hand cameras, which are also manufactured in Frankfort-on-the-Main and Stuttgart.

"The subject of lens making is of interest, if only on the grounds that scientific research has been brought to bear here with so much advantage. Quite since the very earliest days of photography Germany has led the way in lens making. The laborious researches of that splendid investigator, Ernest Abbe, of Jena, have opened a new and undreamt-of field to photographic optics. Ernest Abbe, in connection with Dr. Schott, and with the substantial support of the Prussian Government, established in the '70s an experimental glass-works in Jena in order to extend and promote the optical industries. Both his and Schott's labors were crowned by unhoped-for success, and it was not long before the industry applied the results of their researches to its own problems. The splendid acquisitions to photographical optics in the last fifteen years are the fruits of this excellent work. The perfecting of photographic lenses has obtained a remarkable measure of success; the firms of Zeiss in Jena, Voigtländer in Brunswick, Goerz in Schöneberg near Berlin, and Steinheil in Munich, in particular possess the most approved formulæ for the construction of photographic lenses, and produce a large part of better-class glasses now in use over the whole globe. An idea of the extent of this industry can be obtained when it is realized that these four firms alone produce yearly some fifteen to twenty thousand first-class photographic instruments representing an extremely large value. The manufacture of cheaper instruments, an industry at one time chiefly carried on in France, has now firmly taken foot in Germany. The Emil Busch Company, of Rathenow, is worthy of mention; their goods are remarkably good for the price, and find a large sale, both at home and abroad.

"It is unfortunately not possible to give accurate statistical data of the number of persons employed by the photographic industry; but the following details may serve to give some idea of its extent. According to the statistics for 1895 there



SKETCHES BY MISS FAUSTINA JAMES, ART INSTITUTE, CHICAGO.

were 4,936 photographic establishments. These gave employment to 11,901 persons, distributed in the following manner: Two thousand one hundred and eight shops working with one assistant; 1,031 with from 3 to 5; 295 with 6 to 10; 60 with 11 to 20; and lastly, 27 establishments employed more helpers. In 2,733 establishments, employing 22,805 workers, zinc etching and lithographic printing; in 161, with 853 hands, copper printing; and in 293, with 6,800 hands, printing in colors was carried on. When it is considered that today photography plays the chief rôle, just as much in lithography and zinc etching as in copper and color printing, and that a great part of the work formerly carried out by hand is now done by photographic processes; if to this the importance of the photographic three-color process be added; and, if, lastly, it be remembered that in wood engraving the work is aided by photography, then the rough estimate of from twenty-two to twenty-eight thousand hands finding occupation in photography will not be considered excessive.

"Further statistical material has been obtained from various private sources, and by personal investigation for the years 1897 and 1898. From this material the following can be concluded: At present there exist in Germany nearly 4,000 photographic studios, giving employment to about 12,000 persons, and about 200 engraving works with perhaps 2,000 hands. In some 100 establishments photographic retouching and enlargement are carried on, also photographic printing by purely chemical processes (among others continuous bromide printing). This probably gives occupation to some 600 to 800 persons. Photographic accessories are manufactured in about 750 factories; the number of persons employed in their manufacture and retail is probably underestimated at 4,000. Camera construction is carried on in 69 special factories, which employ about 1,700 hands. Twenty-seven chemical works make the



ROLAND.

production of photographic chemicals their principal or accessory object. The number of persons employed here is not easy to estimate, but may be put down as 1,500 to 2,000. Photographic lenses are made in 26 factories, and here at least 2,000 hands are employed, without including the scientific staff. There are a good 50 dry-plate works, employing perhaps 1,000 hands, and as many works for the production of photographic papers; but as in these much work is performed by machinery, the number of hands may therefore be limited to 500.

"The value of photographic production can not be estimated. It is undoubtedly large and may reach some 18,000,000 to 20,000,000 marks — if the number of hands employed be made the basis of the estimate. Though all the statistics are uncertain, they suffice to prove that photography in Germany is one of the most important lesser industries; that it has not only attained a honorable and even a leading position in the pursuits to which it has been applied, but that it also gives full promise of a healthy development and expansion for the future."

Written for The Inland Printer.

THOUGHTS ON MAKING AN ESTIMATE.

BY ARTHUR K. TAYLOR.

And now it's up to me;
Nor is it given, alas, in any wise for me to know
If I perchance am first or yet the forty-ninth of all
Within the town to take a shy at it.

Some men there are who ask to know the price,
Who like unto the man in Holy Writ, in building him a house
Considered first the cost. All honor be to them!
Others do ask, because, in sooth, they think it cheaper thus to be
Than if, when all is done, the cost is counted up —
For battles fought a deeper impress leave
Than thoughts of strife to come.
But ever and anon there comes a man
Who asks a bid, and should the quoted price
Be whittled down to — say one ninety-five —
Departs, and going to another son of toil
Doth get a price of — maybe just two "plunks,"
Yet with a tearful eye he once again returns
Unto the former man, and lifting up his voice
Makes mournful wail that he can get it done for one-third less
And yet done just as well.
And he who hears his wail perchance repenteth of his greed
To sell for more than cost,
And forthwith falls down hard;
Reasoning within himself that "Lo, I have a shop,
A plant, a 'printery' that lieth idle if I get not work,
And men who tell old jokes and sing the gladsome songs
Should they desist from toil;
Now, it becomes me ill that I with cold, hard cash
Pay for this minstrel show and be not stirred with mirth;
Lo, to me it doth with clearness seem that I have lacking been
In wisdom's precious store.
These many days have I demanded goodly recompense of coin
From him who craved the product of my craft,
And him who lacked the coin, or having, lacked the will to pay
I turned away in scorn, unto the end that idle seasons fell my lot,
And there came days wherein the spider spun his web
From gear to frame, e'en on the goodly press
That cost two thousand cool.
I must with work the minds and hands employ of those I hire,
What though the price I get doth scarce the paper pay —
Let thoughts of profit be as misty dreams —
A phantom jack-o'-lantern that seemeth near at hand
Yet doth elude the grasp.
That which my burning soul doth most desire is toil —
Yea, toil most arduous, for me and all my house,
To thus my part fulfil in the great plan
Of this vast universe.
A means is mine unto this end;
Lo, it ne'er hath failed in its appointed task.
When I its aid invoke to me shall come an avalanche of work —
My shop will hum with ceaseless industry.
Within my walls the hustle of a hundred days
Shall be compressed in ten — a place most strenuous.
The clanging ink disk of the Gordon press
Shall now be heard where yesterday the mirthful gag
Evoked the waiting laugh.
I will with one fell swoop the barrier hew
By cutting down the price that standeth in the way.
And then, perchance, it might be well to have a bargain day,
And 'special sales' and all the divers modern means
Of cut-rate merchandising.
Henceforth not 'what it's worth' but 'what ye will to pay'
Will be my battle cry."

When such there are abroad in this fair land,
Why should I tax, in sooth, the gray matter of my brain
In making estimates?
Why should I think at all while hungry hordes press 'round,
Eager to hear a price that they may bid one less,
Ignorant alike if they would make or lose?
Would I not profit more to see a game of ball?
Ho, for the bleachers! then, whereon I can enthuse
And for a season short the nightmare dread escape
Of fruitless estimates.
But hold! Have I the price?

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO WATCH the print for hair-lines; don't fail to remove defective matrices at once.

THE strike of machinists employed by the Goodson Graphotype Company has been settled, the men returning to work without gaining their point.

THE first Monotype set up in Australia has been established in the Government Printing-office at Perth, West Australia, where it is said to be working very successfully.

A BIT of hard soap, touched to the spaceband at the casting point, will be transferred to the sides of the matrices and assist in filling up the depressions in the walls, which are the cause of hair-lines showing in the print.

BY the terms of the agreement entered into by Milwaukee (Wis.) Typothetæ and the local typographical union, the hours of machine operators were reduced from eight and one-half to eight hours, without reduction of wages.

A SECTIONAL map of the United States, issued by the Unitype Company, shows, by means of small circles printed in red, where Simplex machines are in use — a striking method of calling attention to the widespread adoption of the One-man typesetter.

PHILIP G. NUERNBERGER, of Chicago, Illinois, has taken out English patents on a typecasting or slugmaking machine which will permit the construction of two slugs simultaneously. D. A. Hensley, Linotype machinist, of Vicksburg, Mississippi, has also patented in England his improved spaceband.

A CHICAGO firm of book publishers has just completed the composition on a work involving about 6,000,000 ems of type. The composition was 10-point leaded with four-to-pica leads — at least it was proposed to lead by hand, as Linotype mold liners are made only up to pica sizes — but the machinist, by shaping a couple of 3-point brass rules so they could be used in the universal mold in conjunction with 10-point liners, made the mold cell to cast a 13-point slug, and by setting the adjusting screws on the front trimming knife the knives were made to trim the slug, thus avoiding entirely the necessity of using leads. It takes but a few minutes to make brass liners to use in the universal mold with the regular liners when an unusual depth of slug is required on short notice.

IMPORTANT changes are proposed in the scale of New York Typographical Union. Among them are an increase of 5 cents per thousand ems on piece work and a raise from $20 to $24 for time work on machines. The Executive Committee has decided that no printer shall be allowed to act as machine tender on any plant of four machines or over.

PRINTERS in South Africa complain that Linotype operators are coming to that country under contract at less wages than the prevailing scale. The union at Durban, Natal, recently voted to increase the rate on Linotypes from £4 to £4 12s per week for day work, and from £5 to £5 12s for night work, and for an increase in the piece-work rate to 4½d for day work and 5d per thousand ems for night work.

OWING to a strike of stokers employed in the gas plant in the city of Cork, Ireland, no gas could be obtained to heat the metal pots of the Linotype machines in the newspaper offices. By the use of plumbers' blow-lamps and paraffin lamps, the machines were kept going a whole week without interruption. A similar contingency in the city of New Orleans, Louisiana, several years ago, was overcome by recourse to gasoline burners, ordered for just such an emergency.

THE scale for machine operators in Waltham, Massachusetts, has been fixed at $18 for forty-eight hours per week. Beaumont, Texas, reports the signing of its new scale for operators — $15 for day and $18 for night work. Eighteen dollars per week and an eight-hour day has also been secured by the Waltham (Mass.) union, covering the towns of Waltham, Newton and Watertown. Victoria (British Columbia) machinist-operators now receive $5 for night work and $4.25 for day work.

IT is not only the hand printers, driven out of their trade by the advent of the typesetting machine, who are seeking new worlds to conquer. Occasionally we hear of successful operators abandoning the keyboard for other pursuits. James L. Hollifield, well-known printer and a 5,000-minion operator, has been admitted to the bar at Macon, Georgia, and is now practicing law. W. S. Conway, of Atlanta, Georgia, with a record of eighty thousand ems in eight hours on the Atlanta *Journal*, was recently graduated from a dental college with high honors.

"WE don't need an automatic gas lighter in our office," said the machinist on a newspaper plant in a Southern city. "A 'gentleman of color' lights up our machines at 6 o'clock in the morning — or was popularly supposed to do so until recently, when it was discovered that that resourceful son of Ham, in order to remain on his virtuous couch the longer, made a practice of lighting up the machines just before closing the shop in the evening, letting the gas burn all night, and of course the metal was always in a proper molten condition each morning, for which he received numerous encomiums, until his little ruse was discovered."

BOHEMIAN operators in Chicago now work under the following scale: For brevier, 12 cents per thousand ems for day work, 14 cents for night work; long primer, 15 cents and 17 cents for day and night work respectively; after six consecutive hours, price and one-half. Hebrew operators in New York have a still shorter work day — four hours — and are considered competent when able to set nine thousand ems in that number of hours, receiving $13 per week. Learners serve an apprenticeship of two months, eight hours a day, four of which must be on the machine, and receive therefor $14 per week. Overtime rates are paid after eight hours.

A LINOTYPE FAN.— R. P., Philadelphia, Pennsylvania, asks for information about a fan for attachment to the Linotype.



MY BABY SLEEPS.

Photo by
TONNESEN SISTERS,
Chicago.

A very simple arrangement to "cool the fevered brow" of the Linotype operator is made by attaching a palm-leaf fan to the upper matrix-belt pulley. It is done in this manner: Procure a block of wood 1½ by 1½ inches in size. Into one face of this bore a hole ⅞ of an inch in diameter to a depth of ¾ of an inch and then finish the hole through the wood with a ½-inch bit. Cut off the handle of a palm-leaf fan, leaving about ¾ of an inch of its length, which will fit snugly into the ½-inch hole in the block. The larger hole will fit tightly on the hub of the upper matrix-belt pulley and the fan, when centered and running truly, will prove a boon during "dog days."

For some time past negotiations have been in progress whereby the controlling interest in the Canadian Typograph Company, Limited, has been obtained by the residuary legatees of the late George H. Scripps, of Cleveland, Ohio, who controls large newspaper interests in Cleveland and Cincinnati, Ohio; St. Louis, Missouri, and elsewhere. The directorate of the company has changed accordingly, and Mr. J. C. Harper, Cincinnati, Ohio, the representative of the Scripps, has been elected president. The contract entered into in September, 1900, whereby the manufacture of Rogers Typographs and repairs was transferred to the Dodge Brothers, has been abrogated and the Canadian Typograph Company, Limited, has again taken in hand the business established and successfully carried on by it since 1890. While no radical changes in the construction of the Typograph are contemplated, a number of improvements will be made, which will add to its general efficiency.



PRESS BUILDING, PAN-AMERICAN EXPOSITION.

The press headquarters for the Pan-American Exposition, Buffalo, are in the press building on south Midway, opposite Bostock's wild animal arena, and but a short distance from the Graphic Arts workshop. Mark Bennitt, superintendent of the press department, invites editors and publishers generally to call and make themselves at home. The building is not far from the Elmwood avenue gate, and can be found without difficulty.

In his paper on "The Effect of New Inventions on Established Plants," read before the National Editorial Association at its recent convention at Buffalo, New York, Charles G. Starks, of Berlin, Wisconsin, said there was one Linotype in his office, which was run equally well by himself and two assistants. He added: "We all learned to manipulate the machine and keep it in running order. The matter that I contributed was generally turned into slugs without copy, the Linotype being used like a typewriter. My young man assistant did much of his work in the same way, and our young lady also mastered the Linotype easily and did much of the composition in addition to her work of reading proof, making up the forms, setting part of the ads. and posting the books. The young man did the presswork and much of the reporting, and was the Linotype expert, while I performed a versatile part and did a little in each department. In fact, we were all three 'general utility' people."

A Record To Be Proud of.—Charles F. Maher, Marion, Ohio, sends us the following, which is the best kind of evidence that the printer-machinist is rapidly coming to the fore in Linotype matters. He says: "Four years ago I was sent to Brooklyn to learn the mechanism of the Linotype. After five weeks in the factory I came home, erected two machines and went to work. I am now on the second set of matrices — brevier — the last set being purchased in January of this year. In the four years the total expense, outside of matrices, amounts to about $50, including an extra pair of knives for emergency. The machines run ten hours and have run sixteen, and have been delayed for about two hours in that time, caused by the ejector lever pawl breaking under the Samsonian strength of an apprentice. I have broken but one spaceband in that time, though nine were broken by other operators. I average 4,500 ems brevier, taking care of two machines, carrying my own metal, galleying matter, etc."

Linotypes Not Taxable.—The recent decision of Judge Lynch, of Wilkesbarre, Pennsylvania, in which it is held that newspaper plants are not manufacturing plants, is of very great importance to publishers throughout the country. The case in question was an appeal from the action of the city assessor of Wilkesbarre in placing a valuation, for the purpose of taxation, upon the Linotype machines used in the office of the *Times*, of that city. When the case came up for hearing the city's attorney argued that, inasmuch as the introduction of typesetting machines had supplanted hand composition, it followed that newspapers must hereafter be classed the same as other manufactories and pay tax to the city accordingly. The attorney for the *Times* made a strong argument in opposition to this view of the case, and insisted that a newspaper could not be considered as a manufactory, for the reason, among others, that while the Linotype machine manufactured type, it was later destroyed as being only a part of the process of the stereotyping and printing of the newspaper, and that within the meaning of the law nothing was really manufactured by the machine. The judge took this view of the case, and in doing so has settled the point, not only that newspapers are not manufactories, but that Linotype machines are not subject to taxation as producing machinery.

A Defense of Hollow-grinding.—A. S. O'Neil, of Los Angeles, California, takes exception to our recent remarks on the subject of hollow-ground spacebands, and writes: "It is true the matrix is hollow-milled, but thin letters can not be milled enough so that their sides do not show that they have contacted after a little use. They show a slick place worn in center. Hollow-grinding of the sleeve allows the dove-tail piece that holds the sleeve on the wedge to be made a trifle thicker, thus adding greatly to the life of the sleeve, as there is so much wear on these dove-tail pieces that the sleeve often drops off wedge before it is broken. The Mergenthaler Company concaves its sleeves, but it is irregular, as any one can see by holding a wedge across sleeve and looking under the edge of wedge. This is exactly the same proposition as hollow-grinding, except that when hollow-grinding is properly done there is a positive contact a little deeper than mold in matrix and extending along whole face of matrix. Any method that will result in a positive contact between matrices and spaces as the metal is injected is a good thing." We would only add that the thinnest matrices are hollow-milled at

least .001 of an inch, and that the bright spot worn in the center of the matrices is caused by the assembler star and not by contact of the matrices. Proof of this is shown by the fact that the bright spot is only evident on the right-hand side of matrices — never on the left.

VERGES AND GOVERNOR.— C. F. S., an operator-machinist, writes: "The first two or three verges in one of our magazines refuse to work properly; they stick when half-way down, but by touching the key rod it will return to proper position. I have tried everything I could think of. I also am having a lot of trouble in regulating the gas — bottom of slug shows too hot and face of slug cold. In fact, the face of slug is cold sometimes when pretty near all the gas is turned on mouthpiece. Please answer by letter." *Answer.*— Replies to queries are made only through the columns of THE INLAND PRINTER, so as to give all our readers the benefit of the answers. If personal replies are desired, the $1 fee must accompany the query, as stated in the November, 1900, number of THE INLAND PRINTER. As regards the failure of verges to return after raising to release matrices, it is due, no doubt, to the upper rod-guide binding the rods. An expedient would be to attach a second rod spring, so as to more certainly retract the rod, but it is better to remedy the cause of the binding. Magazine may not be seated far enough forward. Your trouble with the metal would seem not to be due to the temperature, but either caused by dross choking up the holes in the mouthpiece or because the pot does not fit snugly against back of mold when casting, allowing metal to escape and leading to the impression that metal is hot. Clean out the holes in mouthpiece with a steel wire and "face up" the mouthpiece, which may be warped by the heat.

THE "I" THAT SLID IN CHANNEL "O."

A "mat." once tired of its routine
Around the Linotype machine,
And brooded o'er what might be done
To change the galling monotone.
"I have it! Just for fun I'll try
To slide in channel o," said i.
And with a trick that some "mats." know
This i slid down in channel o.

The poet sang of a maiden's lover,
(The "mat." made it read liver),
Sang of the faithful watchdog Rover,
(Whom the "mat." turned into River).
Sang of the maiden's wealth in stocks,
Which the "mat." transformed to sticks),
And of her fair, abundant locks,
(Which the cruel "mat." made licks).

No proof was read; no time to waste;
The forms were sent to press in haste.
Next day — alas! 'tis Fate's decree
That ever a "next day" must be!
What happened then may well be guessed,
Or in cold type the tale can best
Be told with dashes, stars and sparks
And lots of exclamation marks.
* * * * *
Thus runs the "miller's" tale of woe
Of the i that slid in channel o.

—*C. Steltenpohl in Typographicol Journol.*

SUNKEN LETTERS IN SLUGS.—The following letter has been received, touching a subject in which all Linotype users are interested. The writer is evidently one of those who search for the underlying cause of troubles, instead of merely treating temporarily the manifested effect:

Editor Machine Composition Deportment:

DEAR SIR,— In all the queries and answers I have yet seen nothing regarding a recent experience of mine, and I have witnessed a like trouble in numerous specimens of Linotype composition. It is the "air bubbles" difficulty. Holes from the size of a pin's head to that of a Little Liver Pill appear, usually just below the face of the slug; some slugs are apparently perfect, but the first impression of the cylinder (if they happen to receive it right) crushes them in. This particular form of trouble was experienced on high letters, and it was very difficult to get a passable cap line. Sharp cap A's and L's were particularly subject to it. I had five hundred pounds of new metal from a good house, and knew it was not that. I knew the temperature had nothing to do with it. I knew it was not on account of confined air in the mold. I knew these things because my primer slugs *never,* in a solitary instance, bothered me that way. My machine was new and in prime order, as were the matrices. Inquiry at the factory elicited a suggestion that the fault, if not with the metal, might be with the vents, and I was advised to enlarge same with care. But I did not, because the vents were between every hole in the mouthpiece of abundant depth and clean, and sufficient, for primer slugs. My trouble was confined to brevier. I discovered that in a cap line of brevier there was absolutely no shoulder on the top, while a nice, even, thin shoulder was visible without a glass on a primer line, both cast on a universal mold. I assembled a line of half brevier and half primer, cast it on a primer slug, and noted the difference, yet I could not alter the rail-plate on the mold without throwing the primer y's and p's too low on the slug. Now, is it not apparent that the brevier matrices had too big ears? That they came so alarmingly close to the margin of the mold as frequently to allow a fine, thread-like stream of metal to escape; the metal, when touching the matrices and side of mold, chilled, and this little jet escaping allowed a bubble of air to occupy the space, or a vacuum formed and on exposure the air pressure crushed the thin scale of metal and caused the imperfection? There is room to divide on the bottom of my lower-case brevier letters. I am aware that if a single bad brevier matrice were in the line, with an enlarged ear, it would cause the whole line to align low — or high — on the slug (not so if the ear were diminutive). But my matrices were new and I looked for defective ones and found none, and the trouble was of frequent occurrence. I know I experienced more trouble with a hot mouthpiece and hot metal, but I tested it with a thermometer and had it "frozen" back of the well much of the time, and could not avoid it that way. I come across print from similarly defective slugs almost daily, and believe it of much interest to many machinists.

I am aware that the rail-plate on the universal mold is very apt — yes, *very* apt — to warp when a say 13-em line is the principal measure cast. The screws securing the plate will be found so tight they can not be removed without unusual means. When taken off, the plate will be found to "rock" against the projection of the mold. When this is ground down to a bearing with the ends it is in the same position as originally. The warping is on the upper edge — not face-ways nor flat-ways. If I were to grind this down still more and insert a copper strip (such as could be readily made from the brush of an electric motor) for use with my 10-point matrices — preserving their present relative position in the vise — and removing the strip when 8-point matrices are in use, would it not remedy the trouble — a trouble arising from defective matrices, nevertheless? I. B. CONNER.

Answer.—The masterly way in which you have handled this subject leads to the belief that the solution of the difficulty may with perfect confidence be left in your hands. A dull left-hand trimming knife, or if set so as to trim the slug too closely, has a tendency to cause cap. letters to break down when the slug is being ejected and trimmed. Should your metal not contain a sufficient quantity of tin to allow it to flow freely, you can not get a slug free from air bubbles and imperfections.

PATENTS.

H. J. S. Gilbert-Stringer, of London, England, is the author of three patents covering a new system of composing. His basic patent is No. 675,828, in which he claims "an improvement in the art of printing which consists in first forming a line of assembled matrices, then justifying the said line, separating the matrices and from them casting individual character and space types, which form a justified line of predetermined length." No. 675,827 shows a modified form of the Linotype machine adapted to the new principle. No. 675,829 describes other details of the mechanism, including that for carrying the matrices, one by one, after justification of the line, to a mold for casting.

A mechanism for assisting tabular work on the Linotype has been patented, as No. 676,306, by William Fletcher, of England, and assigned to the Mergenthaler Company. Abutments are employed to subdivide the line into lengths or measures and the spacebars are pushed up by independent springs, so that each section of the line is independently justified.

William Berri has patented, as No. 676,975, the following claim, which presumably forms a link in some of his composing machine inventions: "A unit for printing a line of matter, consisting of the combination of a holder removable from the

form and substantially as long as the column of printed matter is wide, and said holder having side walls less than type-high, and type provided with shoulders to rest on said walls and a body to enter the space between said walls, and each type being separably removable from said holder without the removal of any other type, substantially as described."

E. F. Nydahl and G. A. Harling, of Stockholm, Sweden, have taken out patent No. 676,908, on type-distributing mechanism, consisting of devices for removing the outermost type of a line.



A "LINE-O-TYPE."

Drawn by Pierre Artigue of the Kansas City *World*.

THE RUBAIYÂT.

We reprint, entire, an able review of "The Rubaiyât of Mirza-Mem'n" by Mr. John N. Crawford, which appeared in the Chicago *Journal* July 13, on account of the valuable light thrown on the early history of the Rubaiyât:

OMAR'S RUBAIYAT IN BEAUTIFUL ARRAY.

SUMPTUOUS QUARTO EDITION OF THE PERSIAN BARD'S QUATRAINS A JOY TO BIBLIOPHILES.

"The Rubaiyat of Mirza-Mem'n." (Henry Olendorf Shepard, Chicago.)

In a sumptuous, exquisite quarto we have here a new rendering of old Omar's Rubaiyat, a poem that Edward FitzGerald first revealed to the Western world. It is not FitzGerald's version, but it is in the meter he made familiar to our ears, the meter in which perhaps the Persian tale was told as near as English ears could detect it.

There is no explanation as to the authorship of this translation, or paraphrase, or compilation, or whatever it may be called. It seems to have been cast, like bread upon the waters, with some consciousness that after many days it might return again.

And there is no question that this faith in it is justifiable. It is a most beautiful edition of a most poetical rendering of the greatest of Epicurean poems.

One can not say that it is preferable as a poem to FitzGerald's. That would be useless and senseless exaggeration, but one may say that it is a most delightful rendering of a philosophic view of life that comes home to every man's consciousness.

Your true Omarian never tires of these quatrains, no matter in what terms or language they come. They speak to the consciousness; they reveal the inmost feelings of the human heart.

No translation in any language has ever achieved such popularity as the translation of Omar Khayyam's Rubaiyat. Of course, it was FitzGerald that made it known to the world of English literature, but what could be more hopeless than his first adventure in translation? It fell flat, and we read only the other day how he presented to Bernard Quaritch, the London bookseller, the unsold volumes of the first edition, almost all of them, and bade him dispose of them as he could. The bookseller offered them at a shilling, and then at a sixpence, and finally deposited them all in the penny box.

There it so happened that Daniel Gabriel Rossetti, mousing around, picked up a copy and became entranced with it. He showed it to Swinburne, and then it was proclaimed to the world. This was in the early 60's.

For a time its growth was slow, but soon the literary public was awakened, and the book became popular.

Next Elihu Vedder, the artist, illustrated it, and then its vogue spread far and wide. Since that day there has been no need to introduce the name of "Omar the Tent Maker" to the literary world.

There was a time when it was supposed that FitzGerald invented Omar just as De Foe invented Robinson Crusoe, or Swift invented Gulliver, but this, of course, he did not do. The Persian Omar was as real a historic personage as the Greek Homer. In making the rendition from the Persian into English, FitzGerald did not wander farther afield than Pope wandered in Homer.

Bentley, the Greek scholar, said to Pope about his translation, that it was a very pretty poem, but it was not Homer. Possibly some Persian scholar might say the same thing of FitzGerald's Omar; but paraphrase or translation, we have in the Rubaiyat a most exquisite rendering of the philosophy of human life, and that, after all, is what we care for.

We see in Omar a philosopher of scientific insight and ability far beyond that of the age and country he lived in; moderate in his worldly ambition and easily satisfied in his pleasures, content with the present and indifferent to the future, concerning which he knew nothing.

In the comparison of this new edition with FitzGerald's we find no general likeness, though this one has much beauty, and readers will find it very enjoyable. One of our own favorite stanzas is not there, however, which is in FitzGerald, as follows:

"'Tis but a tent where takes his one day's rest
A Sultan to the realm of Death addrest.
The Sultan rises and the dark Ferrash
Strikes, and prepares it for another Guest."

But there are, nevertheless, some very exquisite renderings, as, take the following, quoted somewhat at random:

"As we know nothing, how can we explain;
Add naught to nothing, how much is the gain?
We came from nothing, and to it return;
Take naught from nothing, what will then remain?"

"Yet urns of ashes merit scant respect,
If Golden Bowls of life are never decked
With wreaths on wreaths of roses odorous;
The living, not the dead, can feel neglect."

"No rosy fingers, beckoning from skies,
No Houris, bending down from Paradise,
Shall steep my soul in glamour, but as naught
The lure of languor in their lustrous eyes."

"The winds have scattered o'er our mother's breast,
The dust of dear ones, whom we cherished best.
They lived and loved; then flinging fond farewells,
They vanished at grim Azrael's behest."

"Should angry storms o'ercast our smiling skies,
And dim the twin-stars of your sapphire eyes
With rainy tears, O then indeed would I
A sense of earthly torment realize."

"But, ah, the glimpse of heav'n, when lucent spears
Shoot thro' the storm-cloud, as it disappears;
And sparkling rays, from out thy clearing orbs,
Make softly tinted rainbows in thy tears."

"The tears of Isis, in Nile's mighty flood,
Bewail Osiris dead. The Lotus-bud,
Afloat in tears, exhales its fragrance where
The asp drew star-eyed Cleopatra's blood."

"Your sapphire, with its coruscating ray,
The jar, which cools our wine this summer day,
The hookah's creamy bowl, and we who smoke,
All boast no higher origin than clay."

"Come, fly with me, to where wild surges moan
Around some coral isle, to man unknown;
Where plumy palms are mirrored in the deep,
And there, together, live and love alone."

There is one thing in conclusion that may be most sincerely said, that if any one wants to make a book present to a friend, he can do no better than to select this for the gift.

JOHN N. CRAWFORD.

CONVENTION OF THE PHOTOENGRAVERS.

C. C. Cargill, secretary of the National Association of Photoengravers, advises THE INLAND PRINTER that inasmuch as the electrotypers have decided upon August 27 and 28 for holding their convention in Buffalo, the photoengravers have fixed upon August 29 and 30 as the dates for their meeting. This will enable any who belong to both organizations as well as the United Typothetæ, to attend all of the meetings while in Buffalo. From present indications there will be at least one hundred photoengravers in attendance at the convention. The Pan-American Exposition will be at its height on the above dates, and no better time to visit Buffalo could be selected.

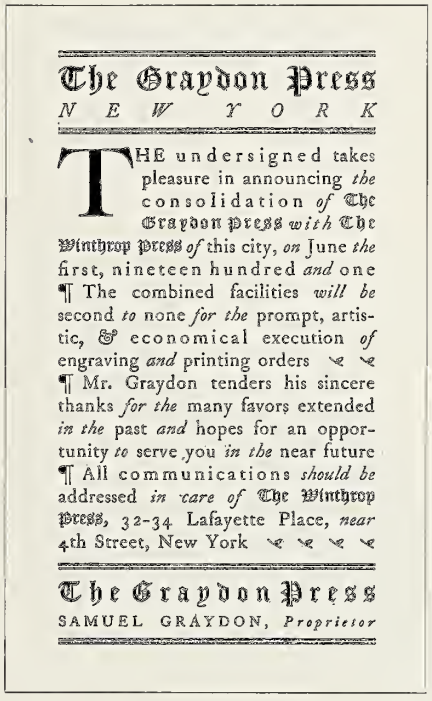
Advertising for Printers

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

In the special June number of *Profitable Advertising*, Boston, which presented quite fully the ways of publicity employed in behalf of the Pan-American Exposition, there is one remark by Mark Bennitt, superintendent of the Press Department, which is worthy of consideration by every one who has a business or bargain to be advertised.

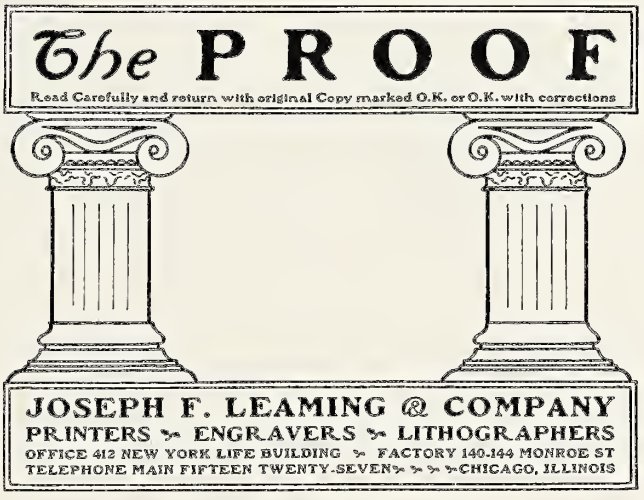
"I think," says Mr. Bennitt, "in order to attain the results at which we aim, that one must have a thorough belief in the value of that which he has to exploit. I think that directness in stating the qualities possessed by either the enterprise or the article which he desires to advertise is of the highest importance. . . . Successful advertising men, so far as my observation goes, seem to have been wise enough to select articles of genuine value to the public and to have brought the value of those articles so strongly to the attention of the people as to win for them a permanent market. Success in advertising means a combination of cleverness, earnestness, business method and alertness, and *sterling value in the article or articles to be offered for public utility.*"



AN ANNOUNCEMENT.

Mr. Bennitt, unlike the average advertising man, refuses to take all the glory he can to himself. While he deserves the greatest credit for handling the matter so that the newspapers believed with him in the merits of the great show and gave some sixty thousand columns of matter freely to exploit it, he yet admits that "the Pan-American Exposition is a success because it has been well planned, well managed, and the Publicity Department has had good material on which to work." Be sure in your advertisement writing that you have good material on which to work. You can't make a success unless your work backs your word. Have a good shop and it ought not to be hard to get trade with a frank and enthusiastic description of what you are doing.

Two *Progressive Printers* are in the field, and it is hard to choose between them. Both are well written, well printed, and I am sure well received. One is from Rockford, Illinois, and the other, volume I, No. 1, with heavy-faced heading and Jugend illustrations, comes from the Evans Printing Company, 37 East Spring street, Columbus, Ohio.



CORNER CARD FOR PROOF-ENVELOPE.

The Blade Press, of Carthage, North Carolina, sends a specimen blotter for criticism, saying: "Our blotters are a great help to us and are looked for by the people of this locality, who seem to be always in need." This blotter is for May, and begins: "May be you have heard of us before," printed in black and red on yellow coated blotter stock, the composition being well displayed.

A number of printers' and publishers' trade-marks have been shown in this department. We reproduce herewith an emblem recently adopted by the Carqueville Lithographing Company, Chicago. The inverted "Y" is emblematic of Chicago, the wreath surrounding it typifies art, and the two together can be read to mean "Chicago art," so says Mr. E. H. Carqueville, the president. The imprint is used on every piece of work put out by the house.



AN IMPRINT.



AN IMPRINT.

An envelope which commands some notice is one of gray cover-stock, having in the upper left corner a round hole through which appears a red and yellow label in startling contrast to the gray. It encloses some blotters from Broome & Herbig, printers, Coshocton, Ohio, and these blotters bore on one end some useful information in regard to changes in the

use of revenue stamps. The same firm begins an advertisement with this rather unpleasant suggestion on the envelope:

Let us put
a Bug in
Your Ear.

illustrated by the cut of a bee. Fastened on the cover of the well-printed booklet which the envelope contained is a pin, in regard to which the following is displayed for a title:

Put a Pin in this Fact.
The contents will not stick you.
A little book of interest to Business Men.

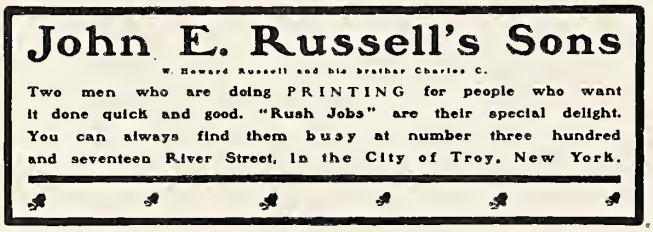
Now, inside I find four pages with headings written to certain stock ornaments, for example:



A PAGE FROM BOOKLET.
By Broome & Herbig, Coshocton, Ohio.

Considering the various styles, I would draw the conclusion that the envelope, cover and pages belong to three or more separate jobs that have been assembled by a blind helper. However, Mr. Herbig writes that the matter had to be "cut and slashed" to bring it in, so that it may have been more consistent in its original form.

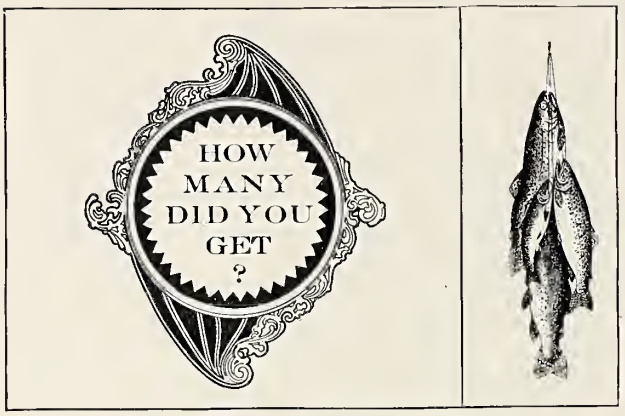
This is an odd heading of John E. Russell's Sons, Troy, New York, but who will deny that it is well printed and that



A LETTER-HEAD.
The word, "Printing," and the inner rule in red; balance in black, with green tint under all.

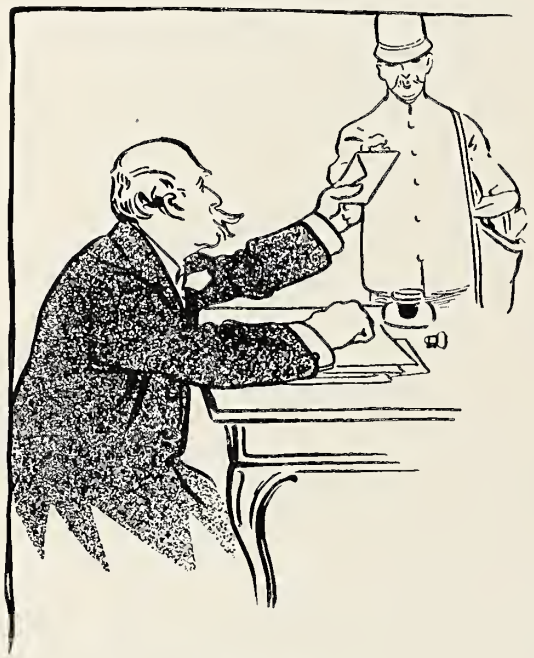
it advertises them in several good ways? The excellent work in composition was not continued in the case of the blotter "Better Write Us," nor is the matter so well put. The second blotter, "Must We Bring an Axe?" is an old idea. Let us bury the hatchet.

The leaflet of the Daken Printing Company, Kalamazoo, entitled "How Many Did You Get?" produced good results, they say. The outside page was of red cover-stock extending two-thirds over the front, with opening through which the title could be read. "How many did you get the last time you placed an order with your printer? Did you get full count, or didn't you have time to look it up? We can



COVER OF BOOKLET.
Daken Printing Company, Kalamazoo, Mich.

show you that it is possible to get all the goods you pay for even at this day of price cutting," etc. The advertisement was enclosed in an envelope of butcher's paper fastened with a red seal at the back. *Typology,* volume I, No. 1, by the same firm, is an 8 by 11 inch "special circular card," and is a neat and creditable publication.



BETTER WRITE US.
A blotter by John E. Russell's Sons.

Mr. Fred Bryant, of the Moberly *Democrat,* Moberly, Missouri, sends three specimens, of which he relates the following: "We received more returns from the December blotter than any we have ever put out, and it no doubt had a great deal to do with giving our office a good standing with the business men. The November blotter is not entirely original with us. We are well pleased with the results from the booklet and intend to keep up this class of work. It pays the typefounders, and I do not see why it should not pay an office." The November blotter was a neat representation of the "Hard to Beat" advertisement, quite often used with its four aces and reference to the firm's printing. The booklet is a display of a new type face in various sizes with specimens of its appro-

priate use. Surely, if it pays the typefounders, why not the printers? Study work sent out by the Inland Type Foundry for ideas. There is no need of reproducing any of their specimens; all can have them.

DES MOINES must be a great place for printers. We have been showing something new from Des Moines every month of late, and here now comes work by the Armstrong Press, of that city. It is very readable and the printing is good. Armstrong's *Tooter* (another volume I, No. 1), came out in July, with four pages bound in a yellow cover. The following is a sample of the Armstrong style:

DON'T BE A FROG.

A frog is cold-blooded, given to the enjoymcnt of secluded locations and the extermination of flies. There is another kind of frog that gets in your throat and costs 10 cents.

But that's another story.

There are some business men — and several thousand other people scattered through the professions — who operate on the principle of the croaking green frog. They hunt out the most secluded locations; they never advertise; they spend their time catching the flies of business while other men harpoon the whales.

When they want a job of printing done they seek out a man up three flights of dark stairway in the hope of getting it for half what it's worth.

And when they get it they think things they try not to express.

We hate to say it, but it's so.

The people who are making the world "go" don't do business that way. They get the best work and pay a fair price for it. Every batch of stuff they send out brings business — produces results.

Many of them get their work done here. It suits them and they are satisfied with the price. It's just like they had a shop of their own — only lots easier for them. How about You? Are you on the list?

"PERRY'S PUSH," of Great Falls, Montana, not only keeps to its mark, but improves. Some very swell plates in black, red and yellow were used with the June number, and were



DECORATIVE PANELS.

From "Perry's Push" circular, Perry's Printery, Great Falls, Montana. Originals in red, yellow and black.

good enough in their style to stand the following praise by the printer without offense to the reader:

A MATTER OF BOUQUETS.

The best evidence of good printing is the work itself. I call this piece of printing you are now examining pretty good evidence — don't you?

Lots of printers *say* they do good work, and tell it in a printed fashion that proves the contrary — like the singer who assures you she is a great artist and to prove it sings "Lang Syne" in a thin, cracked voice.

I have been the recipient of a good many bouquets — the kindest sort of words — the kind that lead one to believe his efforts to elevate printing to the dignity of a business are being appreciated. Other kinds of bouquets are no less numerous, such as re-orders without number from pleased customers who recognize that printing promises made in this modest shop are made to be kept, and not merely to catch orders.

Then there is also the matter of price. It has happened before now that some of my customers have got lower quotations elsewhere than I could make. It almost always turned out that something happened to make the cheaper job unsatisfactory, and so they usually came back to the Printery — and that's another lot of bouquets.

What can I do for you? Or are you not interested in printing like this sample?

A STRIKING idea is this of the Beall Printing Company, of Asheville, North Carolina, printed upon cheap woody stock in red and black inks, to show that style is above material:

ELEGANCE AND ECONOMY.

We do not at any time advise the use of cheap paper stock, but we would impress upon you the fact that when

Beall Does the Printing

the choice of stock becomes of secondary importance, so far as the appearance of the job is concerned. This paper would hardly do credit to a butcher for wrapping purposes, yet it illustrates the point we would make—where elegance and economy are desired in your printing, it will pay you to talk to the

Beall Printing Company,

Phone 92. 39 Patton Avenue.

CONVENTION OF THE NATIONAL ELECTROTYPERS' ASSOCIATION.

Instead of holding its annual meeting at the Teck Theater in Buffalo, the National Electrotypers' Association has decided to make headquarters and hold meetings at the Genesee Hotel. This hotel has arranged to accommodate the delegates in good shape, and it was therefore considered best to meet there. The meetings will be held August 27 and 28, each session beginning at 2 P.M. A meeting of the executive committee will be held on Monday afternoon or evening. Electrotypers are urged to make the Genesee their headquarters, as this hotel has given the free use of rooms for the meetings and made a very low rate for rooms. F. H. Clark, secretary of the association, has announced the rates, which are as follows: Room for one person, $2 to $5; room for two persons, $3 to $8; room with two beds (each person), $3 to $4; rooms with bath, $5; rooms where four or more take large room with two or more beds, $1.50 each. The convention will be allowed the use of the Colonial room or the Dutch room for its meetings held during the daytime.

THE HIGH-WATER MARK OF TYPOGRAPHY.

I wish to express my admiration for THE INLAND PRINTER, in particular, recent numbers. I was talking with a representative of a Chicago typefoundry only a few days ago and he said your publication represented the high-water mark of modern typography. I can say "amen" to that.—*William E. Davidson, the Morris Press, St. Charles, Illinois.*

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

POSSESSIVES AND PLURALS.— L. P. B., Westerly, Rhode Island, writes: "Would both possessives be used as in 'William Smith is at his father's, Henry Smith's'? Is it proper to use the plural in sentences like 'Jennie Smith, the seven-years-old daughter of William Smith,' or 'Maggie, the four-months-old baby'?" *Answer.*—The question about possessives is one that has never been answered by the grammarians so effectually as to secure universal acceptance of the answer. Which means that some, even of those ranking as authorities, choose one method, and some another. Thus it is a matter of opinion. Our own preference is for the second possessive sign only. Yes, it is proper to use the plurals, but it is not strictly conventional in one case, although it is in the other. Usage prefers "seven-year-old," but "four-months-old." It is a case where usage is not logical. Usage, again, strictly forbids pluralizing in some similar terms, as four-foot pole, fine-tooth comb, and many others. Years, months, weeks, and days may fairly be called exceptions in usage.

SPELLING.— How strange it is that some people can actually class their efforts at securing chaotic spelling as "reform!" Here is one of the latest news reports on the subject: "The Northern Illinois Teachers' Association put itself on record as favoring a reform in spelling, but the vote of adoption was quite close, and many did not vote at all." Let us see some of the latest advocation of what is called "Old Speling Revized," from a Canadian paper: "Milions of superfluos leters ar ritn and printed evry day, and time and ink wasted must make a large sum." "In speling reform precept is good, practis is beter." "Imagin a strong intelligent man afraid to drop e from have, give, live! Is it worthy a race with such valor? Is valor ded?" "Ther is no law to prevent establishment of rational speling." "In this century let us all get rid of some of the lumber that encumbers our own speling. We can if we wil. If we don't, is it becaus we ar cowards?" No, they evidently have the "kurij uv thar knvikshns." But it's good that many of the Northern Illinois teachers would not vote on such nonsense, though it would have been better for them to vote against it.

FRACTIONS.— E. D. N., London, Ontario, asks: "What is the customary way to deal with fractions, compound or two words? *e. g.*, 'This company will pay only two thirds, or two-thirds, of the value of the property insured'? Are there special cases for compounding, and also for two separate words?" *Answer.*— Compounding is customary in fractions when the elements are simple words, as in two-thirds, three-fourths; but the hyphen is commonly omitted between numerator and denominator when one or both are themselves hyphened, as twenty-one hundredths, three twenty-fifths, thirty-three forty-sevenths. Of course the relation between numerator and denominator is always the same, but in the longer fraction-words the significance of a hyphen between the elements would be lost because of the other necessary hyphens; at least, that is the only supposition that seems plausible in support of the certainly common practice. Presumably, the reason for compounding is to be found in the fact that the words most commonly represent the idea of one part of a whole unit, not of a number of separate parts. This is stated as a presumption, because no statement is known to the writer as existent in a book. Some persons, however, do not join the parts of any fraction, on the reasoning that the words present the idea of so many separate parts, even if they are aggregated as one larger part; and this seems far more logical and sensible than the common practice of compounding. No argument seems potent in favor of compounding any fraction except that of conventionality.

PROOFREADING SCHOOLS.— B. R. T., Rutland, Vermont, writes: "I wish to obtain catalogues of schools at which proofreading may be learned. If there are any such schools, will you send me the addresses, that I may send for catalogues?" *Answer.*—We respectfully decline to send any such addresses, because we believe that no school exists where proofreading may be learned, although some persons assert that their schools teach proofreading. Here is part of a letter from one who tried to learn: "The enclosed letter shows how far I have 'progressed,' and also gives you an idea of how that concern does business. The offer which I accepted was for 'a complete course' for an amount that would 'cover all expenses except postage.' I have as yet taken no notice of their proposition to furnish me with a 'diploma' for the modest sum of $4, but feel very much inclined to keep my money and let them keep their so-called diploma. Judging from their lessons and examination, I should think that the diploma would be worth to me about as much as the paper it is printed on. I want to get into a better position, but my hopes of doing so by means of the school are very slim." This gentleman had written for advice, but too late to avoid committing himself— he had already paid for the course of so-called lessons. Here is the letter he got after finishing: "We are pleased to inform you that you have successfully passed the requisite examinations in the art and science of proofreading, and are now entitled to a diploma, given under the seal of the Corporation, and the Officers of the School. The same will be promptly sent to you upon receipt of $4." They will never get $4 through our recommendation.

WHAT WILL BECOME OF THE ENGLISH LANGUAGE.—Among the scattered millions who now employ our common speech in England itself, in Scotland, Wales and Ireland, in the United States and Canada, in India and in Australia, in Egypt and in South Africa, there is no stronger bond of union than the language itself. A certain unity of sentiment may show itself now and again; but there is no likelihood that any political association will ever be achieved. The tie that fastens the more independent colonies to the mother country is loose enough now, even if it is never further relaxed; and less than half of those who have English for their mother-tongue owe any allegiance whatever to England. The English-speaking inhabitants of the British Empire are apparently fewer than the inhabitants of the American republic; and the population of the United Kingdom itself is only a little more than half the population of the United States. To set down these facts is to point out that the English language is no longer a personal possession of the people of England. The power of the head of the British Empire over what used to be called "the Queen's English" is now as little recognized as her power over what used to be called "the King's Evil." We may regret that this is the case or we may rejoice at it; but we can not well deny the fact itself. And thus we are face to face with more than one very interesting question. What is going to become of the language now it is thus dispersed abroad and freed from all

control by a central authority and exposed to all sorts of alien influences? Is it bound to become corrupted and to sink from its high estate into a mire of slang and into a welter of barbarously fashioned verbal novelties? What, more especially, is going to be the future of the English language here in America? Must we fear the dread possibility that the speech of the peoples on the opposite sides of the Western Ocean will diverge at last until the English language will divide into two branches, those who speak British being hardly able to understand those who speak American, and those who speak American being hardly able to understand those who speak British? From "The English Language in America," by Brander Matthews, in *Scribner's*.

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Solenhafen Litho Stone Supply.—The quarries of litho stone at Solenhafen, Bavaria, ship annually about 12,000 tons of litho stone. The freight from Bavaria to the United States is about 4 cents per pound, but the price paid for the stone in Bavaria ranges from 20 cents to 30 cents per pound. A fair average of the stone of all sizes shipped from Bavaria is 15 cents per pound, making about $3,600,000 per year.

White Leaf for Dark Paper Printing.—For printing a brilliant, clear white, color-makers have produced a leaf, to be laid upon a tacky, light-colored size, much the same as gold or silver leaf. When dry the delicate structure of the leaf can be rubbed or brushed away where no size holds it fast to the paper and the printed work stands out bright and radiant from the darkest shades of paper. A good thing in these days of the colored paper pamphlet cover.

A Good, Always Ready "Touche Brush" for Litho Poster Artists.—The Osgood Fountain Brush Company, 256 Broadway, New York city, have perfected a "fountain brush" which can be filled with any aqueous liquid (in this instance autographic or litho-touche), and large letters, borders or solids, etc., occurring on poster or large show-card work filled in without the annoyance of drying up the ink used, or having a dish or bottle near the stone. For marking cases it is a great boon to the addresser, as the brush is always ready, when filled with the required ink. Would advise poster artists or sketch artists to try the new appliance for litho-ink work or water-colors.

Rights of an Artist in His Work.—Litho-printer, Newark, N. J.—In venturing a few remarks upon the subject of the "right exercised over an artist's work," delivered for sale and to be used for commercial purposes, I would say that many so-called artists simply wish to impress the customer with the high value of their work; they will not give the man who orders and pays for the work a chance to criticize or change anything, therefore they claim the ownership even after the work has passed from their hands. The artist's moral obligation to himself should constitute the value of a piece of work, and is the only groundwork on which the interest of an artist should stand. With inferior artists it is much the same as with poor doctors: they must make themselves important or no one wants them, and, as with art, too many people know as little about the healing as they know about pictorial work—therefore are willing dupes of charlatans.

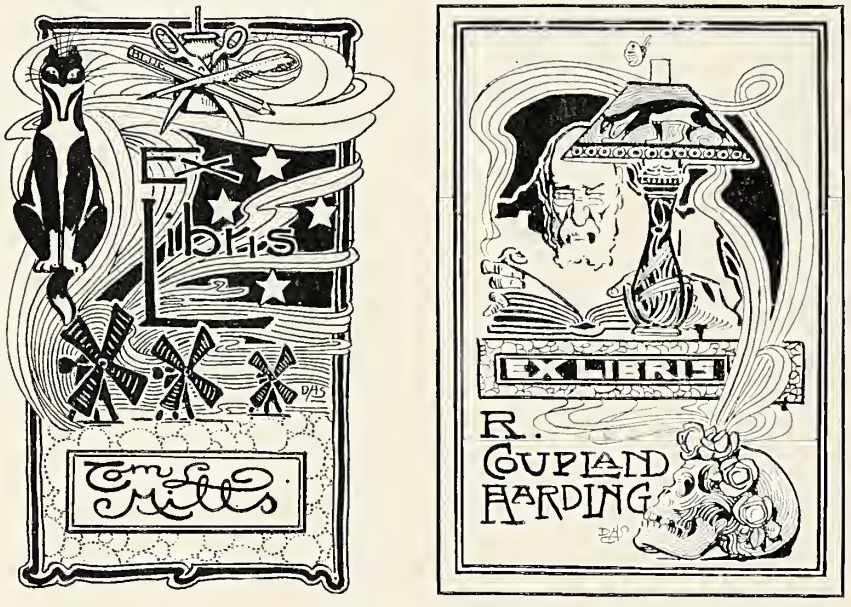
Drawings Made on Paper, Reproduced on Stone Without Photography.—S. S., Sydney, New South Wales, writes: "Is there a method by which drawings can be executed on paper and reproduced on litho stone or zinc *without* the use of photography?" *Answer.*—Yes, there is a specially prepared paper; we believe it has been described before in these columns. For crayon drawings, an ordinary drawing-paper can be used, coated with starch, to which a little gelatin is added; litho crayon and touche should be used to work with. The transfer is made in the usual way. Diagrams can be drawn on an ordinary writing paper with litho ink (touche mixed with water, for sale at any litho supply house). With a little care these drawings can be transferred to stone or freshly polished zinc or aluminum plate and a large edition run off.

A New Method of Photographing on Stone or Aluminum for Surface Printing.—A new process of transferring photographs upon aluminum, or other metal plate, for surface or relief printing, specimens of which have been shown us in New York, has the appearance of gelatin work, and it is claimed is cheaper than half-tone. It would seem to us, however, that the grain is too fine for regular steam-press printing; still, if it could be rendered with the softness and delicacy shown in the proofs and for the price stated, it would be a useful factor in fine three-color work. Being done in the surface-printing method, it would give lithographers possessing the knowledge of color-plates a great field for the further development of their resources, as the transfer on a surface plate is so much more susceptible of handling than relief plates. The scheme is too new as yet to say anything in detail, from our conversation held with the owners of the process and the few hand-press proofs inspected. But we shall come back to the theme when practical results can be shown from the steam printing-press.

Alterations on Litho Zinc Plates.—E. J. K., Cincinnati, Ohio, writes: "I would like to know through The Inland Printer the acid used to take out litho ink on litho zinc plates. As these plates can not be scraped, I find some trouble when a line is run too far." *Answer.*—Where errors are to be corrected or changes to be made on litho zinc, the safest method is to first etch and roll up the plates in the usual way, then to cover up the places surrounding the bona-fide work with gamboge dissolved in water. When this is dry saturate a bit of clean rag with pure turpentine and take the ink off the plate in the spot which is to be changed; repeat the operation several times until no trace of ink is left to smudge the surface. Then take a little caustic soda, dissolved in water, and clean the spot with that solution (that takes off the remaining particles of greasy matter). Wash off the whole plate now under the tap, dry quickly and, for safety's sake, a little acetic counteretch may be applied, or a strong mixture of nitric acid in pure water, brushed over the altered spot and quickly absorbed with clean blotting paper (do not have it dry up and accumulate crystals). The new work can then be added, and when finished, etched as the plate was treated when the first work was done.

Solution for Transferring Multicolor Prints to Boxwood, Etc.—L. K., Watertown, New York, writes: "Will you kindly publish in your issue of The Inland Printer some way of transferring from a multicolored copy on wood or paper? I have generally used a solution of alcohol and potash, but find that it will only transfer red or black and will cause a blue to disappear from both copy and plate. A receipt for such transfer fluid as will transfer all color would be appreciated by engravers all over the country." *Answer.*—Any print executed on regular paper fabric, be it old or new, black or color, can be transferred in a more or less perfect way; but—and there is a very large *But* in the case—it is a complicated matter and in the majority of cases would not pay for the

trouble, it being cheaper to redraw, trace or photograph upon the block. However, for those who are fond of such experiments, we will give the process. The first essential for making a transfer from an old print is that the said print must be made with an ink that contains some grease or oil. The principal agent used to revive this grease or oil, in order to make it adhere to another body, or, in other words, to make it transfer, is an etheric or essential oil. Wood engravers generally use caustic soda to soften the ink for making transfer from old prints, but soda has the effect of saponifying the little grease or otherwise changing delicate colors used in printing and thus frustrating the end in view. Let wood engravers try the following method: Lay the colored print to be transferred in spirits of hartshorn for half an hour; take out, lay between blotters and immediately brush it over several times with spirits of turpentine during one hour; then warm the surface of the block and lay on the prepared print and subject it to strong pressure (possibly a friction pressure), by laying a piece of pressboard, greased on the back, and rubbing over it, with all the pressure possible, a stout burnisher. Lithographic prints are usually easier to transfer in this way than prints made from type presses, and the latter are easier to make than prints taken from etchings or plate engravings, but colored prints are the most difficult on account of the absorbent nature of the material from which coloring matters are taken — destroying therefore, the greasy or oily vehicle of the ink.



BOOK-PLATE DESIGNS.
Drawn by D. H. Souter, Sydney, Australia.

Negative or "Reverse" Transfer on Aluminum Plate or Stone.— D. W. P., Toledo, Ohio, asks: "Will you give me through the columns of The Inland Printer, the simplest and best way of making a negative transfer from stone or aluminum — that is, changing a white background to black, or the reverse." *Answer.*—We shall briefly describe the method on stone, which is the best for that purpose, as it will perhaps always remain the most useful material for all kinds of original plates — the metal being chiefly used for transferring upon (for printing purposes) before a reversed original, having been made on stone first, can be transferred to zinc or aluminum. The stone to be used for an original reverse transfer must be polished with oxalic acid until it has a high, even polish. Then it is gummed and thoroughly washed with clean water; then a transfer impression of the subject (engraving, type, copperplate, penwork or other method) is made with regular printing-ink, containing some varnish. This is transferred to the aforesaid stone and dusted with bronze, the bronze, of course, adhering only to the lines of the work so transferred. Then litho-touche (if litho ink has no soap in its make up it would not work), freshly mixed, is poured or gently brushed over the stone as far as the black background should reach, and left to dry. Finally it is washed out with water, the litho-touche, etc., rolled off upon an old roller, then rolled up with a good roller and printing-ink, when it will be found that the former black lines of the work are now white upon a solid ground. The ordinary printing-ink did not hold on the oxalic surface; being bronzed it did not allow the strong touche to work through, which, however, penetrated the oxalic coating. Counteretching gives good results, and there are other methods. On aluminum plate an entirely different method must be pursued, as we can not employ such decided, chemically aggressive methods — or rather we must employ more mechano-chemical means. Coat the well-cleaned plate with a light, sensitive asphalt solution, as described in former issues of this department, and take the impression of the original to be reversed, on a fine, white paper and stretch it over the plate (perhaps place it in a photo printing-frame) and expose to light; then, after the light has hardened the exposed parts of the asphalt, the protected soluble parts are washed out with the proper solvents, also as described in former issues; then, to be well washed in acidulated water and dried and etched. The result will be a clean metallic surface where the print was and a solid black where the paper was white. A transfer could be made directly upon the light, sensitive coating, giving a positive result. There are other methods, and other light-sensitive solutions, but this is probably the safest.

New Multicolor Printing Process.—An "ingenious invention" has been "perfected and patented" by Anton Von Buest, of Orange, New Jersey, for multicolor printing. The inventor is now engaged, with the aid of Frank M. Potter, in building a small printing-press for printing color cards up to 4 by 6 inches, in anywhere from five to fifty shades of color, the number of tints being limited only by the capacity of colormakers to supply the different shades in thin sticks or threads, like type. These are set together after the manner of type. Then, in order to get an impression from these dry color forms, the cylinder on press has been corrugated with fine lines, like the surface of a file. These fine teeth scrape off a fine film of the multicolor form, retaining it upon the cylinder until it is brought in contact with the "specially sized or prepared paper," receiving the varicolored impression from another roller, which presses it against the corrugated cylinder. The paper then travels along under a set of burnishing rollers which "fasten" the color upon the paper and, we suppose, smoothens out the roughened face of the same. Before the corrugated cylinder scrapes off another layer of color it is "automatically washed and brushed," so as to have no contamination from the next colors. The paper, however, is "sized with a special preparation," by means of rollers fed from a fountain, during the process of printing. It is, of course, a task of extreme delicacy, naïvely adds our informant, the Newark *Sunday Call,* to prepare a block, arranged into a picture by the multiplicity of those little "color types," some of which are much thinner than the lead of a pencil, and about six inches long. The colored sketch to be reproduced is placed behind a glass which is squared off in lines, equal to the size of the color sticks; this is then placed at the bottom of the composing frame and the colors are carefully built upon the

same, the various tints matched, right on top of the sketch, until the whole, being complete, is locked up into a solid printing-block, and is ready for the press, to be planed off by the corrugated cylinder, and the deposit transferred to the sized paper, then burnished, etc. Naturally the block will lose about one ten-thousandth of an inch by each impression taken. The model is not yet complete, at last reports, but it is promised that it is going to work all right. The artist and inventor feels sure he has passed *nearly* all of the stumbling blocks. Let us add a few remarks to the above bit of news. In the February, 1900, issue of "Notes and Queries" of THE INLAND PRINTER, I have described in substance the origin of the above process. It is not new. Where will this multicolor process stand in competition with our aluminum rotaries, printing a sheet of 40 by 60 inches in two or more colors? How would decided lines and touches be made by this "mosaic of square color sticks"? Think of the enormous labor of producing color blocks which are to be *eaten away* by a filing process, changing every instant the relation of bed and cylinder of press. Think of the "washing up" process for every impression, to say nothing of the freshly sized paper, embossed by the corrugations of the cylinder and then smoothed out again, etc. The romance of the thing is all right, when read by a layman in a Sunday paper, but practical men generally know if a certain exploit is feasible or not. This process of printing will never hurt typography or lithography.

Notes and Queries on The Laws of Copyright

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

PHASES OF PUBLICATION.

How strenuously certain authors labor to carry water upon both shoulders by claiming protection under the law without complying with its requirements in essential matters, and at the same time reap where they sow, irrespective of the law, is clearly illustrated by a brief review of the following case. An author evolved a system of instruction, which he taught many years by lecturing, correspondence and pamphlets, and prior to 1894, did not sell, distribute or give away copies of the pamphlets without entering into a written contract with the person receiving such pamphlet that such person would not communicate the system to any one unless by the consent in writing of the author. An attempt had been made before 1886 to copyright this system in London, and in 1886 the title-pages of a fourth edition were entered with the Librarian of Congress, but no copies thereof were ever transmitted to such officer. Two years afterward, learning that the law had not been met in this respect, the author published another edition (a reprint of that of 1886) without copyright notices. Notwithstanding this, thereafter he continued to circulate the two editions indiscriminately, some bearing notices of copyright, others not so marked. Two subsequent editions, largely reprints of the edition of 1886, were duly copyrighted. The widow of the author sought to prevent defendants in 1895 and 1896 from publishing and selling the system which had been copyrighted. The work published by the defendants was largely copied from the edition of 1886, without the consent of the author. The Court said: "If it can be assumed that as some of the pamphlets of all the editions bore some notice, and that, although some bore no notice, defendants probably purchased a complete set of a single edition, and therefore had notice of the restriction upon some one of the pamphlets, and therefore were chargeable with notice of such restriction as to the series, facts which do not seem to be sufficiently proved, the question is presented as to how far such restriction affects the rights of defendants, who 'were ignorant of any publication other than the one of 1886, from which they made their copy.' Although in 1886 the author did not comply with the law, and circulated copies of his pamphlets bearing English and United States copyright notices, thereby subjecting himself to penalties, yet he published another edition without such notice. He charged each person or a class certain stipulated prices for his instruction, and to such gave the pamphlets containing the system. He advertised widely and furnished a copy of his book to any one who paid him his price. They were sold absolutely without restriction as to the title or the use, other than the contract above alluded to." The Court further said: "I think this distribution amounted to publication. To hold that a person may offer a book to every person in the world who will buy it and pay a certain price for it, with an agreement not to show it to any other person, and this course of distribution might be continued for many years, and then a copyright secured for the legal term, would be a large advance upon and wide departure from decisions which have been cited in this case. In most, if not quite, all the cases in which a distribution has been held not to be a publication, the author did not part with title to the books distributed." To support this view the Court cited a recent decision rendered by the New York Court of Appeals, which last-named tribunal said: "Out of a few cases of the same general character seems to have grown the idea that it is possible for a man, by putting restrictions upon the use of his books by subscribers, however numerous they may be, to retain in him forever the common-law right of first publication. If that position be sustained by the judgment of the courts, then will have been obtained judicial legislation of far broader scope and much greater value to authors and others than that offered by the copyright statute." In the New York case quoted above, a mercantile agency prepared and printed a book containing information as to the business and mercantile credit of people in a certain trade. These were furnished subscribers under a contract that the books were loaned, the title remaining in the agency, and that they should be returned upon expiration of the subscription. The agency also copyrighted the book, but claimed never to have published it. Defendant used part of the book and plaintiff asked for an injunction, claiming common-law right in literary property. The Court said: "We are not concerned in inquiring whether the plaintiff's steps, apparently looking to copyright of the book, were taken for the purpose of procuring copyright in good faith, or merely for the purpose of securing such advantage as might accrue from the appearance of copyright. No proposition is better settled than that a statutory copyright operates to devest a party of the common-law right. . . . A person who writes a book may keep the manuscript without printing it and prevent any one from seeing it. He may take a still further step, and cause the book to be printed, and then determine it shall not be seen by the public, and store all the printed copies away, and still he has not made a publication of it within the meaning of the law. It continues to be his property, as he has not yet offered it to the public. If while thus stored away a copy should be obtained surreptitiously and printed, and should the author loan one to a friend to read

and return, and in that manner a copy of the book should fall into the hands of some one who should attempt to print it, the author would be entitled to restrain publication." But in this case plaintiff took the position "that a distinction should be drawn between selling and giving away and leasing it; that to offer to sell a book to the public or give it to public libraries, where all the public may have access to it, is to publish it, but to lease it to such of the public as may care for it is not to publish it. . . . If leasing books to the public generally does not constitute a publication of them, then an author or publisher would have but to extend the period of leasing from one year to ninety-nine or 999 years. . . . The buyer of the average book would be quite content with a restrictive title,



Photo by Kinsey.

A YOUNG NEW ZEALANDER.
(Arthur Coupland Harding.)

which, nevertheless, assures him the possession of a book for either of the periods mentioned. It has not hitherto been understood to be the law that the common-law right could be so utilized as to secure to an author or publisher a continuing revenue from the public for a much longer period of time than Congress has been willing to grant to him the exclusive right to publish." As the Court has clearly demonstrated above, if the contention urged was sustained, authors and publishers would, by leasing, enjoy special privileges, utterly opposed to the spirit of the law.

PHASES OF NOTICE.

In studying the law and analyzing its application to certain facts, one marvels at the apparent ignorance of those seeking protection and their futile efforts to overcome the effect of former action when asserting an alleged right. An instance of this came before the Circuit Court of the Eastern District of Missouri. One claiming to be an author of a certain book commenced suit for infringement, averring compliance with all the requirements. The form of notice was "Copyright, 1891. All rights reserved." The author seemed unadvised at the time conformity with the statute was attempted of the amendment of March 3, 1891, and did not, in accordance therewith, file with the Librarian, *not later than the day of publication,* two copies, etc., but relied upon the law of 1870, which gave ten days' time for such filing. Upon this feature of the case the Court said: "They [meaning the author and publisher] innocently, but unfortunately, permitted publication of the book the day before they delivered the required copies to the Librarian. This renders the copyright void." Again I am constrained to find from the evidence before me that complainant failed to insert in the several copies of her book, on the title-page, or on the page immediately following the same, notice of her copyright as required by the provisions of the act of 1891. She caused to be inserted upon the page immediately following the title-page the following words: "Copyright, 1891. All rights reserved." This is clearly not sufficient. She should have added by whom the book was copyrighted. Counsel for plaintiff argued that, inasmuch as there appears upon the title-page the words "Published by Osgood Art School, 1891," these words should be read into the copyright notice upon the next page, and, inasmuch as the Osgood Art School was the trade name of complainant, the whole, taken together, is equivalent to the notice required by the act. This reasoning did not appeal to the Court, and it said: "Giving the most favorable construction to the language found upon both pages, and conceding, for the sake of argument only, that we may look to both these pages, and not one only, for the notice of copyright, it can not be held that they together give any information whatever as to the party by whom the copyright was taken out. . . . It is matter of common knowledge that the publisher of a book is not necessarily or usually the author or the person securing the copyright."

QUERY.—"Can a newspaper be held liable for infringement by appropriating, from a copyrighted photograph, the idea portrayed and reproducing it as a cartoon?" *Answer.*—Section 4965 provides: "If any person (after a photograph is copyrighted, within the term limited) shall, without the consent in writing of the proprietor being first obtained, signed in the presence of two or more witnesses, engrave, etch, work, copy, print, publish, etc., *either in whole or in part,* or by varying the main design, with intent to evade the law . . or sell, or expose to sale, any copy, etc., shall suffer a penalty of not less than $100 nor more than $5,000, in an action by the party aggrieved." Manifestly, if the facts in the particular case referred to can be brought within the language of the statute used above, namely, reproduction of the protected article *"either in whole or in part,"* no matter if it is in form a cartoon, infringement is shown, and an action will lie. One of the chief features of a photograph the law guards in the interest of the proprietor is the original mental conception to which he gives visible form by posing, selecting and arranging the costumes, draperies and various other accessories, arranging the subject so as to present graceful outlines, arranging and disposing the light and shade, suggesting and affecting the desired expression. (Vide, Lithographic Co. vs. Sarony, III U. S. Sup. Ct. Reps., 53.) Placing upon the figures in the cartoon different heads from the original, and putting lettering upon the draperies, does not change the pose or the arrangement of the photograph as a whole. The cartoonist appropriated the idea, which is the original mental conception of the author. Nor is it an excuse to print in one corner "With apologies to" (naming the author). The law prohibits reproduction without consent. Printing the words "With apologies to" confessedly shows the cartoonist was a "copyist of the main design."

THE INLAND PRINTER reaches this office every month and is read religiously. We always find something new and helpful in it.—*Matt Hamilton, Jr., The Lodi Sentinel, Lodi, California.*

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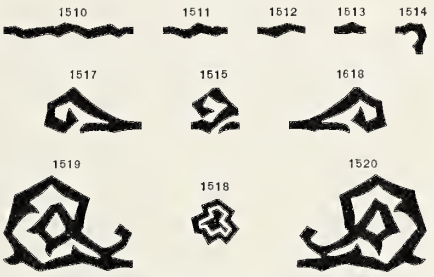


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48-POINT.	5 A, $4.50;	7 a, $4.00.	FONT, $8.50



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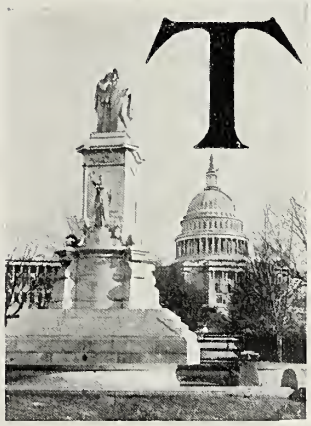
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CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

Group at Mount Vernon, near Washington, D. C., June 19, 1901.

THIRTEENTH ANNUAL CONVENTION INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.



THE thirteenth annual convention of the International Printing Pressmen and Assistants' Union of North America, held in Washington, D. C., June 17 to 21, was the largest in point both of delegates and visitors in the history of the organization. Sifted down, the actual business transacted was of the most routine character, though many measures were fought out and defeated. The headquarters of the delegates was the National Hotel, and the distance to the convention hall — the Typographical Temple — was found rather inconvenient.

The entertainment provided by the convention committee was elaborate and the many attractions of the capital were rounded out by numerous and varied forms of excursions to points of interest. The Washington Convention Committee was heartily congratulated on the result of its efforts, and the visit to Washington will long be a pleasant memory to the visitors. The committee was composed of the following: Frank B. Clarkson, chairman; Charles M. Richardson, vice-chairman; C. E. Bright, secretary; William H. Weber, treasurer; John T. Dunlap, James H. Galbreath, Cornelius J. Lucy, John D. Meyers, David Parker, Norman C. Sprague, Charles H. Schulte, George A. Forden, George M. Ramsey, Richard C. McAuley, Oliver H. Reed, Thomas A. Franklin, Jere Donovan, James R. McCoach, Charles F. Davis, Charles H. Evans, James O. Taylor, Albert J. Cullen, William J. Dooley, Ed A. Baulsir, Emil Petersen. Ladies Auxiliary — Mrs. A. J. Cullen, Mrs. J. H. Galbreath, Mrs. J. D. Meyers, Mrs. C. J. Lucy, Mrs. Charles F. Davis, Mrs. F. B. Clarkson, Mrs. C. E. Bright, Mrs. James Veatch, Mrs. James McCoach, Mrs. William Donaldson, Mrs. Ed A. Baulsir, Mrs. Emil Petersen, Mrs. George M. Ramsey, Mrs. M. L. Roberts, Mrs. Ed Koontz, Mrs. John K. Bishop.



MARTIN P. HIGGINS.
President International Printing Pressmen and Assistants' Union of North America.

Neatly designed programs for the entire scheme of entertainment, with information regarding the localities and with tickets of admission, enclosed in a leatherette binding, were handed to each visitor and delegate, with a badge of handsome design in old silver and enamel effect.



WILLIAM J. WEBB.
Secretary-Treasurer International Printing Pressmen and Assistants' Union.

On Monday a reception by President McKinley was planned for, but, owing to the indisposition of Mrs. McKinley, this was substituted by a drive through the city. A visit to the Government Printing-office and the Bureau of Printing and Engraving proved very interesting to the visitors.

In the evening an informal reception was held at the National Hotel, and at 9:30 P.M. a smoker was given at the Typographical Temple.

On Tuesday afternoon a trolley ride was given to Glen Echo, where dinner and a theater party were tendered the delegates and visitors under the auspices of the Pressfeeders and Assistants' Union No. 42. This was a very enjoyable occasion. The beautiful surroundings and the many attractions, with a large attendance, gave a zest to the entertainment that made many loath to leave until a very late hour. The officers who looked after the entertainment of the party were: Albert S. Nolan, Kate Searles, Mary B. Dunbar, Eleanor Burgess, Ida Vanarsdale, Alice Zook, Grace Arth, William V. Devine, Mary Elliott, John A. Clark and Mary Corridon.

On Wednesday afternoon an excursion down the Potomac to Mount Vernon, the home and tomb of George Washington, was given. The day was delightful and the many points of historic interest and of present-day note in connection with the affairs of the nation, were of absorbing attraction. At Mount Vernon the delegates and visitors had group photographs taken, and after inspecting the grounds and buildings and the many interesting objects in the old colonial mansion, the homeward trip was commenced.

Among the excursionists Mr. John T. Moran, of New York, and his sons were notable — all in the printing trade



A FEW SNAP-SHOTS AT THE PRESSMEN'S CONVENTION.

1. Mr. Klein tells Messrs. Merki, Hodge, Galoskowsky and Inloes all about St. Louis.
2. The Indianapolis delegation.
3. The Morans.
4. At Mount Vernon.
5. James T. Moran and Hon. Timothy J. Campbell.
6. The headquarters, National Hotel.
7. Benjamin Thompson of New York.
8. At Washington's tomb.

and all popular. Accompanying Mr. Moran was his old-time fellow-apprentice, Hon. Timothy J. Campbell. Mr. Moran and Mr. Campbell are two of the oldest pressmen in New York, and have had eventful careers. They were pressfeeders together on the New York *Herald* in 1862, 1863 and 1864. Mr. Moran, still employed on the New York *Journal,* has served five years on the Board of Supervisors of Kings county, and was president of the board for two terms, and is still as active as a young man, and is notable for strong sense and acumen. His old-time fellow-apprentice, Hon. T. J. Campbell, has served eight terms in the New York Legislature, was six years judge, two years senator, and ten years congressman, and is now practicing law in New York city and is remarkably successful. He studied law with Judge Flanagan and was admitted to the bar in 1869, and to the New York Supreme Court in the same year. In 1887 he was admitted to practice in the United States Supreme Court on motion of Attorney-General Garland. The success of these two representatives of the "art preservative" should be certainly stimulating to the youth of the present day.

Mr. Henry J. Klein, of St. Louis, Missouri, made himself active on behalf of the World's Fair in 1903, and every one on the boat had a badge of that degree.

Thursday evening the entertainment consisted of a trolley ride to the Rock Spring Club, Montgomery county, Maryland, where a banquet was served under the auspices of Pressmen's Union No. 1. Over four hundred attended this function, which was a brilliant success. Speeches, songs and recitations, presentations of flowers, material and rhetorical, embellished the occasion.

This closed the entertainment program, the committee on which — Messrs. J. D. Meyers, Cornelius J. Lucy, Frank B. Clarkson, John J. Dunlap, David Parker, James Galbreath, A. J. Cullen, James Forden and Emil Petersen — deserve great credit for the manner in which they arranged and sustained their arduous duties.

By the courtesy of the Rock Spring Club, the Home Club and the Jolly Fat Men's Club, the privileges of the clubs were extended to the visitors during the week, of which many availed themselves.

PROCEEDINGS OF THE CONVENTION.

The convention was called to order on Monday, June 17, by Mr. George M. Ramsay, president of the Printing Pressmen's Union No. 1, of Washington, D. C. Prayer was offered by the Rev. S. M. Newman, pastor of the First Congregational Church, Washington, after which Mr. Ramsay made a brief address of welcome, at the close of which the Hon. B. F. McFarland, president of the Board of District Commissioners, was introduced, whose address was highly eulogistic of pressmen and their craft. In closing, Mr. McFarland asserted that the pressmen "must have the eye of the American eagle and

the touch of Michael Angelo," and the sentiment met with enthusiastic applause — the audience feeling doubtless that they possessed these valuable physical and intellectual requirements.

The Hon. Frank W. Palmer, Congressional Printer, on being introduced, met with hearty applause. He said that the pressmen had a right to be a little vain, as he did not know of any one who did more to disseminate knowledge than the pressman, as he put the finishing touches on the labor of the author and the compositor. Quoting the saying that he who makes two blades of grass grow where one grew before is a public benefactor, by a parity of reasoning he claimed that as pressmen by their art caused many pages of useful matter to be disseminated where one previously existed, they were all public benefactors. This testimony to the philanthropic efforts of the craft was highly appreciated, but Gen. George H. Harries, who followed, took some exception to the sentiment, and questioned if the man who caused two pages of the Congressional Record to be distributed where only one was distributed before could rightly be considered a public benefactor. General Harries, as secretary of the Board of Trade, suggested that if that organization had anything that the pressmen wanted that they should please mention it.

Mr. Samuel Gompers, president of the American Federation of Labor, made a strong address on the value of thorough organization, in which he asserted that while there were still some pressmen, still some assistants that did not belong to the union, so long the work of the organization would remain unfinished. "The movement of labor," said the speaker, "stands for no wrong principles. There is not a thing which is tabooed by any right-thinking, honest, earnest American citizen for which the American labor movement stands. There is not a principle high or dear in the hearts of the American people which we do not struggle and endeavor to achieve. There is no one so high that we wish to tear down. There is no one so low in social abyss that we shall not stoop and bend our knees in the endeavor to lift up." Enthusiastic applause greeted the speaker.

Hon. John Joy Edson, president of the Washington Board of Trade, expressed regret for delay in reaching the meeting owing to a misunderstanding, and welcomed the delegates on behalf of the Board of Trade. He spoke of the power of the organization, and in that power and its growth he saw the need for honesty and accuracy in its transactions. "If," said the speaker, "upon investigation, the world learns that your action has been perfect and fair to all people, that it has been just and right, just so far as the people find out that your action is in that degree successful, so will you command the respect and the coöperation of the world.

"I was born on a farm; I was a farmer's boy until I went into the Union army. I know what labor is. I have worked in a blacksmith's shop. I remember those days. And anything I can do now or hereafter to encourage any organization to level up human affairs, I shall always be glad to do." [Applause.]

Mr. Terence V. Powderly, in his welcome to the delegates, made a special plea for the union label and urged upon his hearers the importance of buying only union-made goods.

E. M. Lawson, president of Typographical Union No. 101, welcomed the delegates on behalf of his organization, after which President J. H. Bowman took the chair and addressed the convention. He thanked the convention for the loyal support he had received, and on the eve of his retirement he felt that he had cause to congratulate them on the growth of the membership. The speaker urged the greatest attention to the cardinal principle of unionism — organization. The convention was then declared open.

After some routine business, an adjournment was voted pending the preparation of the report of the Committee on Credentials.

The annual report of the president was distributed at the meeting. The report stated that the organization had every reason to be congratulated on account of the steady advance it has made in every way, and dwelt at length on the alliance which had been perfected governing the pressmen as well as the typographical and bookbinders' international organizations. Mr. Bowman mentioned the strike of the pressmen in Chicago and the attitude taken by the American Federation of Labor and the International Typographical Union, and urged that the convention take up the matter of the establishment of *The American Pressman* on a larger scale than at present. He recommended that the office of president be made a salaried one, so the occupant may devote his whole time to his duties.

On the second day, the privileges of the floor were given to Mr. Frederick Driscoll, representing the American Newspaper Publishers' Association, who, on being introduced by the president, addressed the meeting as follows:

GENTLEMEN,— It affords me pleasure to have the honor of appearing before you as the representative of the American Newspaper Publishers' Association. The majority of our members employ only union men in their pressrooms, and in their interest I have come to solicit your coöperation, in the establishment of more permanent mutual relations of friendliness, whereby all possible strife and struggle will be reduced to a minimum, the lockout and the walkout abolished, and industrial peace be reasonably secured.

Since the meeting of your last convention in Milwaukee, I was invited to appear at the annual convention of the International Typographical Union, held last August in the same city. At that time, in response to some of my requests, the convention instructed the executive counell to confer with the special standing committee of our association with a view to arriving at an agreement, providing for the amicable adjustment of all differences that might arise between any member of the Publishers' Association and the Typographical Union and its affiliated bodies.

The convention also adopted the following resolutions:

"*Resolved,* That it is the sense of the International Typographical Union that subordinate unions should adopt conciliatory measures at all times when changing their scale of prices; and that before any change in scale of prices is adopted, it should be submitted to all publishers who are interested."

"*Resolved.* That the International Typographical Union, when requested, shall allow a representative of the American Newspaper Publishers' Association to be heard on important changes in the laws affecting their interests."

In accordance with the instruction of the convention the executive council held a conference with the special standing committee of the American Newspaper Publishers' Association in November last for two days, in which time a plan of arbitration was agreed upon. In December our board of directors endorsed the plan, and in February our association, in annual convention assembled, unanimously approved the same. In March, upon submission to the referendum, the members of all the subordinate unions ratified it by a vote of 12,544 yeas to 3,530 nays, and President Lynch announced the adoption by both parties in interest on April 6, 1901. Subsequently, May 1, 1901, was the day appointed on which it should take effect.

During the past six weeks the publishers have been closing individual contracts with the International Typographical Union, by which the latter underwrites and guarantees the continuous and peaceable execution of all existing contracts with subordinate unions, whether verbal or written. It can be fairly claimed that while the publishers have been thus insured against industrial war, the best interests of the members of the unions have been promoted.

Believing this most implicitly, I appear before you today with confidence, to urge you to authorize your executive council to confer with our Special Standing Committee to similarly arrange for the mutual arbitration of all differences which may arise with your subordinate unions. Yours is the only remaining trade in a publisher's office now, which is without comprehensive and definite arrangements for arbitration, and the publishers I represent desire to secure the benefits of peace in every department of labor employed by them, so that the employer and employe can feel that they may be certainly guaranteed against labor trouble in the future.

I beg to call your attention to the two resolutions which I have already quoted, providing for conciliatory measures whenever it is proposed to change the scale, and that all proposed changes should be submitted to the publisher for a reasonable time before the adoption of same. Also, that the representative of the publishers should be heard before the adoption of any changes in your general laws affecting their interests.

I can not conceive of any reasonable objection on your part to the adoption of similar resolutions by your body. We desire to enable our publishers to hold identically the same relations to your International organization, its subordinate unions and the members thereof, that are now held with the International Typographical Union.



ST. LOUIS DELEGATION, INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

W. H. Jones, Theo. Galoskowsky, W. E. Hamlin, John Warrington, Henry Voss, Wm. Burklin. Mrs. H. J. Klein, H. J. Klein, Mrs. Galoskowsky, Mr. Pfeifer, Mrs. Pfeifer and friend, James Goodwin.



JOBROOM CHAPEL, GOVERNMENT PRINTING-OFFICE.

Miss Steele, Miss Hayes. Main Pressroom.—Miss Carrie J. Moss, chairman; Miss Cummings, Miss Annie Mills, Miss Mary Metz, Miss Fannie Strong, Miss Florence Edvads, Miss Ida Bryan, Miss Ellen Riley, Miss Bessie Shaefer, Mrs. Brennan, Miss Sadie Foley, Mrs. Carr, Miss Lizzie Dillon, Miss Anna Paff.

I desire to present for your further consideration the advisability of so amending your laws as to allow the largest discretion to any subordinate union, when its jurisdiction extends over territory outside the city where it is located. This outside territory very often contains minor towns and cities in which newspapers are published. Great hardship is liable to be experienced if, as seems to be the rule now, the same wages and rules are enforced in this outside territory as obtains in the large city, the home of the union. With reduced cost of living,



THE CAPITOL.

reduced hours of labor, by reason of small circulation, inability of the publisher in such small localities to pay the full union rates established for a large city, it would seem but just and equitable that the local union, under such circumstances, should have a specially reduced rate to meet such situations, and that your laws should empower them to make different scales for the smaller localities.

Many publishers complain that local unions are endeavoring to cover, in union agreements, unskilled labor in their pressrooms as skilled labor, and thereby materially, yet unnecessarily, increasing the expenses of operating that department of their business. This is deemed to be a hardship to which the publishers should not be subjected.

The number of book and job pressmen in nearly every city is very much greater than the number of pressmen employed in newspaper offices. The question has often been asked, is it not possible to provide by your laws that on all questions relating to newspaper offices, the newspaper pressmen should alone be authorized to decide, while conceding the same right to others to govern in all matters particularly pertaining to their division of labor.

It may be that the excessive requirements as to the number of men to be employed upon the different kinds of presses used, may have some connection with the fact that, in only about sixty newspaper offices out of every hundred, are the pressrooms operated under the rules of the union, while the composing-room percentage of union offices exceeds seventy-five.

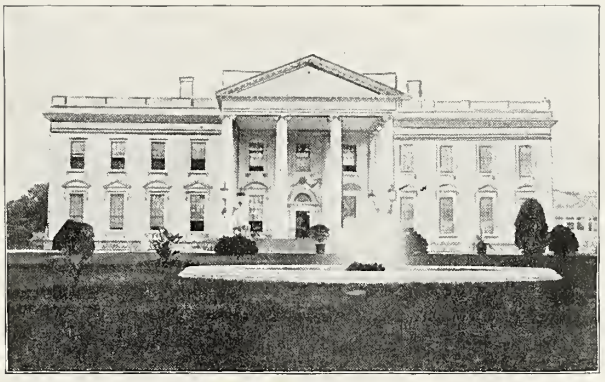
Let me urge upon you, and the officers to whom you intrust the government of your organization, the importance to the cause of union labor, of such recommendations and modifications of existing laws, rules and customs, as will invite the trust and confidence of publishers, so that they will see you are disposed to deal fairly and equitably with them.

Not might, but right; not force, but reason, must ultimately prevail. With a determination to be fair and just, according to conditions, and a way provided to arbitrate all differences, there is every reason to believe that not only will industrial peace be secured in your trade, but that your union will grow in the esteem of the publisher, so that many more newspaper pressrooms will be manned by union pressmen than is the case at present. This I can fairly assume is a consummation for which you will all cheerfully put forth your best efforts.

I have stated, with frankness, the objections made by various newspaper publishers to the prevailing conditions in their pressrooms, and the requests hereby made, if granted, will strengthen your organization and increase its power and influence for the best welfare of all your members.

I thank you for the opportunity you have given me to appear before you, and trust you will be disposed to give the fullest consideration to the suggestions and statements I have presented. [Great applause.]

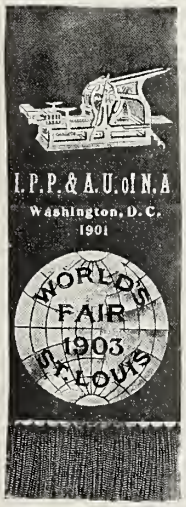
The president then said: "Gentlemen, you have heard the very able address of Mr. Driscoll. I want to supplement it by saying that the line laid down in his address is, to my mind, the proper line for labor organizations to conduct business upon. The time has passed for fighting each other. The time has come when we must get together. The employer realizes now than we have strength, and we realize now that he has strength and money. The organizations have lifted themselves to such a plane that they have brought themselves before the employers in a manner such that sensible men will realize that it is better for them to deal in a business-like way with the organizations than it is to say to them, 'Get out of my office! I don't want to talk to you.' So, gentlemen, I feel that conciliation and arbitration are the proper methods for the solu-



THE WHITE HOUSE.

tion of the problems that trades organizations have before them, and I hope that this convention will take favorable action on the matter presented to them by Mr. Driscoll." [Applause.]

The convention extended to Friday, the 21st, and various measures were brought up, the result being to leave matters very much as before. The National Guard question, the rights



ST. LOUIS BADGE.



A GROUP OF EX-OFFICERS.



THE GUEST BADGE.

of the feeders, the label and its control, and the question of arbitration all received conservative treatment. Mr. James O'Connell, president of the International Machinists' Association, addressed the meeting and solicited the support of the pressmen.

The officers elected for the ensuing year are:

President — Martin P. Higgins, Boston, Mass.

First Vice-president — E. A. Baulsir, Washington, D. C.

Second Vice-president — Daniel J. McDonald, Boston, Mass.

Third Vice-president — William H. Burklin, St. Louis, Mo.

Secretary-treasurer — William J. Webb, New York.

Theodore F. Galoskowsky was reëlected editor of *The American Pressman,* with an increase of salary. The annual salary of W. J. Webb, secretary-treasurer, was increased from $700 to $900.

On behalf of the delegates, former President Bowman was presented with a handsome diamond ring by Delegate Thompson, and at the headquarters at the National Hotel in the evening, Mrs. Bowman was remembered in a similar manner by the ladies.

The fourteenth convention will be held in Baltimore, Maryland, commencing on the third Monday in June, 1902.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

The souvenir book issued by the International Printing Pressmen and Assistants' Union was one of the finest ever issued by this organization. It was from the press of the Law Reporter Company, of Washington.

A. M. Bock, Owen Sound, Canada.—The posters give evidence that you are master of your profession and that you are not to be overcome by trifles. The lay-out of the sheets is good, and no doubt the effect on the hoarding was all that you intended it to be.

H. M. Downs, Fitchburg, Massachusetts.—Your style of advertising is catchy and your printing — both composition and presswork — is excellent. Your cards and blotters are attractive enough to draw trade, and the envelope slip is a good idea to hold on to.

Robert M. Wilson, Durand, Illinois.—The letter-head you refer to is not a fine specimen of jobwork. The rules are imperfectly lined and joined, and the job has the appearance of being hastily thrown together. Dark blue ink would have been preferable to the green used, and would have made a more attractive job.

A blotter from the *Owyhee Avalanche,* Silver City, Idaho, is one of the most attractive among the blotters received. It is printed in red and black, well set and presswork of fine quality. The *Owyhee Avalanche* ought to capture all the job-printing in its locality if the business men therein know a good thing when they see it.

Isaac H. Blanchard Company, New York, is sending out printed matter relating to the Pan-American Exposition which is attractive in style and will no doubt bring the company much additional business. A folder headed "Transfers" is very well designed and admirably printed, and is, besides, a most catchy advertisement. It will, no doubt, bring many returns.

A neat booklet is printed by the West Superior (Wis.) *Evening Telegram* relating to the copper industry of northern Wisconsin, with a map showing the circulation of the principal papers outside of Milwaukee, and also showing that the *Telegram* is one of the two leading papers in the State. Both booklet and map are good specimens of typography and presswork.

A package containing several samples of presswork has been received from Charles L. Powers, pressman with the Bristol Press, Bristol, Connecticut. Each individual piece of work shows that care has been taken with the make-ready, body of ink, and harmony between ink and color of stock. Without doubt, Mr. Powers is a master of his profession and knows how to turn out presswork to perfection.

James Nichols, with the *Evening Telegram,* St. John's, Newfoundland, forwards a package of commercial, society and general printing, many of the samples being excellent specimens of typography and presswork. They show that compositors and pressmen in the colony are abreast of the times, and that they are able to turn out printing in up-to-date styles with modern productions of the typefoundries.

The Winchester Press, 203 Broadway, New York city, is sending out some excellent card calendars with beautiful half-tone illustrations for backgrounds. The cards are printed in first-class style, the illustrations being treated in an artistic manner, each calendar being an attractive specimen of typographic art. The advertising matter is set forth in an attractive manner and the calendars, as a whole, are fine specimens of printing.

"How to Attract," is the title of a four-page circular sent out by the Sigmund Ullman Company, inkmakers, New York. It is printed in black, red and aluminum, the first page having a reproduction of a magnet to which is attached a little band on which the word "trade" appears. The first page is die-cut so as to allow the word "trade," which is printed on the third page, to be read through the opening. It is an attractive advertisement.

The *Dennison Quarterly for Stationers* is a new 12-page circular issued by the Dennison Manufacturing Company, giving information as to novelties, etc., manufactured by this concern. The composition and presswork (in two colors) is of excellent quality. The pages are illustrated with engravings in line and half-tone of the up-to-date productions of the company. All the advertising matter of the Dennison Company is neat and attractive in the highest degree.

The Inland Printer is in receipt of a very neatly framed half-tone print entitled "Printing House Square, Milwaukee." It is issued with the compliments of the *Evening Wisconsin,* and shows the building of the Evening Wisconsin Company in the center, the Milwaukee *Journal* on the opposite corner, and the building diagonally opposite which contains so many printing-offices. In the foreground are portraits of A. J. Aikens, William E. Cramer and John F. Cramer.

Among the most enterprising of trade journals in the United States is the *American Hatter,* which has gotten out a Pan-American edition of 130 pages, 10 by 12½ inches in size, the contents of which are both educational and beautiful. The literary matter is of excellent quality, the ads. are displayed by artists in typography, and the presswork is all that could be desired. The *American Hatter* is published by the Garrison & Hobron Company, 13 Astor place, New York city.

The *Evening Wisconsin,* published in Milwaukee, Wisconsin, is sending out a booklet entitled "Art in Printing," eight pages and cover, 6 by 8 inches in size, printed on extra heavy enameled stock, with rough cover printed in red, gray and black. The style of composition is good, and the presswork equals anything that has come to our table. Such an excellent piece of typographic printing ought to bring customers by the hundred to the *Evening Wisconsin's* job-printing department.

Without the inkmaker, the pressman and compositor would be at a disadvantage in the production of fine printing. We have before us samples of work printed with the inks of Glidden & White, Cleveland,



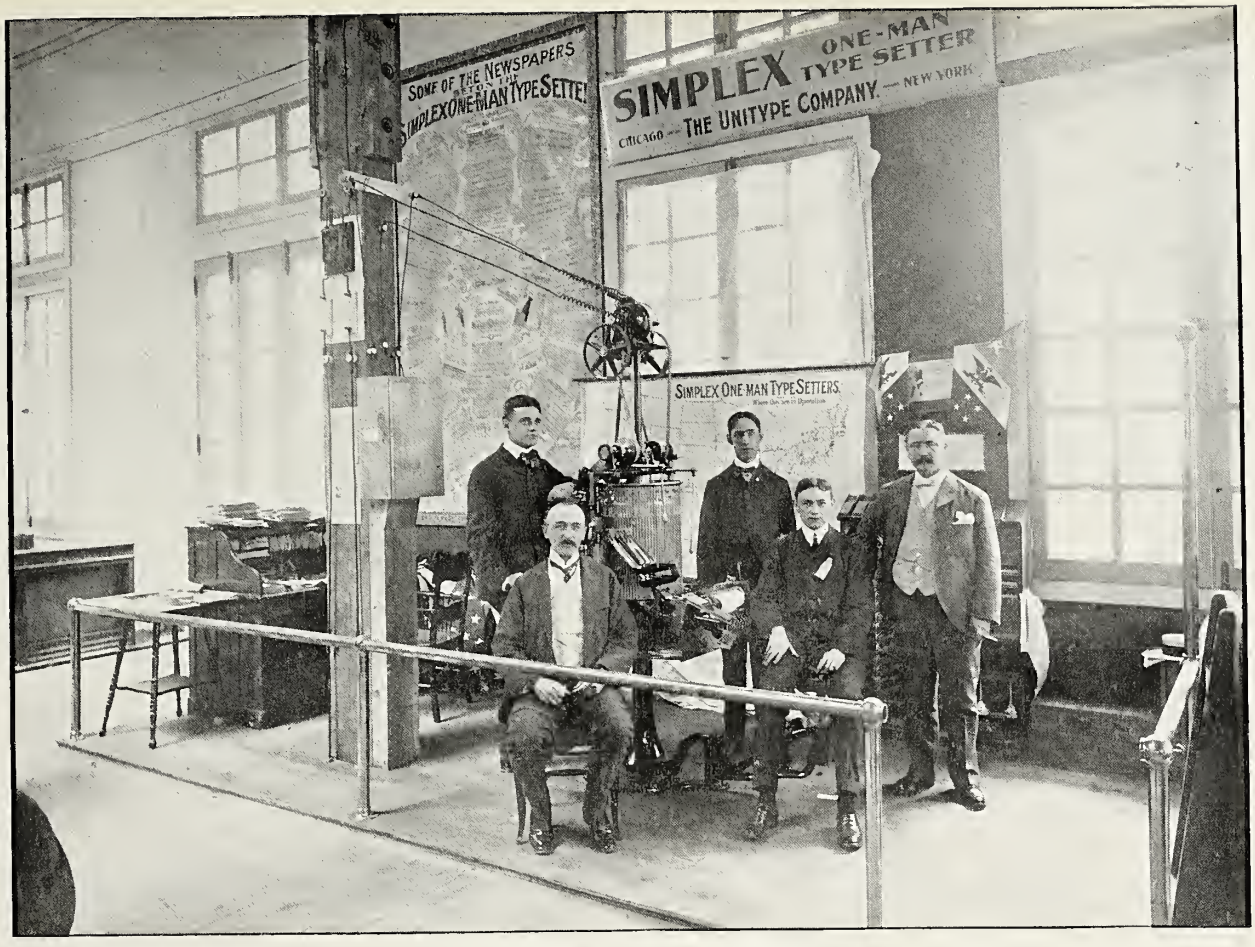
THE ALTON PAPER-WEIGHT.

Novel advertising device recently put out by the Chicago & Alton Railway, Chicago.

Ohio — some half-tones, showing the good qualities of the finer grades of ink made by this firm, and some cover-stock and show cards printed in the heavier bodied inks necessary for this class of work. All are of brilliant hue and give evidence of the excellent working qualities of the inks made by the above-named firm.

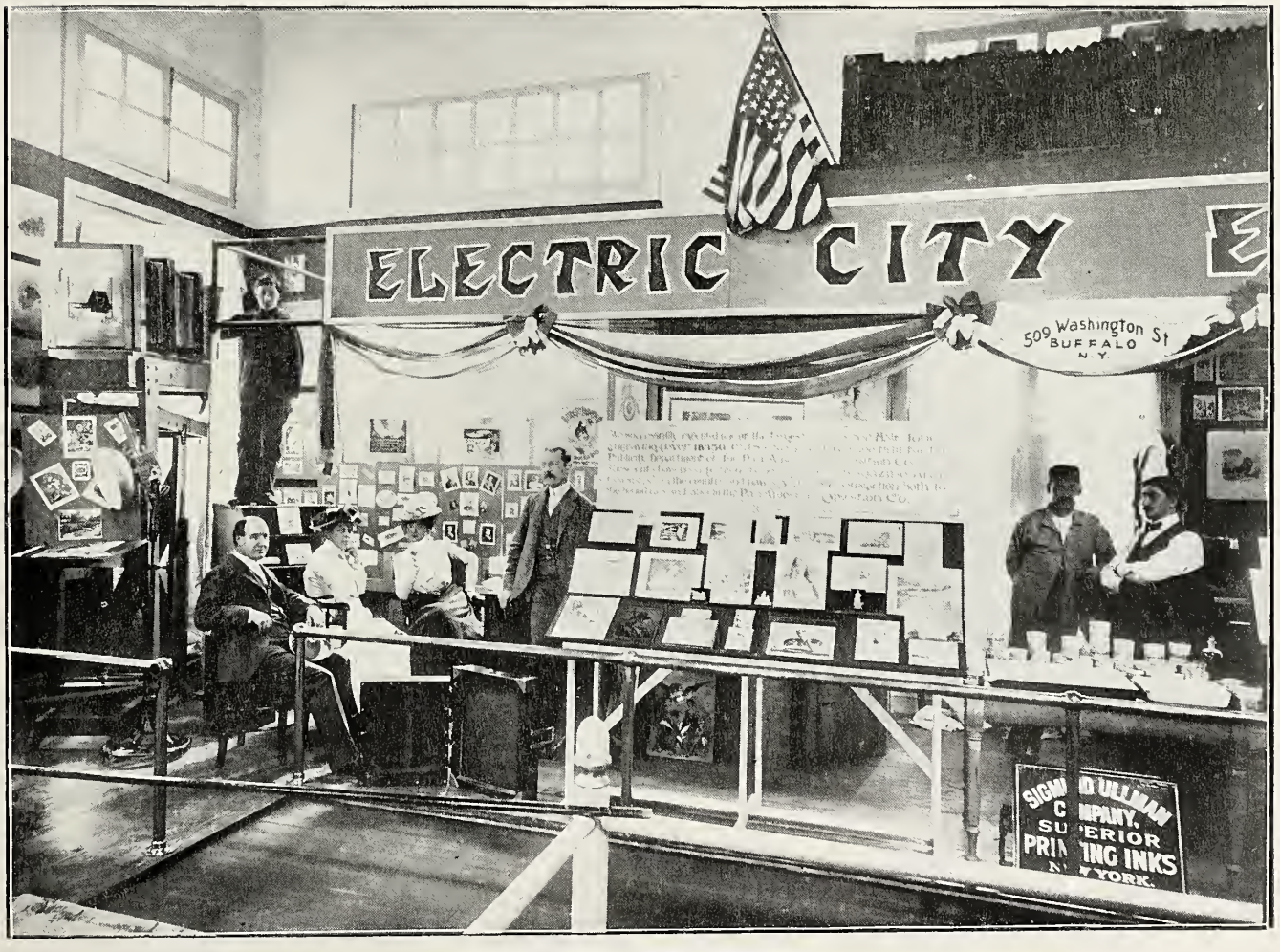
J. C. Mills, with the Hodgson-Paton Press, Brisbane, Queensland, Australia, forwards a package of specimens for criticism. The work comprises letter-heads, bill-heads, programs, cards, etc., the composition on which is artistic — sometimes a little too much so — and the presswork good. Solidity of color and accurate register are two good points in the pressman's part of the work. As a whole, the collection is worthy of commendation, showing care in design and execution, and the application of artistic ideas to the material at command.

"Half-tone Presswork," by George H. Ellis, of Boston, Massachusetts, is a pamphlet of twenty pages and cover, 7½ by 10½ inches, printed on fine grade paper in the highest style of the pressman's art,



IN THE GRAPHIC ARTS WORKSHOP.

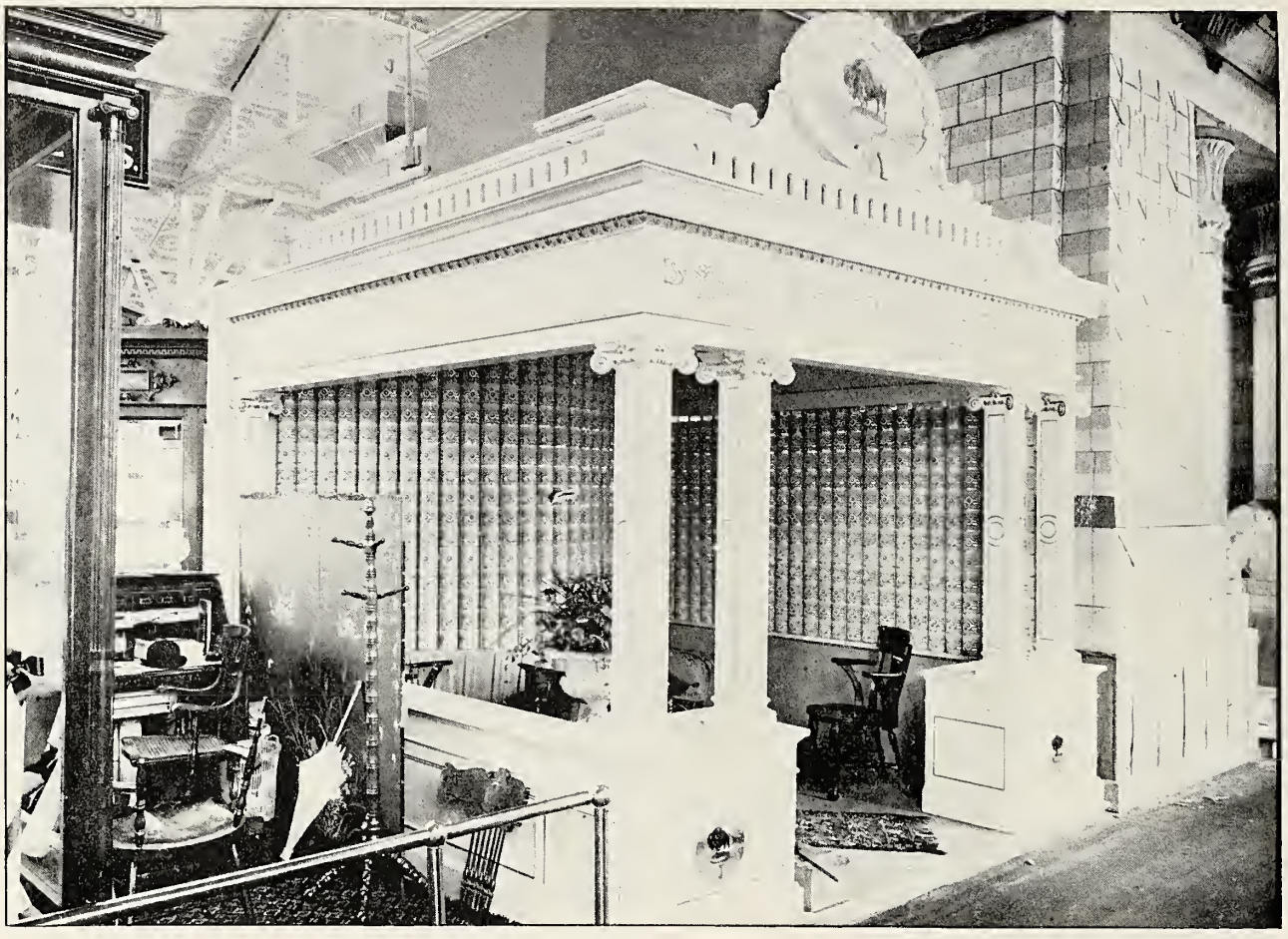
Manager Herbert L. Baker and staff at the Unitype Company's Exhibit.



IN THE GRAPHIC ARTS WORKSHOP.

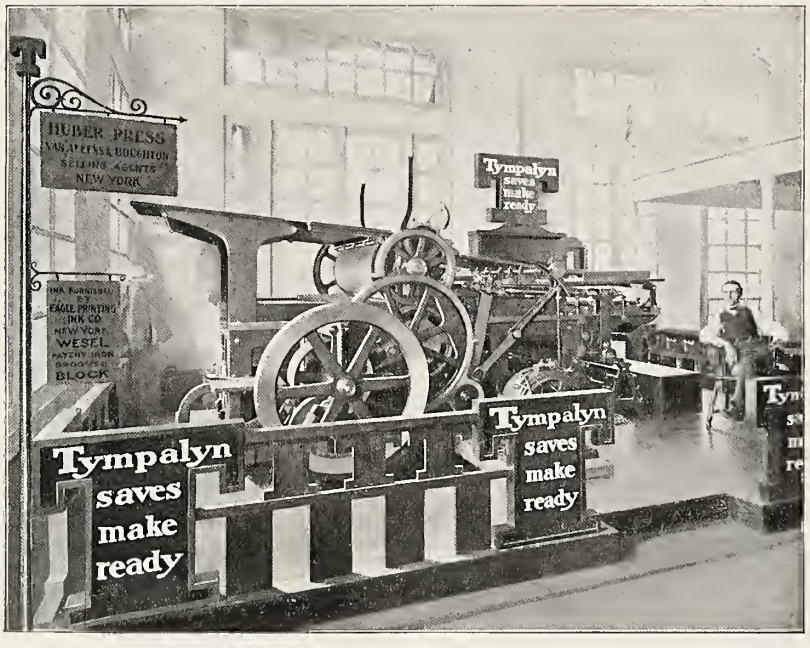
Manager Glasgow and group in exhibit of Electric City Engraving Company.

SOME PAN-AMERICAN EXPOSITION VIEWS LEFT OVER FROM LAST MONTH.



IN THE GRAPHIC ARTS GALLERY.

Exhibit of the Buffalo Printing Ink Works.



In addition to the exhibit in the Graphic Arts gallery, which adjoins that of the American Three-Color Company, the Tympalyn Company also has the working exhibit illustrated above, which is located in the Graphic Arts Workshop. The press used is the Huber of Van Allens & Boughton. The Tympalyn Company is now printing its new catalogue in seven colors on this press, and visitors will not only be able to see the excellent results to be obtained by use of their overlay, but can also have a practical demonstration of its workings.

IN THE GRAPHIC ARTS WORKSHOP.

Working exhibit of the Tympalyn Company.

VISIT THE PAN-AMERICAN.

The exhibits in the Graphic Arts Gallery and the Graphic Arts Workshop at the Pan-American Exposition, Buffalo, were fully described and illustrated in the July issue of THE INLAND PRINTER, which was the "Pan-American Number."

Members of the United Typothetæ, the delegates to the Electrotypers' and Photo-engravers' conventions, and all others contemplating a trip to Buffalo, should secure a copy of that issue and be prepared beforehand for an intelligent examination of the exhibits in those buildings. The exposition is well worth taking a long trip to see, and no one in the printing trades and the allied crafts should fail to make the journey to Buffalo before the fair closes.

Niagara Falls, with their never-ending charms, can be reached by rail or electric car in a short time, and numerous other points of interest are to be seen in the vicinity, all of which should be visited.

It is well to arrange in advance for hotel accommodations, but if one makes the trip without first securing rooms there will undoubtedly be plenty of comfortable places to be found at which to stop.

SOME PAN-AMERICAN EXPOSITION VIEWS LEFT OVER FROM LAST MONTH.

with cover in black and red. Various styles of half-tone work, suitable for illustration of books or catalogues, are shown, and are treated in a most artistic manner. The descriptive text is printed on rough stock in old-style type, embellished with antique ornaments, and the work as a whole is a pleasure for the critical printer to look at and admire.

A Novel Machinery Advertisement.—The Webster Manufacturing Company, Chicago, call attention to their new catalogue in a rather unique way. They show a half-tone made from a photograph of one of four 64-page forms from which their handsome new catalogue "M" of elevating and conveying appliances was printed. The balance of the



advertisement gives readers to understand they can not get along without it and asks them to send for one. It is rather unusual to see an advertisement of this kind in a trade paper. The plan was adopted for recent issue of the *American Elevator and Grain Trade*. The catalogue was printed by The Henry O. Shepard Company, Chicago, and by a curious coincidence the form was being lifted from the stone "M" in this establishment. This being the designation of their catalogue they allowed the letter to remain in the cut. The photograph from which the accompanying half-tone was made was by George A. Furneaux, Chicago.

A catalogue recently issued by the Joseph Dixon Crucible Company consists of eighty pages and cover, 6 by 9 inches in size, very finely printed on heavy enameled paper, with half-tone engravings illustrating the various processes of treating the graphite for the finished products of this well-known firm. The cover is a half-tone from a modeled design, printed in tint and black, representing a workman pouring from a crucible into a mold. Composition, engraving, presswork and binding are all of a high grade of excellence, and the work is commendable throughout.

Golding & Co., Boston, Massachusetts, occasionally send out booklets descriptive of their presses and other manufactures so necessary to the proper conduct of the printing business. A recently issued booklet on the Golding Jobber is a fine specimen of presswork in two colors, with handsomely embossed cover, showing all the good features of the press bearing their name. Printing of this character is, in itself, a good recommendation of the merchandise advertised, and Messrs. Golding & Co. know how to place their goods before prospective customers in the most attractive manner.

To the traveler in foreign lands a guide-book is "a friend in need." We have before us a pocket companion of this description issued by Higgie & Co., of Rothesay, Scotland, entitled "Bonnie Scotland's Resorts," a compact handbook giving information of value to any contemplating a tour of that rugged country. While not a specimen of high-art printing, there is a wealth of information contained in its 128 pages of historical and geographical chit-chat seldom met with in most books of its diminutive size. Higgie & Co. have crowded all they could of the best into the smallest compass.

A pamphlet showing lithogravure work in its best phases has been issued by Janssen Lithogravure Company, Stevenson street, San Francisco, California. It is a booklet of thirty-six pages enclosed in handsomely printed cover, size 6 by 11½ inches, oblong. The introductory pages are wonderful specimens of type, rule and border work in colors, the remaining pages showing lithogravure plates printed in various tints, with letter-heads, business cards, billheads, etc., in strong colors, making a most attractive combination. The engraving is excellent and the presswork above criticism.

A pamphlet of thirty-two pages and cover, 7 by 10 inches, with numerous half-tone illustrations printed on enameled stock, inserted, has been prepared by the Minister of Mines of British Columbia, and printed by R. Wolfenden, King's printer, Victoria, B. C., for distribution at the Buffalo and Glasgow exhibitions. From a printer's point of view the work is very well done, composition and make-up being of good quality, and presswork, especially on the half-tones, of the highest grade. A map accompanying the pamphlet is a fine specimen of that class of work. The pamphlet is a credit to the Department of Printing of British Columbia, and to its superintendent.

The Inland Printer acknowledges with thanks the receipt of samples of a number of pieces of sheet-music, together with several copies of "Nicholson's Musical Magazine," from Nicholson & Co., Sydney, Australia. The work is creditably done, and speaks well for the enterprise of this house. We notice a number of designs for the covers are by D. H. Souter, who is known to readers of The Inland Printer, not only in Australia, but in America. Part of the work is letterpress and part lithographed, and bears the imprints of William Brooks & Co., Woodhill's Printing Works, and W. Akhurst & Co.

"Specimens of Printing," from the press of Loring & Axtell, 89 Dwight street, Springfield, Massachusetts, is a handsomely printed pamphlet of twenty-four pages, 10 by 13 inches in size, on deckle-edged stock, printed in red and black, showing the body-type and job type in use in their office, with a few half-tone illustrations on fine enameled stock to show the excellent grade of presswork done by this firm. The type is used in job-work style, showing customers and prospective customers how the type will appear in any work they might desire. Most of the printing is in red and black and presents a most attractive appearance. Composition, presswork, stock and binding are all of the highest grade and combine to produce most excellent results.

The "Panorama and History of Herkimer, New York," is a book of 112 pages, 6 by 9 inches, oblong, printed on fine enameled stock and bound in flexible leather with gold stamp on side. The work is descriptive, as its title implies, and is freely illustrated with excellent half-tone engravings. The work is the production of Miss Flora L. Wood and her brother, and the printing was done by Z. C. Childs & Son, of Utica, New York. The composition, presswork and binding are all of first-class quality, and the book is a souvenir that will doubtless be cherished and well preserved by all who are fortunate enough to possess a copy. A great deal of painstaking research and mechanical effort must have been expended in the production of such a good specimen of typography, and Miss Wood is to be congratulated upon the happy result of her labors.

Trade Notes

The monthly meetings of the Chicago Trade Press Association have been discontinued during the summer, but will be resumed on the last Friday in September.

The second annual picnic of the affiliated printing trades of Des Moines, Iowa, was held at Adel, Saturday, July 20. The Franklin Club, of Des Moines, is to be congratulated on the carrying out of the successful event.

John B. Knepper, printer and publisher of the *Valley Signal*, at Carnegie, Pennsylvania, has purchased for $6,000 the brick block at 235 Main street, which he will occupy as the office of his newspaper and printing business.

Maxfield Parrish has been working for more than six months on the illustrations in color for Quiller-Couch's story in the Fiction Number of *Scribner's*. These have been faithfully reproduced, and appear in the August issue.

An editorial note in the June number concerning advertising park attractions by street railways, credited the article by Mr. Respess to the *Street Railway Review*. This was a mistake. The article in question was published in the *Street Railway Journal* of April 6, and that paper was the one intended to be referred to.

The Baker Printing Company, of Newark, New Jersey, now occupies the entire five-story building at 251 Market street, that city, and has added an up-to-date stationery store to its printing and bookbinding establishment. The officers of the company are: William A. Baker, president; Samuel R. Baker, vice-president and treasurer, and Joseph S. Shoyer, secretary.

Metz B. Hayes, who for the past eleven years has been connected with *Outing*, and more recently as its business and

advertising manager, is now with *Frank Leslie's Popular Monthly*. He will be associated in the Eastern territory with Robert C. Wilson, while the advertising interests of *Leslie's* in the West will be in charge of Charles D. Spalding.

The *Shoe Trade Journal*, Chicago, educates its advertisers by sending them a card on which appears the following: "The more attention YOU give to your advertising space, the more attention will our readers give to you and your goods." This is a good suggestion. If advertisers would change advertisements more frequently much better results could be obtained.

An exhibit in the Graphic Arts Gallery at the Pan-American Exposition, Buffalo, which printers should see, is that of the Funk & Wagnalls Company, New York, consisting of a number of specially bound books as well as books taken from their regular stock, original drawings, lithographic plates, etc. The exhibition illustrating the art of lithography was specially prepared for the instruction of the laymen, and the demonstration is so very simple and attractive that the ordinary person, after turning the eight double frames, should have a fairly clear idea of the manner in which lithography is produced.

Notes on Practical Bookbinding

CONDUCTED BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Art of Bookbinding.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

Bookbinding for Amateurs.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

Manual of the Art of Bookbinding.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

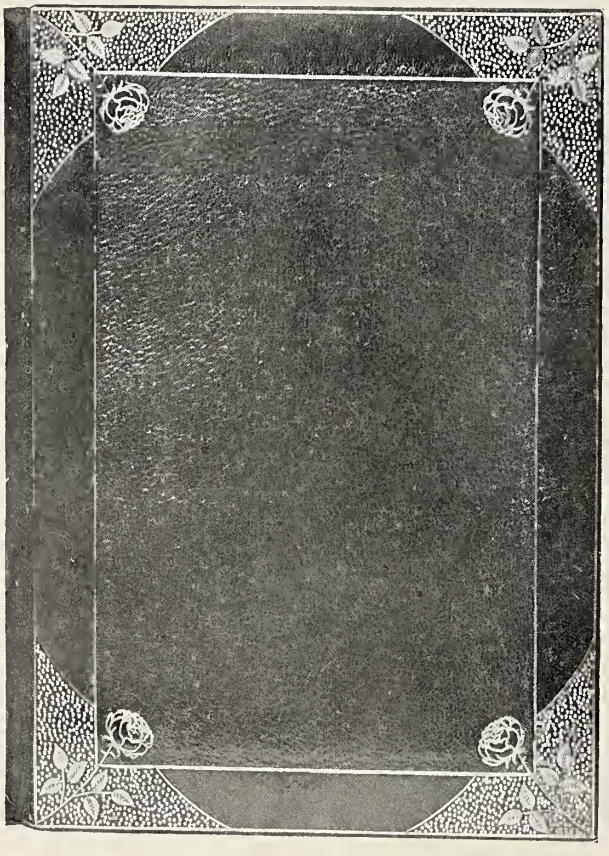
A new ruling machine has been patented by Charles Burrows, of Schenectady, New York. His strikers have been used to some extent fitted on the Piper ruling machine.

The Government bindery has put in another Crawley rounder and backer, making a total of three now in use. Another branch of Uncle Sam's bindery is about to be established at Manila, Philippine Islands.

Egg Albumen.—A practical binder and finisher, well known to the craft, writes this department in regard to the quality of egg albumen furnished to the trade. He says that on analytical examination he has found that it contains too much fish glue (about sixty per cent) for successful use on fine work. Those finishers who do much tooling and produce fine work prefer the old way of making their glair, as they are then certain of its effects on the leather. Of course that is a slow process, and equally good results *should* be obtained from a good albumen.

Hand Ruling in Old Books.— Has attention ever been drawn to the fact that the ruling of lines in old books was done by hand? That this was the case is proved by the frequent unevenness of the work. Here and there one can see that the ink gave out before the line was ended. Almost all the title-pages of seventeenth-century sermons are hand-ruled, the page being set, as it were, in a frame. In some cases the ruling is carried through the volume in this fashion. I may cite as examples the 1623 and 1632 Shakespeare Folios, Sydenham's "Sermons" (1637), and Waso's Dictionary (1662). In the last instance the page is ruled into three columns. This work must have been done after the printing while the book was in sheets, and it must have employed many workmen.— *Notes and Queries.*

Binding in Full Levant.—The accompanying illustrations are made from a book recently bound by the Hicks-Judd Company, San Francisco, which is considered by those who have examined it to be an unusually handsome piece of work. The



Inside cover of book, "Vanity Fair" bound by the Hicks-Judd Company.

design is an original one. The book is bound in full wine levant, the rose on the backbone and the two roses on the front cover being inlaid in white and the center rose in red. The inside cover is lined in green levant, the roses being inlaid in green. The facing of the book is watered silk.

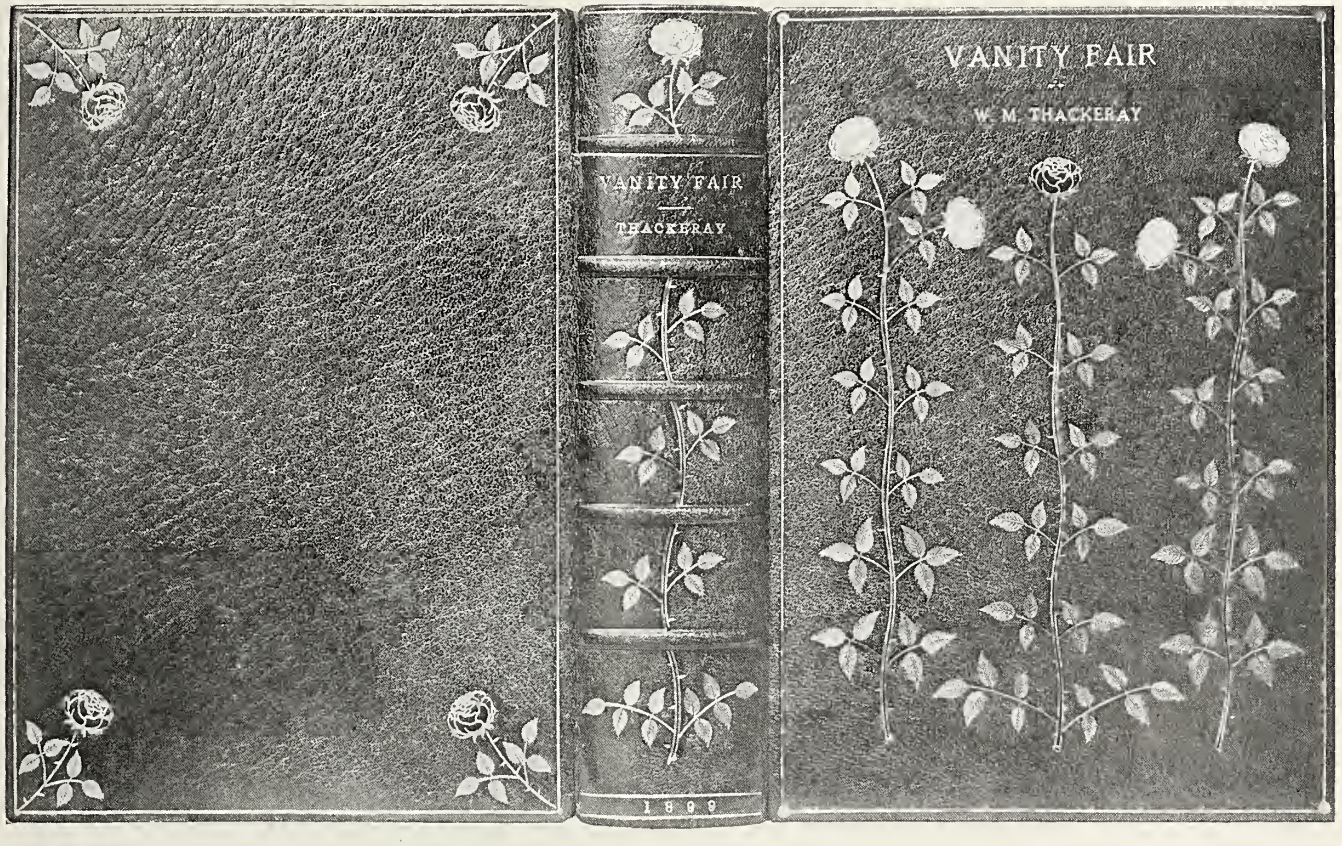
Flexible Leather Binding.— It is almost incredible how few men, working as bookbinders year after year, know how to do flexible binding. For catalogues, memorandums, and almost any small-sized book that has to stand much wear, it is the most suitable binding. Smaller books are more suitable because blemishes and scratches are hard to avoid in large surfaces, particularly in buffings, which are extensively used. The leather should always be sponged on the wrong side, not soaked, and laid out between boards to dry before working it. Boards can be tipped on with glue, but the turning in should be made with paste, and if round-cornered the leather should be cut close around the corners, and pared in such a way that when it is turned in it will look smooth and round, and not lumpy, with all four corners of a different shape. The book should also be put into the case with paste, to allow back and joints to open freely. If glue is used its purpose as a flexible binding is defeated. Stamping or embellishment should not be used beyond the name and creasing

around the edges. If tan skivers are used the books should be put between smooth boards singly and pressed hard, and left in press until they are well dried and flat. Buffing and water-grain skivers should be nipped and taken out, and stacked between boards under weight until dry.

A Valuable Book.—An interesting and valuable book issued by the Government is the history of the Philippine Islands. It is published by the authority of the Department of State. The book is printed in Spanish, two volumes royal octavo size, and an atlas, and are all bound in half russia leather. Volume I contains 764 printed pages and 169 illustrations. Volume II contains 484 printed pages and 112 maps and plates. The atlas contains thirty maps of the islands, all lithographed in colors. The work was compiled by P. Jose Algue, S. J., of the Manila Observatory, and is the information and data of the monks of the Philippine Islands. They have been engaged in the task of collecting it for the past thirty-five years. A limited number of the history will be sold by John J. Wynne, 27 West Sixteenth street, New York city, and the proceeds will be devoted to the maintenance of the Manila Observatory. The edition is only eight hundred, making twenty-four hundred books, and it required but a short time for the Government bindery to complete the work.—*The International Bookbinder.*

Special Gauges.—An inquiry has been received from Utica, New York, in reference to bronzed calendar backs, printed on coated paper, to be lined afterward on binder's board. The writer says the design has a border close to the edge of the board, and the difficulty is to get even margins and not rub off the bronze when the paper is turned in. *Answer.*— For jobs of this kind the making of special gauges would be helpful. If the calendar back is run on a job press, the head and right-hand edges will be the "guide edges," and supposing that an allowance of one inch for the turn-in is made outside the border, the gauge could be made in this way: Cut a tarboard *e* (Fig. 1, page 762), then glue a strip of No. 25 board *i* on the edge of board *e*. In the diagram *a* and *b* are guide edges on bronzed paper; *g* and *h* are small pieces of tin tacked on strip *i*; *f* shows how board to be lined should be laid on the paper against *g h*; *a b* and *c d* are the edges to be turned in, the corners being first cut off. Paste the paper backs and lay on board *e* even at the top and slide under *g* and *h* against *i*. The margins *a b* and *d* will be found correct if tin guides are measured off right. After paper is turned in lay a sheet of thin paper over the bronzed surface and rub down, then stand them on edge to dry. When dry stack up under heavy weights. Gauges can be made for almost any emergency of this kind, half leather and combination cloth cases, scoring, folding odd jobs into special shapes, mounting pictures, etc.

Bookbinding in Foreign Countries.—The bookbinding industry is still in its infancy in Southern Austria, books being mostly published in paper covers. In an area of some 30,000 miles probably there are no less than one hundred bookbinding establishments. The total business amounts to but very little. The work is principally done by hand, and shops where the proprietors employ help are very scarce outside of Trieste. Large orders are sent to Vienna. The great majority of bookbinders in Southern Austria confine their attention to the rebinding of old books. Denmark imports a large amount of bookcloth from Great Britain. There are few countries in the world where so many books are published in paper covers as in France. In England or the United States the stories of Kipling, the poems of Longfellow, and most other books are published in cloth covers. In France, on the other hand, the novels of Zola and the tales of Alphonse Daudet appear invariably in paper covers. Leipsic is the center of book-printing and binding in Germany. And bookcloth is manufactured by two large firms at Bamberg, Bavaria, and at Gummersbach on Rhine. There is a German factory located at Crefeld, in the lower Rhine district, which manufactures



FULL LEVANT BINDING BY HICKS-JUDD COMPANY, SAN FRANCISCO.

pegamoid. It is an English invention, and the material is made of cotton and certain patented coating, an imitation of embossed leather, which is now coming into extensive use as a material for bookbindings of the higher grades, such as have been hitherto usually done in leather. In some parts of Greece bookcloth is used as shoe lining. The most prominent publishers in Sweden are in Stockholm. A large number of books are bound here in moleskin. Book-printing is an important industry in Edinburgh. Many of the books printed in this city are bound and published elsewhere. Several prominent publishing houses in London have practically all their printing done here. The printed sheets are shipped to London and are bound and issued there. From one-third to one-half of the volumes printed in Edinburgh are bound in London. Nevertheless, this city is the center of the bookbinding industry of Scotland.—*W. C. Connor in the International Bookbinder.*

Special Gauge for Half-leather or Combination Cloth Cases.— Make a case to fit the book or dummy, cut a piece of tarboard larger than the case, glue a strip of board along one edge (*a*, Fig. 2), and another at right angles to it, *c d*. (This strip *c d* is one piece, cut out in the center for the back.) Lay

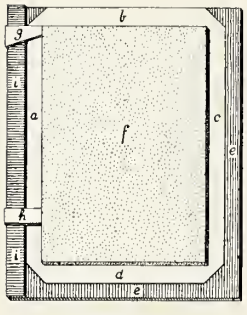


Fig. 1.

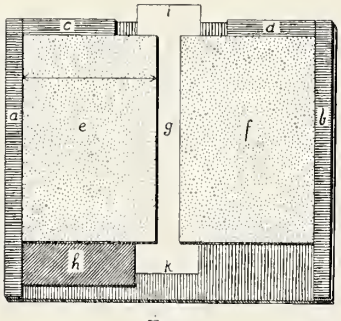


Fig. 2.

the case *e* and *f* snugly against *a* and *c d*, and then fit another strip *b* outside the case *f*; cut out a piece of strip *c d* for the back, as mentioned above. A piece of thin strawboard *h* should then be glued down on board. The gauge is now complete and if angles *a c* and *d b* are right the case must be square and the backbone *g* will be straight. The backs should be cut to an even size in a cutting machine. In making the cases glue off the backs and lay on in position shown in *i k*, one edge butting against *h*; lay on board *e*, then *f*, and turn in ends. It is both a quick and accurate way, and the sides can be put on so even that the cases can be stamped in a blocking-press, where side and back meet, in either gold or "blind," if so desired.

THE RUBAIYÂT OF MIRZA-MEM'N.

This book, recently published by Henry Olendorf Shepard, 212-214 Monroe street, Chicago, is a piece of beautiful bookmaking which it would be difficult to surpass. The letterpress is in black, with a specially designed colored border, printed over a delicate tint. The numerous illustrations are half-tones, hand-tooled in the highest style of the art, the originals of which are oil paintings done especially for this book by the well-known artist, Louis Braunhold. The regular edition is bound in vellum, white, purple, and combination white and purple; the *de luxe* in full leather and silk. Both editions have gold side stamp and gold edges. The verse is elegant and scholarly and worthy of the setting the printer and binder have given it, and the book will be treasured alike for its literary and typographical excellence. For a work of its artistic nature the price has been fixed at a very moderate figure, being $1.50 for the regular edition, and $4 for the *de luxe*. It can be obtained of all booksellers or direct from the publisher. Circulars giving full particulars will be sent anywhere on request. A number of testimonials concerning the work are to be found in the advertisement elsewhere.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

Twenty-seven different sizes can be quickly and accurately made up from one set of the Wilson Adjustable Blocks by use of the regular extensions. Send to maker for circulars. A. F. Wanner & Co., 298 Dearborn street, Chicago.

WONDERFUL GROWTH.

Chicago has one concern which has made giant strides since it was started six years ago. It is the Bronson's Printers' Machinery House, 48 and 50 North Clinton street. With a small amount of machinery and only four men, the outlook at the beginning was not very encouraging. But the business grew rapidly, and now the firm has forty men and carries from sixty to eighty cylinder presses in stock ready to be shipped out at a moment's notice. Presses put in order by this house are guaranteed, and are practically as good as new. In its advertisement elsewhere the firm speaks of its career. Look it up, and when you want a first-class rebuilt press at a moderate price, write Mr. H. Bronson, the manager.

THE GRAND TRUNK LINE TO BUFFALO.

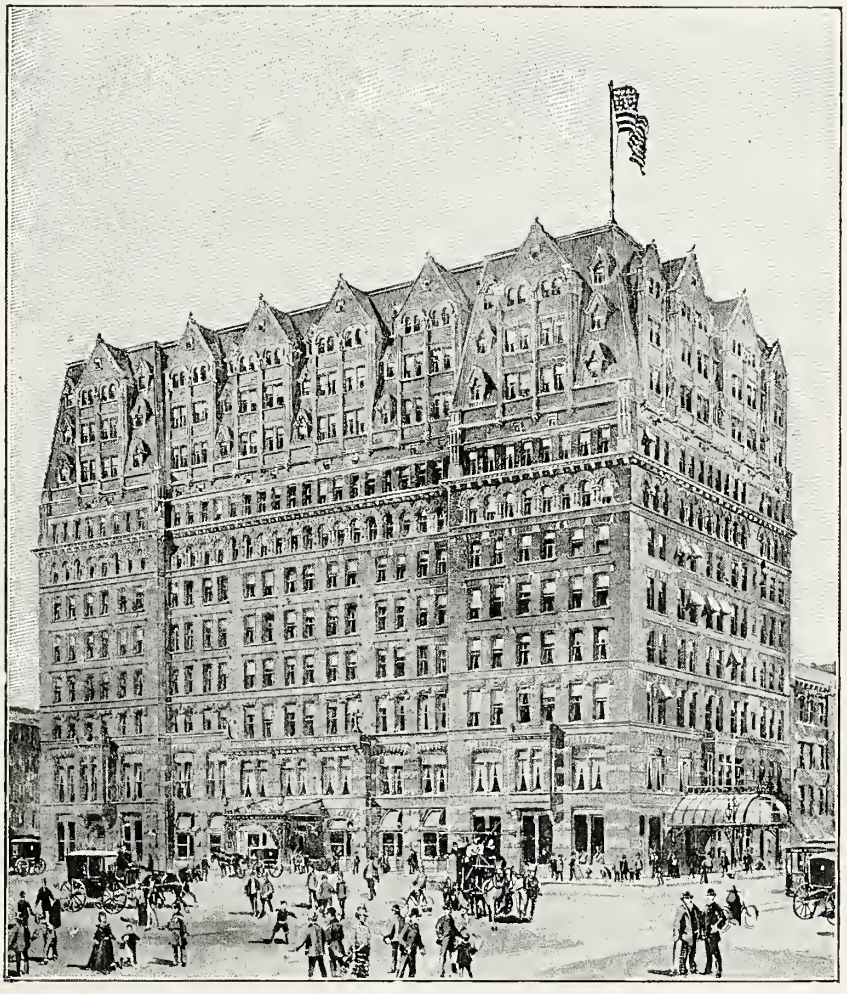
Members of the United Typothetæ and of the Photoengravers' and Electrotypers' Associations planning a trip to Buffalo to attend the conventions in August can find no better line than the Grand Trunk Railway System. The new train service between Chicago and New York, inaugurated June 2, is one of the enterprising moves of this great railway, and will give


GRAND TRUNK STEEL BRIDGE OVER NIAGARA GORGE.

it additional advantages for looking after Pan-American business. Those desiring to take an outing this summer can find many points of interest reached by the lines of the Grand Trunk Railway System. One of the most noted of these is the Muskoka Lakes district, a locality that is rapidly becoming popular with many tourists. The climate is salubrious and fatal to hay fever, the country has quite an elevation above the great lakes, with marvelous natural beautics, and is readily reached by the railway. Full particulars concerning this noted district, and information in reference to the Pan-American Exposition, may be obtained by writing G. T. Bell, general passenger and ticket agent, Montreal, Canada, or George W. Vaux, assistant general passenger and ticket agent, Chicago.

"CONCERNING THE IROQUOIS."

The above has been selected as the title-page inscription of two booklets recently issued by the Iroquois Hotel, at Buffalo, and printed by the Matthews-Northrup Works, of that city. A firm or individual is very often judged by the character of the printed matter sent out. Judging from the character of these booklets, the Iroquois must be a most inviting hotel at which to stop. This idea is gained not alone from the excellent character of the printing, but from the very concise manner in which the hotel's good points are brought out, and by the attractiveness of the cuts depicting the exterior and interior of this famed hostelry. One of THE INLAND PRINTER'S representatives has been there, and can truthfully say, without fear of contradiction, that at no hotel in the country can more elegance, comfort and luxury be obtained, at prices consistent with the service, than at the Iroquois. This statement is made with the knowledge that New York, Chicago and other large cities have hotels which are world-famous. There is no denying the fact that the Iroquois can hold its place with any of them. In a mention of this kind it will be impossible to touch upon its many points of superiority. These are well set forth in the pamphlets, which will be gladly sent to those interested who contemplate a visit to the Pan-American Exposition. The proprietors, Messrs. Woolley & Gerrans, know how to properly conduct a hotel, and those who are fortunate enough to rest beneath the roof of the establishment may consider themselves especially fortunate. Those planning a trip to Buffalo, especially members of the United Typothetæ, and the electrotypers and photoengravers who propose attending the conventions in August, should write the hotel in reference to a stay at Buffalo's first and most modern hotel. The accompanying illustration gives an excellent idea of the exterior.



THE IROQUOIS, BUFFALO, N. Y.

LUNDELL FANS.

The Sprague Electric Company reports large sales of the Lundell fans this season. There has always been a great demand for these fans, and their popularity is due to several superior features of design and construction. Light and power companies will be glad to learn that the Lundell motors and split-pole generators are now being made in sizes up to 1,000-horse-power and 1,000 KW. respectively. Both classes of apparatus are in greater demand than ever. The Sprague Company is also doing a rushing business with the Greenfield interior conduits and cables, the sales being unusually large.

A NEW PLATE-MAKING CONCERN.

Messrs. C. S. Partridge and J. O. Anderson, for many years with A. N. Kellogg Newspaper Company, have just installed in the Commercial building, Chicago, a large and up-to-date electrotyping, stereotyping and engraving plant. Their equipment consists of modern machinery of special design and they are prepared to execute orders for plates of all kinds and sizes, from the largest to the smallest. A feature of their business will be the designing and construction of advertisements, including composition, illustrating and platemaking. Mr. Partridge, who is well known as an expert in the departments of electrotyping and stereotyping, will give his personal attention to this feature. Mr. Anderson is a hustler for business and has established an enviable reputation for prompt and accurate execution of his customers' orders. The title of the new firm is Partridge & Anderson Company, and the address is 100-102 Lake street.

PADDING GLUES.

The padding glues and printers' pastes manufactured by the Arabol Manufacturing Company, 155 William street, New York city, seem to retain their old popularity. It is said that the weather has no detrimental influence on them, and that they contain nothing to injure the hands, as some preparations do.

"THE DUPLEX HERALD."

Newspaper publishers will be interested to see a copy of "The Duplex Herald," printed at the works of the Duplex Printing Press Company, Battle Creek, Michigan. Five different colors of ink are used without any extra fountains or rollers. The paper is printed at one operation on a regular Duplex "Angle-bar" web perfecting press, and graphically shows one of the many desirable features of the Duplex machine. No auxiliary appliances whatever were used in printing the sheet, there being no extra impression cylinders, inking rollers, fountains or any other devices. The heading of the paper and two sections of the matter on the first page are printed in red, two of the advertisements on the second page in green, three of the advertisements on page 3 in purple, and three of the advertisements on page 4 in blue. All of these colored portions seem to register well with the black, and carry full, even color.

The Duplex Company states that it knows of no other press in the world that will do work of this kind without supplementary printing devices. Flat-bed perfecting presses are a great convenience in offices publishing papers of ordinary circulation, and if such schemes as this are also possible without going to extra expense, the machines will certainly be more thoroughly appreciated by those who require presses of that character.

SCOTT PRESSES AT BUFFALO.

Lithographers visiting the Pan-American Exposition should not fail to see the Scott two-color lithographic press in the Graphic Arts department, where it is running daily. Several of these machines are being installed at the present time. Oberly & Newell, of New York, have just put in two of them.

RESULT OF AD. CONTEST.

James J. Kenny, West Point, New York, won first prize in "The Practical Colorist" ad. contest. A marked degree of skill was displayed, giving a valuable assortment of styles of composition. A bound set of designs submitted can be had by sending 10 cents to The Owl Press, Burlington, Vermont. "The Practical Colorist" is proving of great value to job-printers, for not one of its over 100 pages of illustrations but can be reproduced in any office.

THE THIRD JAENECKE INSERT.

In this number of The Inland Printer will be found the third of the series of inserts issued by the Jaenecke Printing Ink Company, of Newark, New Jersey. This enterprising firm has taken this method of calling attention to its wares, and the sheets are attracting much attention. The Jaenecke imps continue to show printers what excellent inks the Jaenecke Company produces, and those who have seen the first two sheets of the series will now be glad to examine the third one.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

BOOKS AND MAGAZINES — For the convenience of patrons, The Inland Printer will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of The Inland Printer. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from The Inland Printer. 10 cents. THE INLAND PRINTER COMPANY.

HOW TO LEARN THE LINOTYPE — Contains thorough and practical information and instructions for the beginner. Published by BUCKNER LINOTYPE COMPOSITION COMPANY, 20 West Missouri avenue, Kansas City, Mo.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

NEWSPAPER SUBSCRIPTION ACCOUNT LEDGERS, also newspaper subscription account card system; circulars free. RETTIG, Platte City, Mo.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proof-room Notes and Queries Department of The Inland Printer. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

TRITE SAYINGS —A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents postpaid. THE INLAND PRINTER COMPANY, Chicago and New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY — Well equipped, run in connection with good job-office in central Iowa; small investment, good opportunity. G 501.

FOR SALE — A well established job-printing plant in Mansfield, Ohio. For terms address S. S., 114 Park avenue, Mansfield, Ohio.

FOR SALE — Bargain, established paying printing business; cylinders, jobbers, cutter, stitcher, individual electric motors, plenty type — job and body, stands, cases, desks, tables and fixtures; cost $7,000; can turn out $3,000 monthly business; might consider partnership. G 525.

FOR SALE — Best equipped job-printing and blank book manufacturing establishment in flourishing Western town of 30,000; established business; best reasons for selling. G 524.

FOR SALE — Complete electrotyping foundry with capacity for city of 200,000 inhabitants; bargain. Address Room 215, Mears building, Scranton, Pa.

FOR SALE — Electrotype foundry in large manufacturing city, doing a business of $500 to $600 per month; excellent opportunity to operate engraving and process business in connection. G 152.

FOR SALE — Modern engraving plant and paying trade; fine location, bright prospects, small capital and easy terms; a practical man's opportunity; ill health cause of selling. G 289.

FOR SALE — Photoengraving plant, with no opposition, in city; terms reasonable. G 213.

HALF-TONE ENGRAVING BUSINESS FOR SALE, Boston, Mass.; great sacrifice, as owner wishes to go West; established 20 years. G 500.

MAGAZINE, law and job-printing plant for sale; modern outfit, stop cylinder, two jobbers, motor, cabinets, type, etc., year old; value, $3,000; price, $1,800, with good will, free and clear; ill health, other business. G 519.

OUT IN IDAHO — $2,000 cash takes only newspaper and job plant in growing town of 1,500; doing good business; well equipped office. For particulars write CHARLES E. HARRIS, Montpelier, Idaho.

WANTED; ELECTROTYPE PLANT—A practical electrotyper owning a modern plant of average size will find it to his advantage to correspond with the undersigned, with a view to consolidating his establishment with a printing house having and controlling a large amount of electrotyping; location in a large city in Ohio. Address in confidence G 252.

WANTED — Samples and prices latest and best advertising novelties to add to our line. SPOTSWOOD SPECIALTY CO., Harrodsburg, Ky.

WILL GIVE $100 for party of executive ability, capable of looking after the outside work of a modern photoengraving plant, and who would pay $2,000 for half interest or invest $4,000 to balance my investment; reason, business of plant is too great for one man to properly handle. G 499.

$6,000 cash will secure a complete printing and binding plant, all in first-class condition; good cash business year round; can be made to pay for itself in three years outside of living expenses; splendid location in the best city in the West. G 504.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN —The following mailing-list material will be sold cheap for cash: 1 Cincinnati Washington hand press, 25 by 39; 2 McFatrich mailing machines; 45,200 pounds Linotype metal (in names and addresses); 726 zinc mailing-list galleys; 4 cabinets for holding mailing-list galleys; 45,000 wood reglet for spacing names and addresses; 5,000 wood rules, and a great amount of furniture for filling out galleys, etc. G 530.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOLDERS FOR SALE — Bennett letter circular, 2 or 3 folds, $100; Brown, 3-fold, 8 by 11 to 16 by 20 sheets, $125; also newspaper folders. WANNER'S PRINTERS' WAREHOUSE, 298 Dearborn st., Chicago.

FOR SALE — 7 Kelton D steel plate presses; also 1 1-horse-power Otto gas engine and a routing machine. C. F. BEATTY, 35 West Fourth street, New York.

ONE 12 by 20 stereotyping outfit complete, Surguy & Co. make, good as new, for half-price. G 347.

PEARL PRESS No. 11, 7 by 11, 1901 pattern, throw-off, full-length fountain, treadle. $100. H. R. HEAL, Record building, Philadelphia, Pennsylvania.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BOOKKEEPER for small city daily in live Southwestern city; must have thorough practical knowledge, accuracy, and be able to take monthly trial balance; chance for progressive, ambitious young man to work up. G 10.

ARTIST WANTED — Good at original designs and figure work, wash or pen, or retouching photographs. MINNEAPOLIS ENGRAVING COMPANY, Minneapolis, Minn.

ENGRAVER WANTED — First-class steel die letter engraver on commercial die work; permanent situation. Address, with samples, WILLIAM FREUND & SONS, 176 State street, Chicago.

FIRST-CLASS TYPE PRESSMAN —Want a young, experienced workman of ability, steady, sober and reliable, and capable of hustling out work in good, workmanlike manner; salary $18 per week; steady work. G 531.

JOB COMPOSITOR — First-class man; must possess originality and be up-to-date in use of job type. Address, with sample, LAKE CHARLES PRINTING COMPANY, Lake Charles, La.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

TYPE DESIGNER WANTED — Permanent desirable position open for an experienced designer or draftsman for printers' type; one with executive ability to manage a factory department. Address P. T. DODGE, Tribune building, New York.

WANTED — A first-class working foreman for composing-room; must be up to date on all classes of work; one who can take from $1,000 to $5,000 stock; a good opportunity for right man. G 474.

WANTED — A reëtcher on three-color work for Philadelphia; must be first-class; state experience and salary expected. G 328.

WANTED — Bindery foreman, all-round man, good manager, correct at estimating, blank-book, catalogue and case work; medium-sized plant connected with printing-house. G 491.

WANTED — Combined lithograph pressman and transfer man; old-established house, Southern city. T 511.

WANTED — Competent and experienced salesmen to sell our complete lines of calendars and advertising novelties on commission; attractive goods, commissions promptly paid; give reference and experience. SPOTSWOOD SPECIALTY CO., Harrodsburg, Ky.

WANTED — Competent, systematic man, up to date and original, to take complete charge, as superintendent, of a printing establishment in an Eastern city of 100,000 people; must handle customers as well as the men, also buy and estimate; name experience, references and salary; chance for advancement. G 512, New York office THE INLAND PRINTER.

WANTED — Engraver on stone; man who can design his own work; old established house, large Southern city. G 511.

WANTED — First-class compositor who can develop original ideas in job and ad. work; must be studious and be conversant with the typographic fads of the day; must be able to make up color jobs and schemes; only a steady, industrious and sober man need apply; state experience, give references, send samples and state salary expected (all these with first letter). G 517.

WANTED — First-class wood engraver and half-tone finisher; permanent situation. G 522.

WANTED — Foreman of composing-room; a thoroughly competent man can find a good opening in a high-class job-office. Address at once, stating experience you have had, G 498.

WANTED — Half-tone etcher. T 522.

WANTED — Job and ad. compositor, age 18 to 21, to work in small city daily office under instruction of finished printer; send specimens. T 10.

WANTED — Superintendent for medium-sized printing-office in a Southern city; must be able to bring satisfactory testimonials as to sobriety, integrity and competency; must have education, taste and executive ability to hold the place; salary $1,300 per annum. G 534.

NEWSPAPER BROKER.

SELLERS AND BUYERS, big and little, have confidence and take to original methods of A. H. Smith, Newspaper Broker, Earlville, Ill., like a duck takes to water. Why delay — write for information today.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. WRIGHT, Electric Printer. Buffalo, New York.

NICE ROOMS at reasonable rates in private residence, near water front and direct car lines. F. McCONKEY, 149 York street, Buffalo, N. Y.

SITUATIONS WANTED.

ALL-ROUND PRINTER, temperate, foreman of daily and job-office, will be at liberty September 1; 14 years' experience; has been manager and editor of semi-weekly; references furnished. G 114.

AMBITIOUS MAN of exceptional ability desires position as head jobber or foreman with progressive up-to-date office in or near New York; has received favorable mention in THE INLAND PRINTER, taken prominent place in competitions and thoroughly understands all branches. G 508.

AN EXPERIENCED black-and-white artist desires situation with newspaper or book publishers, figure work and general illustrating. G 518.

AN EXPERT book, job and news printer wants situation; can edit paper, daily or weekly, and take charge of office, job or news, if desired; 4 years' governmental experience as proofreader; sober and steady; must have immediate work. G 514.

AN UP-TO-DATE NEWSPAPER PHOTOENGRAVER, A1 half-tone guaranteed, wants position. T 214.

A1 CYLINDER PRESSMAN wishes situation in North or Northwestern city. G 459.

A1 FOREMAN, capable of directing the best class of printing, and of originating new ideas, desires engagement. G 65.

DAILY NEWSPAPER MECHANICAL MANAGER or foreman; highest testimonial for ability, reliability, etc., from employer of the past 12 years. G 527.

EDITOR OR REPORTER on independent or Democratic daily by young married man, energetic, experienced and reliable; permanency desired. G 495.

ELECTROTYPER — Molder, finisher and all-round man wants permanent situation as foreman of established medium-sized plant; experienced and capable; references. T 309.

FIRST-CLASS ALL-ROUND PHOTOENGRAVER, up to date in half-tone, wants position. G 214.

FOREMAN —An economical manager, familiar with high-grade printing, open for engagement September 1. Y 65.

FOREMAN — Book, job, news, read proof, make estimates, married, 20 years' experience, 10 years foreman, desires permanent position. G 509.

HALF-TONE PHOTOGRAPHER, with experience in all other branches, desires permanent position on newspaper as foreman or photographer. G 520.

JOB ROOM FOREMAN, progressive, up to date, and a good layer-out of work, would engage with A1 house. T 65.

HALF-TONE PRESSMAN —A pressman capable of doing the very best half-tone printing desires to make a change; capable of taking charge; correspondence solicited. G 455.

LINOTYPE — Desires change; quick and accurate machinist with speed of 5,000, desires position. G 526.

LINOTYPE MACHINIST desires situation, book or news; thoroughly competent and reliable; references. G 86.

MACHINIST-OPERATOR desires situation, preferably on 1-machine plant; understands machine thoroughly; references from present employer. G 283.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

SITUATIONS WANTED.

MACHINIST-OPERATOR wants position in fall; would install 1 to 3 machines in new plant or take charge; machinist of experience and fast operator; wants change from present position; splendid references. G 43.

MAN OF TACT AND BUSINESS ABILITY, 38 years of age, competent to manage a half-tone engraving business, and a successful outside man in securing the trade of the best houses, wishes to connect with engraving house or printers operating an engraving plant; a hustler who can get business and get it out on time if necessary. T 500.

MODERN UP-TO-DATE JOB COMPOSITOR, 5 years foreman, desires to engage with first-class firm; best references. G 516.

PRESSMAN — First-class cylinder and platen; years of wide experience on all classes of work. G 204.

PRESSMAN, 20 years running presses, wants a steady position; 5 years on fine illustrated book and magazine work in large New York publishing house; rapid workman, experienced on all kinds of presswork, good make-up; best references; married, don't drink. G 513.

PROOFREADER, experienced on fine catalogue and book work, desires change of location; is practical printer also; references given; do you need me? G 497.

SITUATION WANTED — Bookbinder, forwarder, young man, sober, industrious, moral, desires position; 5 years' experience; can furnish good references. G 523.

SITUATION WANTED by an all-round printer of 12 years' experience; will take charge of job department or foremanship of daily or weekly in small city; east of the Mississippi preferred; age 30, married temperate; can accept position on short notice. W. H. DIETRICH, Geneva, Ohio.

SITUATION WANTED by first-class cylinder and Gordon pressman to go South (cuts, patent process). G 528.

SITUATION WANTED by Linotype operator; 2 months' experience, moderate salary. G 490.

SITUATION WANTED — Linotype machinist wishes position; news office preferred. For information address G 503.

SITUATION WANTED — Permanent position in southern California by a young Michigan all-round printer of average ability; married. G 506.

STEADY SITUATION by up-to-date young job-printer; married, union; state wages. G 515.

STEADY SITUATION by young job-printer, in Indiana or adjoining States; up to date, modern ideas, union, married; state wages. G 276.

SUPERINTENDENCY OR FOREMANSHIP of western newspaper, am young man, but thoroughly experienced; union. G 21.

SUPERINTENDENT — Practical, all-round man, with 17 years' experience in large offices erecting and operating electrotyping plants and printing business in general, last two years overseeing most complete printing plant north of Boston, well acquainted with handling of men, stock and material, wishes to connect with progressive house as right-hand man under capable manager; references. G 309.

WANT A LINOTYPE IN YOUR OFFICE? — Experienced operator-machinist is in position to furnish one and operate same. T 101.

WANTED — Permanent situation by young man, 23 years old; has 8 years' experience; an all-round man; job and ad. composition or make-up on daily paper preferred; references. G 505.

WANTED — Position on daily by first-class reporter, editorial and general paragrapher, special, humorous, verse and all-round writer; absolutely sober and reliable, best references. G 502.

WORKING JOB FOREMAN — Experienced on high-grade work, modern compositor, stonehand, proofreader, capable and profitable manager, desires charge medium plant; now with leading magazine; $25 week. G 507.

WANTED TO PURCHASE.

WANTED — Several good Chandler & Price presses; state full particulars regarding age, condition and price, which must be cheap. Also 2 good cutting and creasing presses. B. L. LEHMAN, 1046 Ridge avenue, Philadelphia.

MISCELLANEOUS.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind., U. S. A.

LEARN TO OPERATE LINOTYPE — Operating and mechanism thoroughly taught; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

LINOTYPE TAUGHT—Will teach Linotype to limited number of printers; thorough, practical course which will make you an expert machinist-operator; latest improved machines, expert machinist; terms reasonable. G 101.

OMEGA COLD STEREOTYPING COMPOSITION — Only correct system of making stereotypes without heating type; the Art of Stereotyping tells all about process, 50 cents; circulars. W. H. IRVING, 1055 Broadway, Oakland, Cal.

OVERLAY KNIVES — We have just received a consignment of The Inland Printer Flexible Overlay Knives. This knife has proved very popular, both in this and foreign countries. Every pressman should have one. Blade is of uniform temper throughout, and can be used to the last half inch. 50 cents postpaid. THE INLAND PRINTER COMPANY.

STEREOTYPING PAPER (prepared), for cold or hot process; manufactured by F. SCHREINER, Plainfield, N. J. Machinery for sale cheap.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

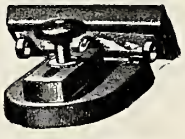
WANTED —To know the address of Frank Osborne, a printer. Address LEADER PRINTING COMPANY, Orange, Texas.

LINOTYPE SUPPLIES

Everything pertaining to linotype machines can be ordered from this office. Orders will have prompt and careful attention. **J. W. SUTHERLAND, 960 Monon Bldg., Chicago,** the only supply house authorized by Mergenthaler Linotype Co.

It's Possible that you are having trouble with your padding glue this weather. Pads are sticky and fall apart. **R. R. B. Padding Glue** is strong, flexible, and does **not** become sticky. A good all-year-round glue. 5 and 10 lb. pails, 16c. per lb. **ROBT. R. BURRAGE, 35 Frankfort Street, NEW YORK.**

PAPER CUTTER KNIVES can be sharpened or whetted right in the machine (any style or size, hand or power) with Hoerner's Little Wonder Sharpener. Only $3; cash with order, $2.85; by mail, $3.13. Circular and testimonials on application. For sale by all dealers, or by the inventor,



J. S. HOERNER, Highland, Ill.

TRY IT ON YOUR "LINO."

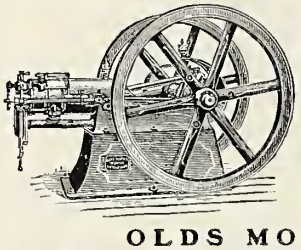
If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

$5.00 ENGRAVING and STEREOTYPING OUTFIT

MAKES TWO-COL. CUTS IN ONE OR MORE COLORS. Simple, rapid, cheap, infallible. Outfit and results guaranteed. Any paper can make cuts. We teach you free.

Particulars Free **The Chalk Plate Co., St. Louis, Mo.**



Olds Gasoline Engines *Are Safe*

Because the gasoline supply is below the engine and can be pumped up only as fast as used, the oversupply returning by overflow pipe, which if plugged will stop the engine. Write for catalogue, it describes them in detail.

OLDS MOTOR WORKS,

1298 Jefferson Avenue **DETROIT, MICHIGAN**



Pretty Pictures

THE 5th Edition of **The Spatula Cut Catalogue** represents the largest and most varied collection of line and half-tone illustrations for advertising and other purposes in the world. Hundreds and hundreds of beautiful pictures which may be used in all kinds of booklets, catalogues, circulars, papers and magazines. **As a picture book, well worth all that is asked for it.** Postpaid, 50 cents (refunded)

SPATULA PUB. CO., Boston, Mass.

ROLLERS

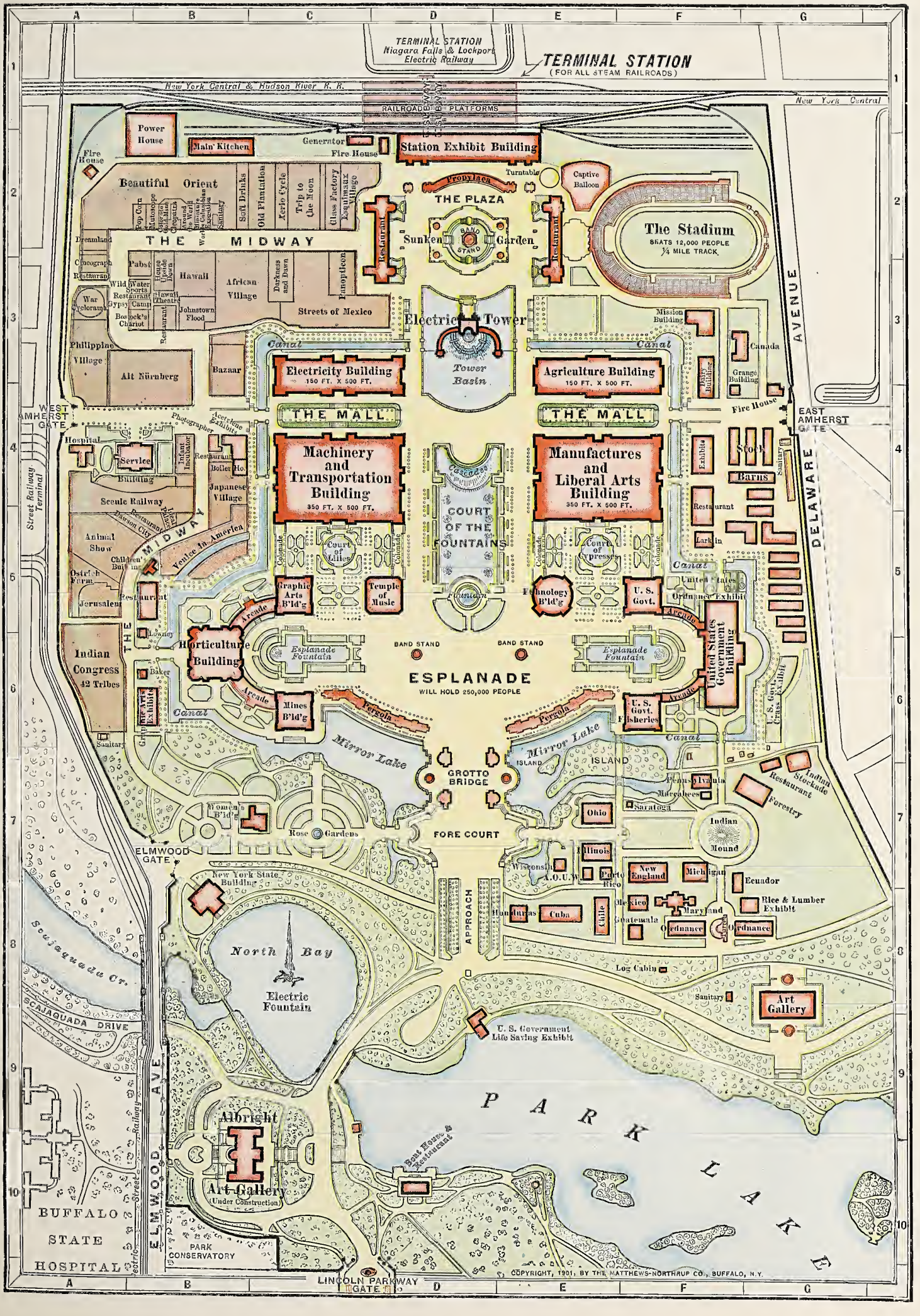
The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.


TERMINAL STATION
Niagara Falls & Lockport Electric Railway
TERMINAL STATION
(FOR ALL STEAM RAILROADS)
New York Central & Hudson River R. R.
RAILROAD PLATFORMS
New York Central
Power House
Main Kitchen
Generator
Fire House
Station Exhibit Building
Fire House
Beautiful Orient
Soft Drinks
Old Plantation
Aerio Cycle
Trip to the Moon
Glass Factory
Esquimaux Village
Pop Corn
Autoscope
Cinematograph
Oriental Maid
Cleopatra
Arrowhead
Wonders of Niagara
Miniature Columbian Exposition
Sanitary
THE MIDWAY
Dreamland
Cinematograph Restaurant
Pabst
House of David
Hawaii
African Village
Darkness and Dawn
Panopticon
Wild Water Sports
Restaurant
Gypsy Camp
Hawaii Theatre
Johnstown Flood
Streets of Mexico
War Cyclorama
Bostock's Chariot
Restaurant
Philippine Village
Alt Nürnberg
Bazaar
Canal
Propylaea
THE PLAZA
Turntable
Captive Balloon
Restaurant
Sunken Garden
BAND STAND
Restaurant
The Stadium
SEATS 12,000 PEOPLE
¼ MILE TRACK
Electric Tower
Tower Basin
Mission Building
Canada
Canal
Electricity Building
150 FT. X 500 FT.
Agriculture Building
150 FT. X 500 FT.
Dairy Building
Grange Building
Fire House
THE MALL
THE MALL
WEST AMHERST GATE
EAST AMHERST GATE
Photographer
Acetylene Exhibits
Hospital
Service Building
Infant Incubator
Restaurant
Boiler Ho.
Machinery and Transportation Building
350 FT. X 500 FT.
Cascades
Manufactures and Liberal Arts Building
350 FT. X 500 FT.
Exhibits
Stock Barns
Sanitary
Scenic Railway
Japanese Village
COURT OF THE FOUNTAINS
Restaurant
Street Railway Terminal
Restaurant
Pillsbury Flour
Marion City
Animal Show
Venice in America
Court of Villas
Colonade
Court of Cypresses
Colonade
Canal
Larkin
Ostrich Farm
Children's Building
Jerusalem
Restaurant
Graphic Arts B'ld'g
Temple of Music
Cascades
Fountain
Technology B'ld'g
U. S. Govt.
United States Ordnance Exhibit
Arcade
Arcade
United States Government Building
Indian Congress 42 Tribes
Horticulture Building
Esplanade Fountain
BAND STAND
BAND STAND
Esplanade Fountain
ESPLANADE
WILL HOLD 250,000 PEOPLE
Baker
Arcade
Mines B'ld'g
Pergola
Pergola
U. S. Govt. Fisheries
Arcade
U. S. Govt. Grass Exhibit
Fine Arts Exhibits
Canal
Canal
Sanitary
Mirror Lake
Mirror Lake
ISLAND
ISLAND
GROTTO BRIDGE
Pennsylvania
Indian Stockade Restaurant
Forestry
Women's B'ld'g
Rose Gardens
FORE COURT
Saratoga
Ohio
Indian Mound
ELMWOOD GATE
Illinois
Wisconsin
A.O.U.W.
Porto Rico
New England
Michigan
Ecuador
New York State Building
APPROACH
Honduras
Cuba
Chile
Mexico
Maryland
Rice & Lumber Exhibit
Guatemala
Ordnance
Ordnance
Log Cabin
North Bay
Electric Fountain
Scajaquada Cr.
Sanitary
Art Gallery
SCAJAQUADA DRIVE
U. S. Government Life Saving Exhibit
PARK LAKE
Albright Art Gallery
(Under Construction)
Boat House & Restaurant
ELMWOOD AVE
Electric Railway Street
BUFFALO STATE HOSPITAL
PARK CONSERVATORY
LINCOLN PARKWAY GATE
DELAWARE AVENUE
COPYRIGHT, 1901, BY THE MATTHEWS-NORTHRUP CO., BUFFALO, N.Y.



We are printing at our exhibit at the Graphic Art Workshop, Pan-American Exposition, a new catalogue in seven colors, demonstrating what can be done on Tympalyn.

The map on the other side will show you our location on the grounds and will furnish a good guide for the entire Exposition.

We should be pleased if you would use our exhibit as your headquarters for mail, etc., while you visit the Exposition.

The plates for printing this diagram were made by The Matthews-Northrup Co., of Buffalo, who have Tympalyn on 10 cylinder presses.

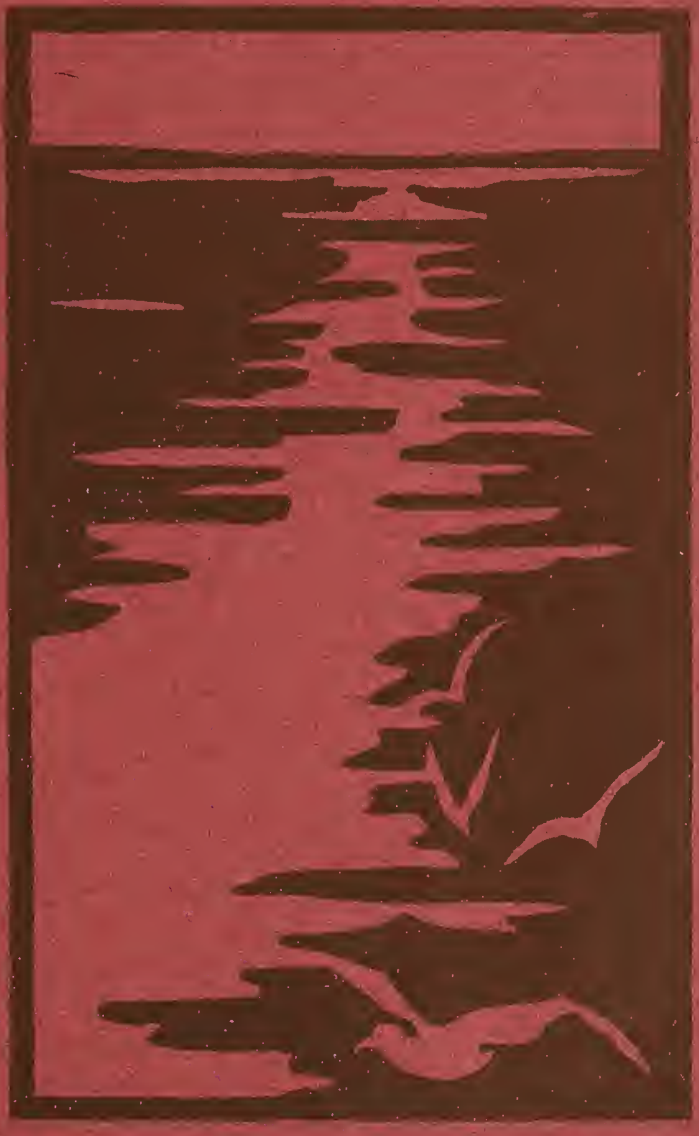
The Tympalyn Company,

22 High Street, Boston.

THIS INSERT OF FOUR COLORS WAS PRINTED ON TYMPALYN AT OUR EXHIBIT, PAN-AMERICAN EXPOSITION.

INK FURNISHED BY THE EAGLE PRINTING INK CO., OF NEW YORK.

We Cover
The Land
as The Gull
The Sea



NP
MILLS

NIAGARA PAPER MILLS
LOCKPORT, N.Y.

Cover  Papers

May be had of the following Wholesale Paper Dealers:

HENRY LINDENMEYR & SONS,	New York, N. Y.
BRADNER SMITH & CO.,	Chicago, Ill.
GARRETT-BUCHANAN CO.,	Philadelphia, Pa.
GRAHAM PAPER CO.,	St. Louis, Mo.
A. STORRS & BEMENT CO.,	Boston, Mass.
THE CHATFIELD & WOODS CO.,	Cincinnati, O.
A. ZELLERBACH & SONS,	San Francisco and Los Angeles, Cal.
DOBLER & MUDGE,	Baltimore, Md.
E. C. PALMER & CO.,	New Orleans, La.
STANDARD PAPER CO.,	Milwaukee, Wis.
McCLELLAN PAPER CO.,	Minneapolis, Minn.
KANSAS CITY PAPER HOUSE,	Kansas City, Mo.
CARPENTER PAPER CO.,	Omaha, Neb.
C. M. RICE PAPER CO.,	Portland, Me.
PLYMOUTH PAPER CO.,	Holyoke, Mass.
THE PLIMPTON M'F'G. CO.,	Hartford, Conn.
ALLING & CORY,	Rochester, N. Y.
THE COURIER CO.,	Buffalo, N. Y.
J. & F. B. GARRETT,	Syracuse, N. Y.
HUDSON VALLEY PAPER CO.,	Albany, N. Y.
TROY PAPER CO.,	Troy, N. Y.
W. W. McBRIDE & CO.,	Pittsburg, Pa.
JOHNSTON & CO.,	Harrisburg, Pa.
MEGARGEE BROS.,	Scranton, Pa.
M. J. EARL,	Reading, Pa.
E. MORRISON PAPER CO.,	Washington, D. C.
KINGSLEY PAPER CO.,	Cleveland, O.
CENTRAL OHIO PAPER CO.,	Columbus, O.
THE BLADE PRINTING AND PAPER CO.,	Toledo, O.
BEECHER, PECK & LEWIS,	Detroit, Mich.
W. A. STOWE,	Grand Rapids, Mich.
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For your SUMMER OUTING allow us to suggest

Colorado

famous the world over for its magnificent mountain scenery and picturesque summer resorts, which are located on

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"The Scenic Line of the World."

Very low tourist and circle tour rates are in effect via this line from May 15 to October 15, of each year. We have one circle tour in particular, of 1,000 miles for $28, which comprises more noted scenery than any similar trip in the world. If you want to know more about Colorado and its wonderful attractions, write for illustrated pamphlets, sent free on application to S. K. HOOPER, G. P. & T. A., Denver, Colorado.

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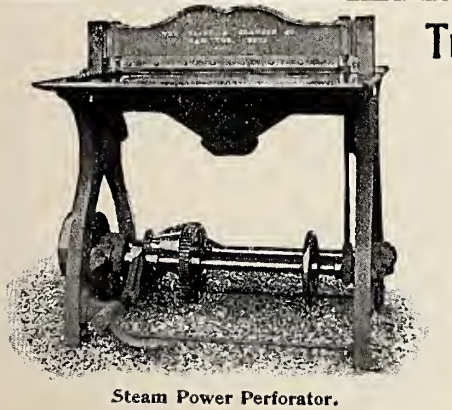
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Engravers and Electrotypers,
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A panacea for half the ills that flesh is heir to.

Alcoholism surrenders to the first draught. : :

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The miraculous Beauty Bath and Fountain. : :

Editors invigorated by this Delphian Spring.



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The Best Medicinal Mineral Waters on Earth.

Two Trains Daily from Chicago via

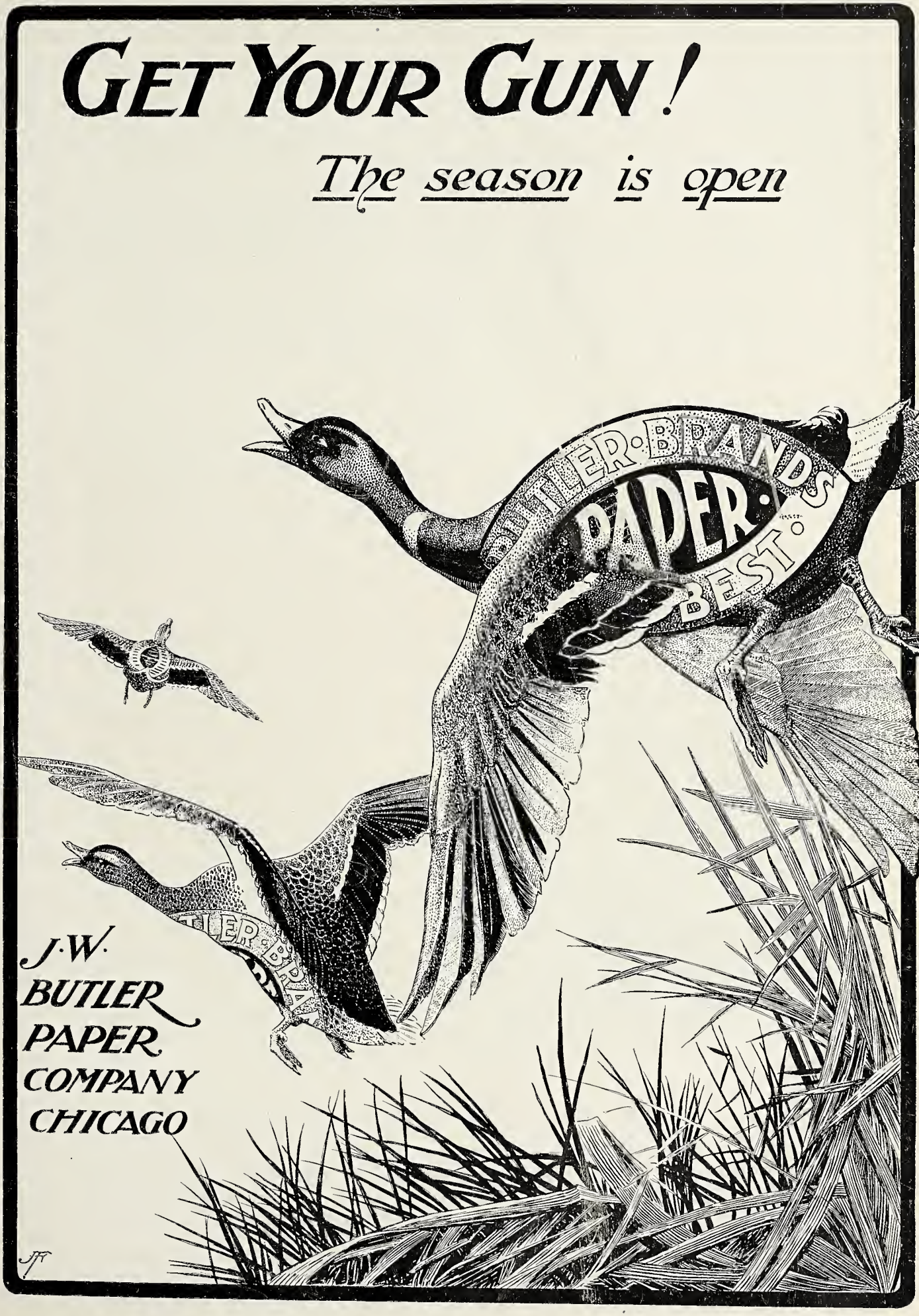
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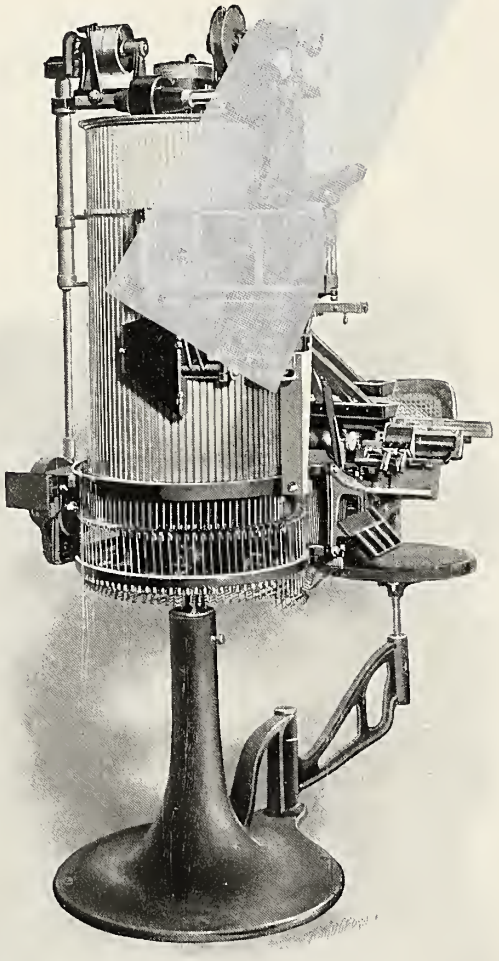
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Changed in a moment from one measure to another.

Leaded or solid.

Different sizes of type used, by having them cast on same body.

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The ADJUSTABLE SIMPLEX is particularly adapted to the requirements of offices doing a variety of work. Many of them are in daily use in book offices, and in newspaper offices where book and pamphlet work is done as well.

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THE UNITYPE COMPANY

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Your Plates *or the* Publishers —

Whosever they are, they are worth saving.

Every pressman who has worked upon any of the old-style two-revolution presses, every practical printer who understands the impression mechanism on an old-style press, must admit that one of the most serious defects in it was its tendency to hammer and grind the edges and face of delicate and expensive half-tone plates.

There was no protection against this. The moment wear began to develop in the rock shaft below or in the split journal box above with the consequent lift in the cylinder, then *Dip! Dip! Dip!* and your plates were on the road to the scrap heap.

There is no modern press offered to the trade today with this old-fashioned principle of construction that will not *Dip! Dip! Dip!* and grind your plates.

It is the *principle* in this construction that is wrong, not necessarily the iron, the steel or the workmanship, but the principle. What the old press did, these new facsimiles will do also.

This is why we can prove the superior efficiency of the "**Century,**" because, in addition to its producing capacity and the accuracy of its register, it is the only press possessing a modern **Eccentric-Lift-Impression mechanism** and **Automatic Compensator.** It is a plate protector.

RESULT—A saving of over 50 per cent in the life of his plates is what one user of the "**Century**" finds.

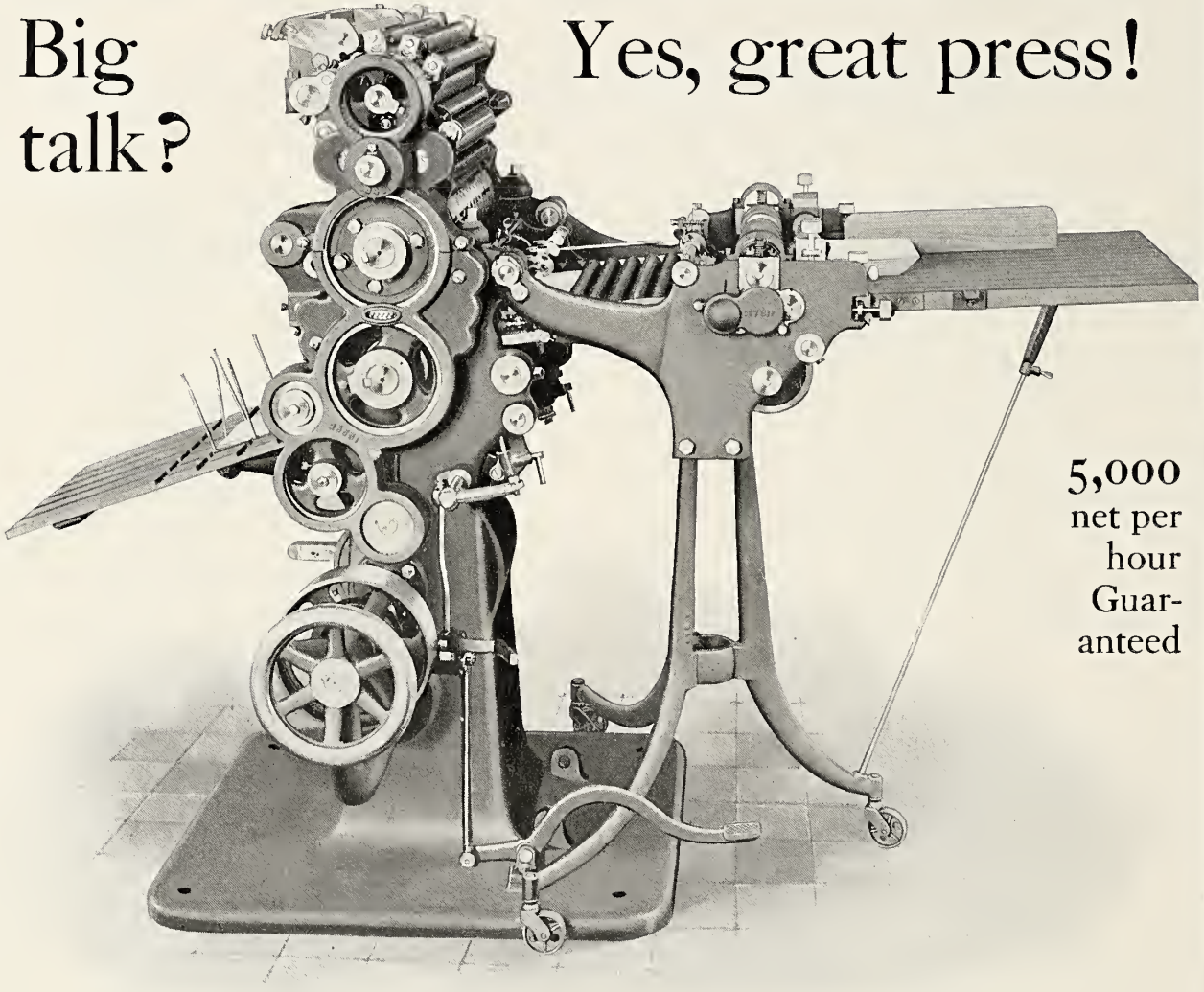
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Automatic Separator Sheet Feed

Big talk?

Yes, great press!



5,000 net per hour Guaranteed

It may have occurred to the readers of these advertisements that we have been doing some big talk about our presses. We have. *It is up to us* to prove that it's true. We shall be glad to arrange to show you our presses in operation in New York, Philadelphia or Chicago, or in your own pressroom, on our positive guarantee that they will do what we claim.

Now if you don't believe us, *it is up to you.*

THE HARRIS AUTOMATIC PRESS COMPANY

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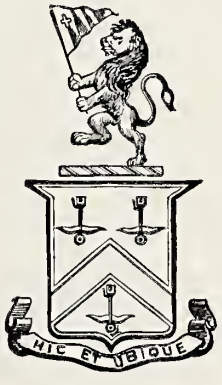
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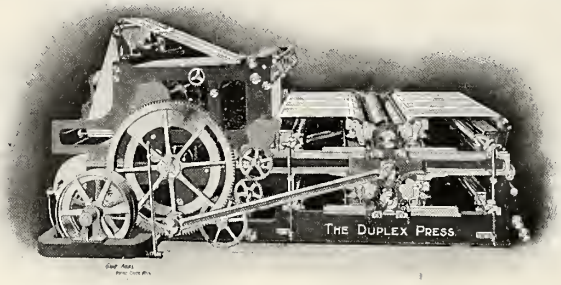
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THE DUPLEX



Flat-Bed Web-Perfecting
Newspaper Press

Prints, Pastes, Folds and Delivers 6,000 four, six, seven or eight page papers per hour

Without the Expense of Stereotyping.

It is absolutely WITHOUT A RIVAL for Daily Newspapers with Circulations ranging from 2,000 to 15,000

Some Recent Sales and Installations in the United States.

TIMES, Middletown, N. Y.	ENTERPRISE, Beaumont, Tex.
PRESS, " "	HOUSEHOLD GUEST, Chicago, Ill.
EAGLE, Mt. Vernon, N. Y.	PRESS, Steubenville, Ohio.
ENTERPRISE, Burlington, N.J.	GAZETTE, Lancaster, Ohio.
GLOBE, Flint, Mich.	UNION & TIMES, Buffalo, N. Y.
MOON, Battle Creek, Mich.	POST, Pontiac, Mich.
MIRROR, Manchester, N. H.	MESSENGER, St. Albans, Vt.
REPORT, Lebanon, Pa.	ADVOCATE, Newark, Ohio.
DISPATCH, Norfolk, Va.	TRIBUNE, " "
NEWS, Lynn, Mass.	EAGLE & TRIBUNE, Lawrence, Mass.
NEWS, Franklin, Pa.	ADVERTISER, Huntington, W. Va.

ALSO MANY SHIPPED ABROAD.

The DUPLEX is now everywhere in use throughout the United States, and in Foreign Countries.

INFRINGING IMITATIONS WILL BE PROSECUTED.

Duplex Printing Press Co.
BATTLE CREEK, MICHIGAN

THE MORNING STAR, SUNDAY, JULY 21, 1901.

dweek meeting will be

Hardin will preach at
h this morning. This
mon in this church for
etires from the elder

the week at the Swed
announced as follows:
1, 3 p. m., "When Did
ime, the 2,300 Days,

ıg, 7:45, "Is the War Be-
nd Labor a Sign of the
l?"
g, "What is Meant by
hen shall the sanctified.
viii., 14?"
ng, "Justification by

g, "The Everlasting

'Not Under Law, But

the hall at the North
n., followed by Sunday

Sunday school at the Colton
every Sunday at 3:30 p. m.
l Mission, conducted by the
ntury Praying Band, W. C.
West State street. Meet-
ight, at 8 o'clock.
preaching at Centerville
nday at 3:1[illegible] p. m. All
ited.
corner Winnebago and
Rev. Steward Moore,
t 11 a. m.; class meet-
day school at 3 p. m.
nd evening as usual

church, W. A. C.,
tween Court and
Rev. O. Gruber, pas-
in the morning and
the evening. Young
ets Wednesday at 8

Lutheran—The
and 7:30 p. m.
stor; the Rev.
12 o'clock

Rev.
ion

are welcome at all services. Miss Carrie Radecke will sing at the morning service. Union service at 7:30 p. m. Sermon by the pastor. Theme: "What Is the Gospel?"

NEW WEB PRESS HAS BEEN IN SERVICE A YEAR

Has Given Satisfaction in Every Respect and Does Excellent Work.

One year ago today The Star first started its fine new Angle-Bar Duplex Perfecting Web Press. Previous to that time the paper had been printed at great labor on an old fashioned book press and in answer to the demand for a more up-to-date piece of machinery the press made by the Duplex Printing Press company of Battle Creek, Mich., was purchased and installed.

The wisdom of the change has been apparent every day of the year that has intervened. The paper is better printed and The Star is able to enlarge its field greatly as the press allows a larger edition to be printed in much less time. The press has worked like a charm and in the last six months the web of paper has not broken twice, a record seldom attained. The machine has worked perfectly and is in as good condition as when installed.

A year ago a number of the friends of the paper saw its operation and expressed surprise and gratification at the process. Unfortunately the paper is printed early in the morning when the public cannot see it but were it otherwise The Star would welcome all who wish to see the paper printed.

No forward step is ever regretted and The Star is proud of its fine equipment for putting out a paper and no part of the machinery is more useful than the Web Perfecting press.

GREAT SAMPL[illegible]
UMBRE[illegible]

300 sample
us dir[illegible]

DISCOV[illegible]
A NE[illegible]

Great Journa
rected by F[illegible]

—

SODA WATE[illegible] FO.

Solicitor for the Even
Confronted by a Sta
Who Knew Wh
Spok

Isaac Newton, the d
of gravitation, is not
who has discovered a b
Newton, of the Regist
torial staff, has discove
ed the fact that the M
telegraph report via the
It came about in this
who recently came to
oor in Rockton avenue
of the house to take the
To-morrow or Next Da
formed that the Morni
favorite paper of that l
"But," said Mr. Nev
ously, "The Star has n
and you want to be
world."
The lady insist
The Star did re
graph report wi
offered to wager
in respect to a t
paper which sh
map.
The wager w
uncles cousi
children of
sat down

RIGHT KIND

INLAND TYPE is the only type and which has always been cast Inland fonts it is not necessary has never been made EXCEPT on never been cast EXCEPT .918 of has always been cast to match body; hence, sorts are sure to ular. A house which has made one endeavoring to approximate you a product as good as the the first instance, and it cannot present product will match what will produce in the future. Get

SET IN OUR NEW MATTHEWS SERIES Complete in Twelve Sizes

INLAND TYPE

UNCHANGED

which is right in every respect
right. When ordering sorts for
o send samples. Inland type
Standard Line. Inland type has
an inch in hight. Inland type
steel dies in WIDTH as well as in
be satisfactory in every partic-
two or more changes, with each
nland perfection, cannot give
ype which was made right in
give you the assurance that its
t has produced in the past or
he only right kind, made by the

SEND
FOR SPECIMENS
Showing all Sizes
from 72-Point
to 6-Point

FOUNDRY SAINT LOUIS AND CHICAGO

RIGHT KIND UNCHANGED

INLAND TYPE is the only type which is right in every respect and which has always been cast right. When ordering sorts for Inland fonts it is not necessary to send samples. Inland type has never been made EXCEPT on Standard Line. Inland type has never been cast EXCEPT .918 of an inch in hight. Inland type has always been cast to match steel dies in WIDTH as well as in body; hence, sorts are sure to be satisfactory in every particular. A house which has made two or more changes, with each one endeavoring to approximate Inland perfection, cannot give you a product as good as the type which was made right in the first instance, and it cannot give you the assurance that its present product will match what it has produced in the past or will produce in the future. Get the only right kind, made by the

SET IN OUR NEW MATTHEWS SERIES Complete in Twelve Sizes

SEND FOR SPECIMENS Showing all Sizes from 72-Point to 6-Point

INLAND TYPE FOUNDRY SAINT LOUIS AND CHICAGO

B. D. Rising Paper Co.

Manufacturers of

BOND PAPERS

Our Watermarks:

HOUSATONIC
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Strongest on the Market

Mills at Housatonic,
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WM. A. HINNERS,
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H. C. LAMMERS,
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O. E. BINNER,
Pres. & Res. Mgr. New York Branch.



THIS IS THE PLACE WHERE THEY DO THE WORK THAT YOU READ ABOUT

THE BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.
NEW YORK OFFICE, 38 PARK ROW. JOHN HADDON & CO., AGENTS, LONDON.

THE OPTIMUS

TO well deserve the name of being FAST, a printing press must be speedy not only when running, but when standing still, that is, when making ready or making changes in form. It should assist, not hinder, the pressman. It must afford advantages in strength and rigidity of impression so that his overlay counts for its full value; in rapidity of washing up and the working up of color; in interchangeability of form and table rollers; in accessibility for oiling so that this is easily done and, therefore, not neglected; in absolute and dependable register; in certainty of perfect delivery, without loss of time in adjusting for different sizes of sheets; a delivery whereon tissue or cardboard may be handled without bother at the usual speed of the press, and which in construction minimizes the troubles from electricity; in ability to back up cylinder without running around press to turn wheel by hand. In short, it must be "handy" to be fast; then, when ready, it must be capable of printing superbly at a high rate of speed, and so well constructed that it will maintain the gait for years.

The only Two-Revolution affording all these advantages in one machine is the OPTIMUS. Every point is superior to that in any other. The combination materially assists fast production, and makes the OPTIMUS, whether running or standing still, the speediest Two-Revolution in existence. On tissue and similar stock no other is half as fast.

(Notice it at the Buffalo Exposition.)

THE OPTIMUS

BARNHART BROS. & SPINDLER, CHICAGO, GEN'L WESTERN AGENTS

FOR SALE BY

GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.; ST. LOUIS PRINTERS SUPPLY CO., St. Louis, Mo.; GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.; MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.; SOUTHERN PRINTERS SUPPLY CO., Washington, D.C.

WE MADE OVER 18,000 HALF-TONES FOR THE PAN-AMERICAN EXPOSITION CO.

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SUPERINTENDENT PRESS DEPARTMENT SAYS.

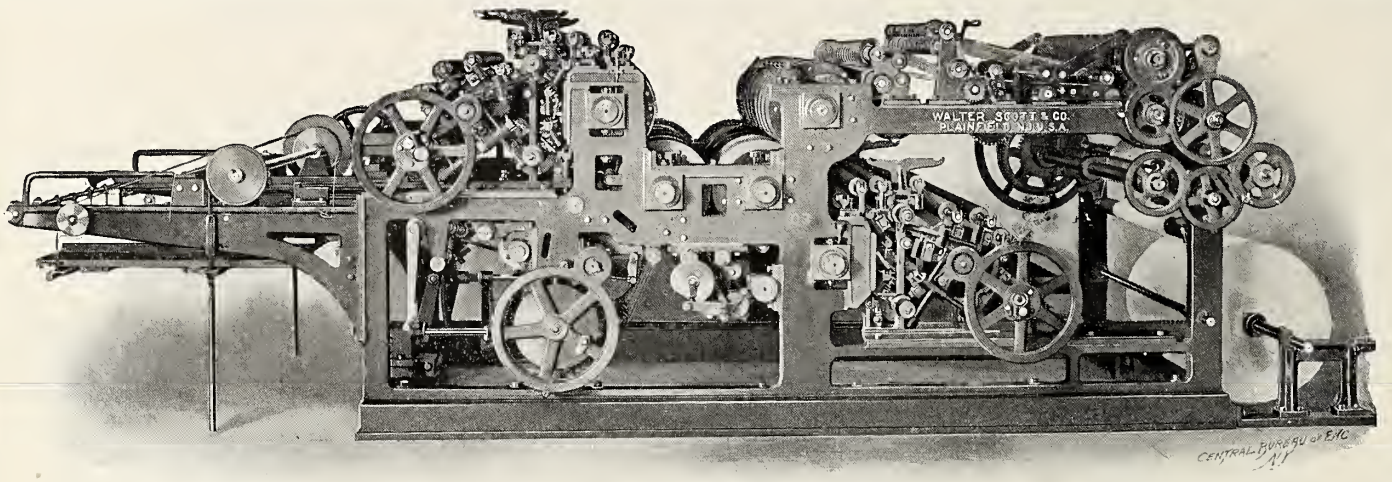
I have much pleasure in saying that the work you have supplied to THE PAN-AMERICAN EXPOSITION CO., has been in every way satisfactory; it was uniformly excellent. Your promptness in executing orders and business courtesy has given great satisfaction to my department.

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ARE PRINTED EVERY HOUR ON THE

SCOTT ALL-SIZE ROTARY

THIS MACHINE WILL CUT OFF

eighty-eight different lengths of sheet, print them on one or both sides, and deliver them flat on the delivery table.

THIS MACHINE WILL PRINT

catalogues, magazines, periodicals, newspapers, telegraph blanks, circulars, and any other kind of work.

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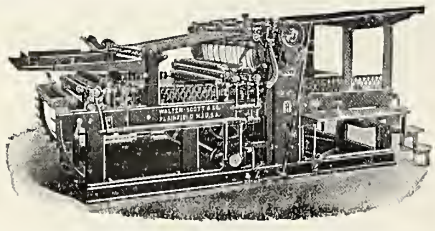
can be turned out on this machine quickly, and printed as well as on a flat-bed press.

EVERY LARGE OFFICE

in the country should be equipped with at least one of these machines. They would pay for themselves in a short time.

SEND TO OUR NEAREST OFFICE FOR CATALOGUE and FURTHER INFORMATION ABOUT THIS WONDERFUL PRESS

We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses with Front Fly and Printed-Side-Up Deliveries, Flat-Bed Perfecting, Rotary Magazine, Color and Newspaper Presses.



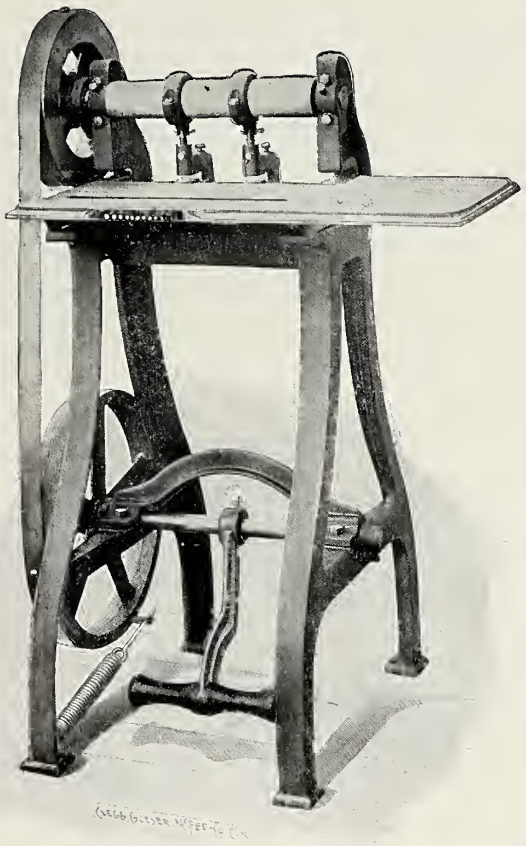
Class H N—Four Roller, Two-Revolution Press, Front Fly Delivery.

WALTER SCOTT & CO.

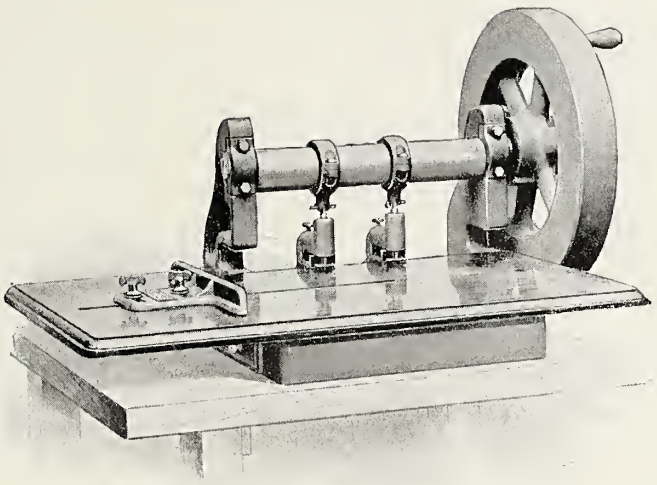
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CHICAGO OFFICE, Monadnock Block
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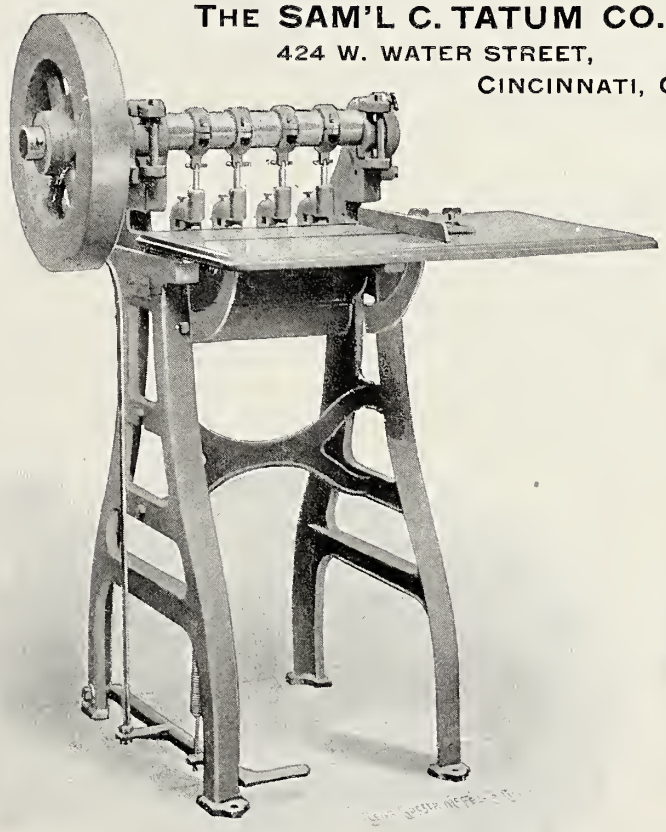
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FOR PUNCHING PAPER OF EVERY KIND FOR EVERY PURPOSE

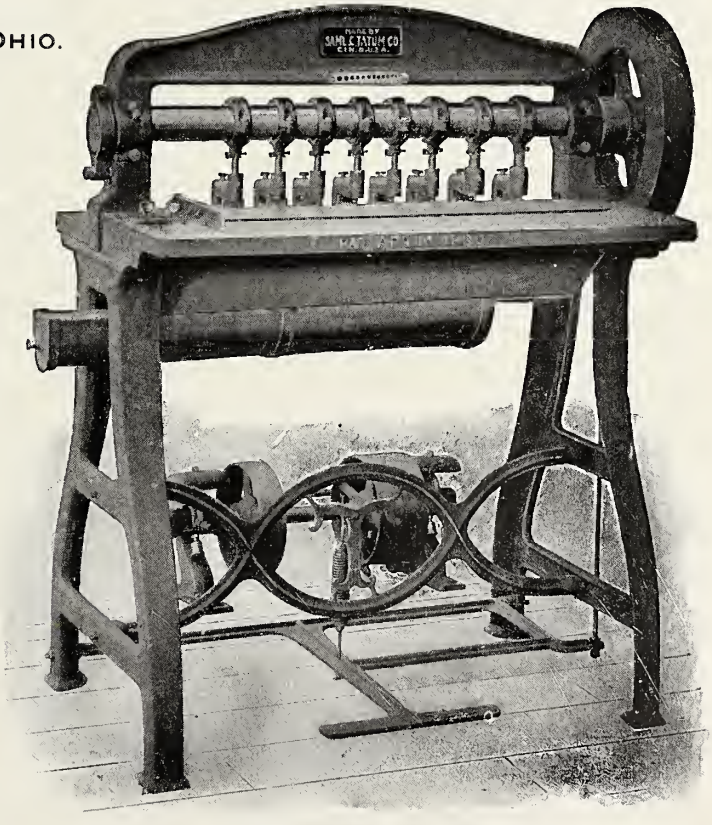
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FOUR STYLES AND SIZES

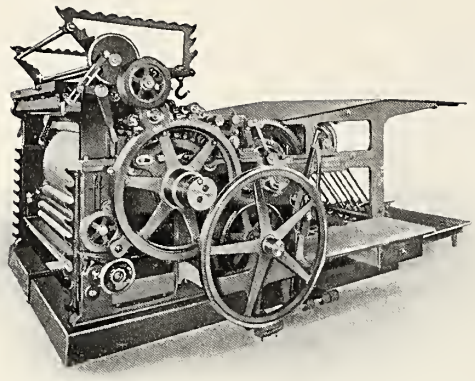
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424 W. WATER STREET,
CINCINNATI, OHIO.

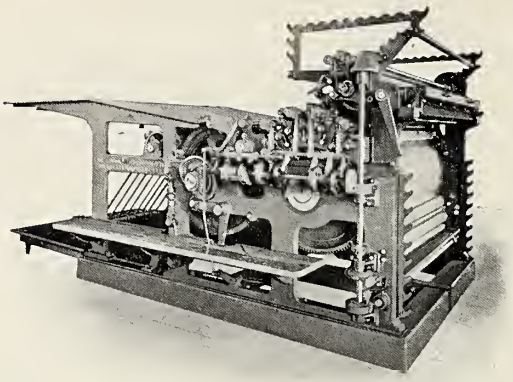


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REGULAR STEAM POWER





Aluminum Press Company

MAKERS OF

PRINTING MACHINERY

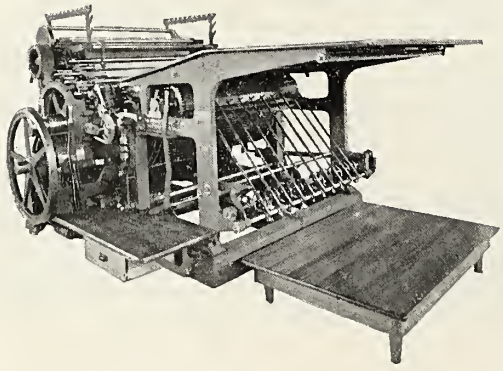
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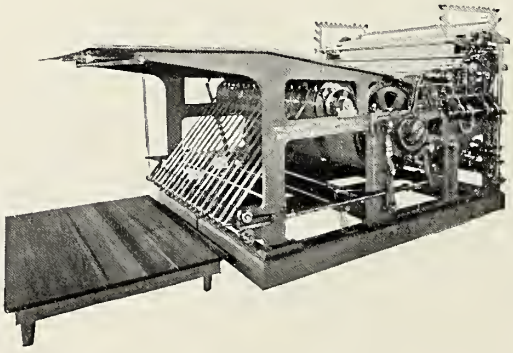
100 OF OUR ROTARY PRINTING PRESSES in daily operation at the present time in the leading lithographic plants in the United States, Canada, England and Japan. Any lithographer contemplating purchasing a Rotary Press of either one, two or three colors, or any other kind of Printing Machinery, will find it to his interest to communicate with us.

Aluminum Press Company

WORKS:
PLAINFIELD, NEW JERSEY

OFFICE: HUDSON STREET, CORNER SPRING STREET
NEW YORK CITY





THE EDUCATIONAL FEATURE of the use of OLD HAMPSHIRE BOND by your customers is one that should appeal to you as valuable. The extra cost of a thousand letter heads and envelopes on OLD HAMPSHIRE BOND, over the same on an ordinary paper, is so slight, and the extra satisfaction resulting from the use of OLD HAMPSHIRE BOND is so great, that when the same customer needs ten thousand—a hundred thousand—a million—booklets or catalogues he instinctively turns to the printer who sold him the satisfactory stationery, and having in mind how well he was repaid for the slight extra cost of THE BEST on the stationery job, he trusts your judgment and pays your price for the larger job, and being again satisfied continues to come. We can help you along the educational line. Write us.

HAMPSHIRE PAPER COMPANY

MAKERS OF HIGH GRADE BOND PAPERS

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SHIRE BOND

"Ye Choicest Product of ye Mille
that maketh only ye Choicest Papers"



Calendars

Exclusively for the Printing Trade
All Sizes and Styles See Next Page

American 3 Color Company, Chicago

WHY NOT... Buy your Calendars direct from the manufacturer or his agents and have at least one good, complete line.

WHY DON'T Calendars beat job printing, when you can buy them so as to make a profit of $20.00 per thousand or $4.00 per hundred, and do not have to invest one cent extra capital?

A Printing Office only approaches succcess as it obtains a reputation for freshness and progress. After establishing a record for good work, nothing sets a hustling business printer more above his competitors than to have something to show which the people want besides statement heads, bill heads, etc. Nothing is more attractive or more in demand than a

...FINE CALENDAR...

Nothing ever can be so popular, for the reason that nothing else is so useful. No housekeeper ever had too many, and every grown person has from one to several. Millions are sold every year. Make a canvas of your vicinity and see how many you find; then how many of them do you make a profit on, and how much benefit has your trade obtained, or should have obtained from this form of advertising.

The Demand is There—Why Not Supply It?

There is no line of goods so interesting for the printing trade as the American 3 Color Co's Calendars. No other goods come quite so clean and in such nice shape for the printers to handle, and every piece is like the sample. The appearance of every design is rich and effective. ***High Coloring*** is handled in such a masterly way as to secure the necessary warmth to attract attention, yet the effect is modest and not gaudy.

WE ARE THE ONLY MANUFACTURERS MAKING A LINE EXCLUSIVELY FOR THE PRINTING TRADE.

If you prefer, send for a few samples ***FREE OF CHARGE,*** *together with book showing how the profits are figured. The goods in our complete line are worth $2.00 at the regular trade prices, but we will stand half of the expense and send you the outfit on receipt of* ***ONE DOLLAR.***

Novelty Dept. **American 3 Color Co.**

WRITE TO-DAY. 161-169 South Canal Street, CHICAGO.



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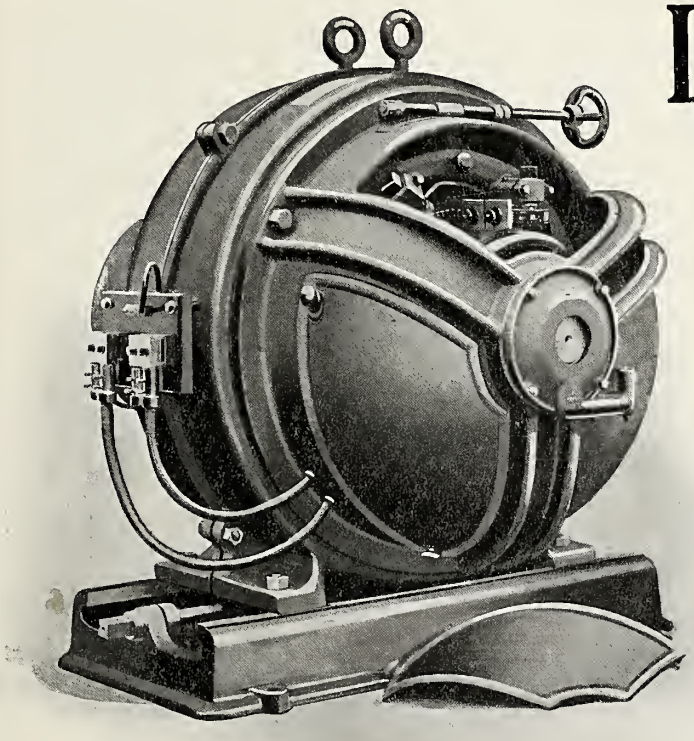


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Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

CHICAGO BRANCH
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Lundell Motors

represent the highest development in power apparatus for

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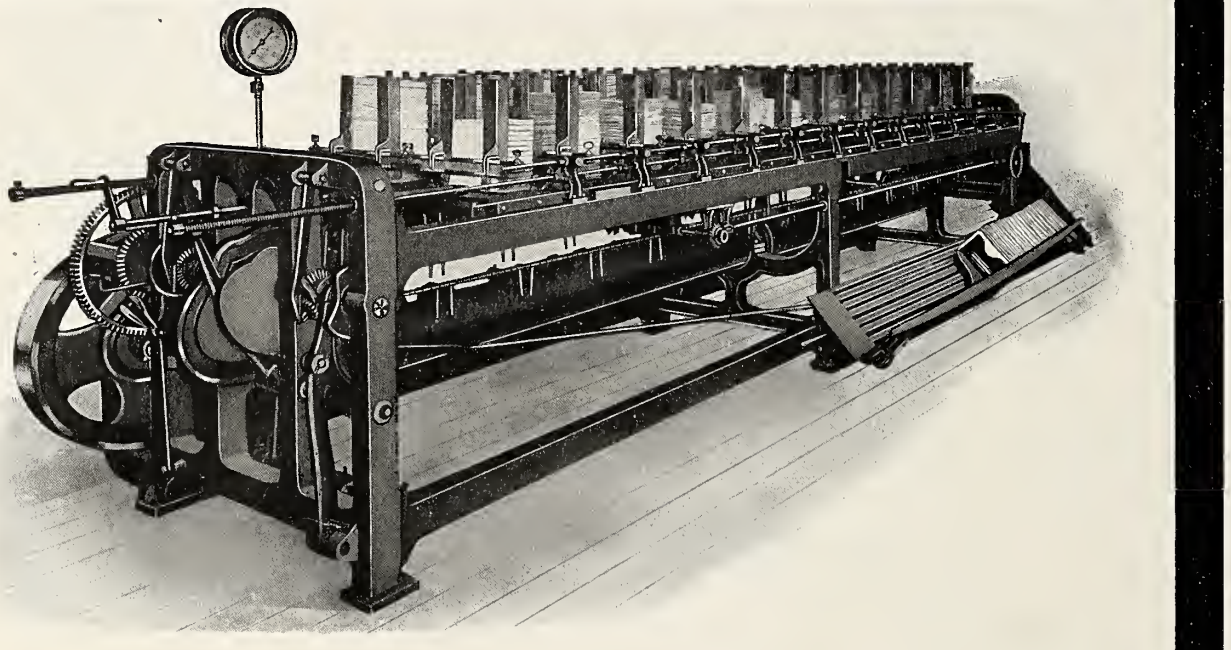
and allied trades. The Lundell Motors are used exclusively in a great many plants and are economical to an unusual degree. Send for descriptive pamphlet No. 3,200.

Sprague Electric Co.

GENERAL OFFICES:
527-531 West 34th Street, New York.

BRANCH OFFICES:
CHICAGO BOSTON ST. LOUIS BALTIMORE

The Smyth Automatic Signature Gathering Machine



As Compact as it looks.
As Accurate as any machine can be.
As Economically Operated as could be desired.

IT HAS NO COMPETITORS
IS USED IN BOTH HEMISPHERES

Briefly described, it occupies 5 x 15 feet of floor space and stands four feet high; weighs 5,000 pounds; can be operated by two persons and 1½ H. P., and has a daily capacity of 17,000 complete books of 24 signatures each; 51,000 complete books of 8 signatures each, or 102,000 complete books of 4 signatures each. Works equally well on all grades of paper; sections holding the signatures are adjustable to various sizes of signatures. Buyers take no risks, as we guarantee every machine to do the work advertised, "or no sale." Ought not this proposition to be worth any

BOOKBINDER'S INVESTIGATION?

Testimonials if you want them.

If interested, send for Booklet containing detailed information and facts.

Address { **Automatic Machinery Co.**
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ENGRAVING AND
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COMPANY
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341-351
DEARBORN ST
CHICAGO
THE CENTRE OF ATTRACTION
INVARIABLY IS A FRANKLIN PLATE

A Binder that Binds

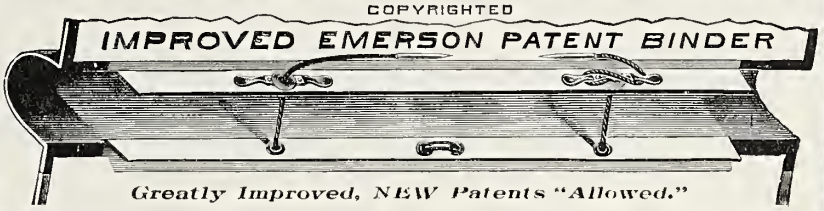
For Pay Rolls, Balance Sheets, Estimate Blanks, R. R. Blanks, Tariffs, Way-Bills, Blue Prints, Photographs, Fabrics, Catalogs, Anything, Everything that can be Filed or Bound. : : : : : : :

Compact and not clumsy.
No thicker than its contents.
Is its own "Compressor."
Holds contents in a Vise.
Papers can't be jerked out.

BEST As a File.
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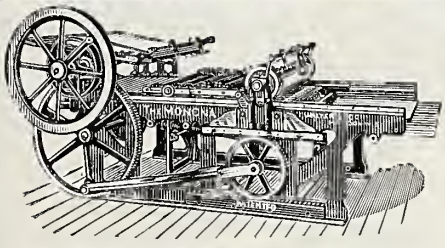


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THE MONONA LEVERLESS Is a RECORD BREAKER

One Chicago house ordered nine within a short time. One St. Louis house orders three in seven days and follows with two more in two days.

It BEATS 'em ALL

SO THEY GO! The BEST houses SELL 'em and the BEST printers BUY 'em. Its "YOUR turn" NEXT.

$5.00 CASH. Name THE INLAND PRINTER when you write, and if you buy a press of us, we give you $5.00 in cash, to trace the ad. in this journal.

Send for Circulars and Prices.

W. G. WALKER & CO., Madison, Wis., U. S. A.

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UNIVERSALLY USED

ORDERS FOR ANY QUANTITY PROMPTLY FILLED

DENNISON'S SPECIALTIES FOR PRINTERS USE

GUMMED PAPER,
TAGS. TAG ENVELOPES,
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EYELETS, GUMMED SUSPENSION RINGS, BAGGAGE CHECKS,
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FROM

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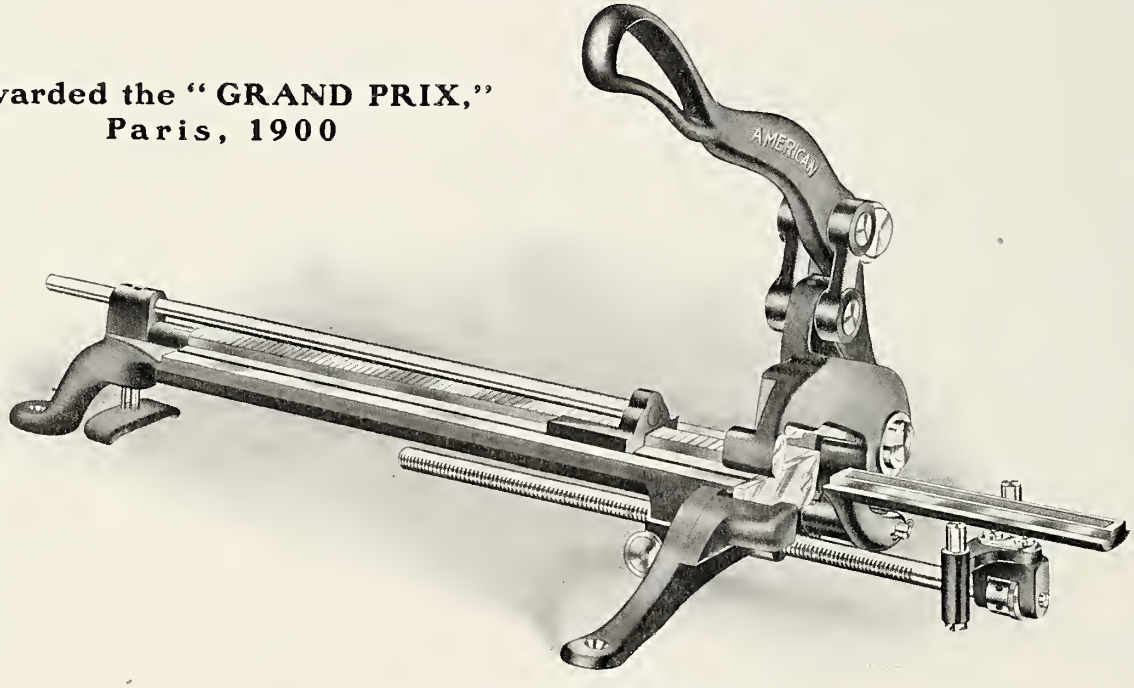
Dennison Manufacturing Co.
BOSTON - NEW YORK - PHILA - CHICAGO - CINCINNATI - ST. LOUIS

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AMERICAN LEAD AND RULE CUTTERS

Are the latest and best in Design and Construction;
the quickest, easiest and most accurate in Operation

Awarded the "GRAND PRIX," Paris, 1900



American Lead and Rule Cutter No. 3

EXAMINE THEM and you will admit their Superiority.

MADE IN THREE STYLES:

No. 3—Gauges quickly and positively to 45 picas *by points*, and to 105 picas *by nonpareils*. **This Cutter is *positively unrivaled.*** Price, $12.00.

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No. 2 and No. 3 Cutters are both equipped with our patented Quick-setting, Automatic-locking, Wear-compensating Gauges, which guarantee quick results and PERMANENT ACCURACY, *features possessed by no other machines.*

No. 1—A strong, well-made cutter; capacity of front gauge, 6½ inches; capacity of bed gauge, 13½ inches. Not graduated. Price, $8.00.

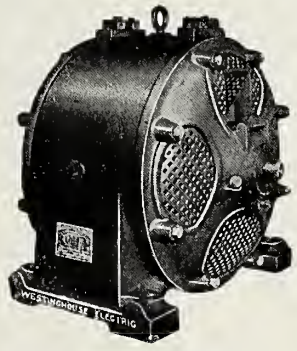
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Polyphase Induction Motors



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Polyphase Induction Motor.

Unexcelled for Machine Driving.

May be started by ordinary switch directly connected to circuit.
Small variation in speed between no load to full load.

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All Principal Cities in U. S. and Canada.

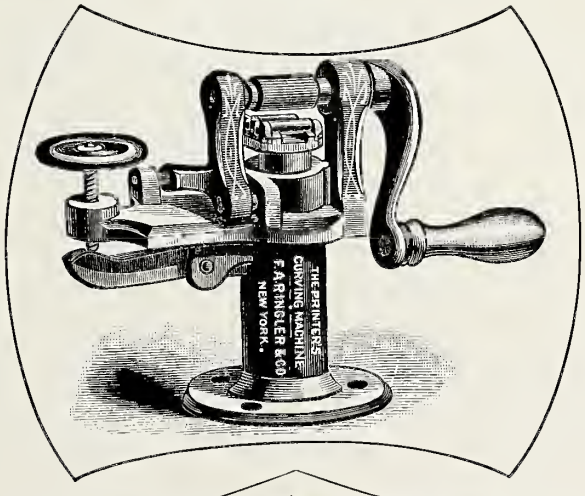
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Without an Equal.

Price $15, Boxed.

THE PRINTERS' CURVING MACHINE.



This Curving Machine is the **ONLY ONE** *in the market that will rapidly as well as mathematically bend Brass Rules or Leads into Circles, Ovals, and Single or Serpentine Curves, of any size you may desire.*

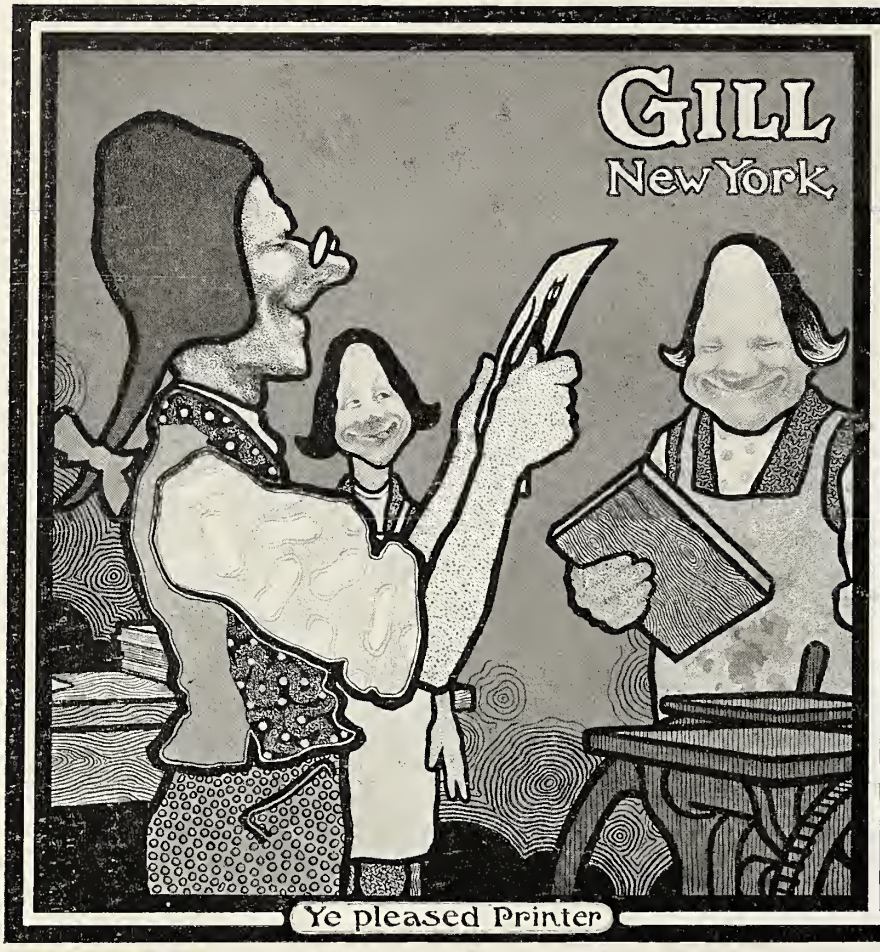
Does not need to have the temper taken out of the Rule before curving it. Curves will not spring back out of shape. The only Curving Machine that will straighten old crooked pieces of Rule, Leads, etc., for other use.

For Bending Brass Rules and Leads to any Desired Curve.

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Plates that Print

¶ Our half-tone plates please the printers. . . . Why? Because they are made primarily for the wear and tear of a power press and not for hand-press proof results alone. They are deep; they are blocked just right; they make both printer and customer happy. ::

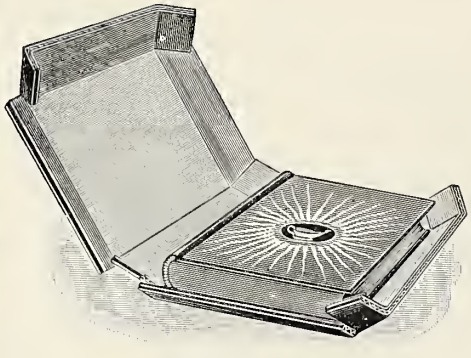
The Gill Engraving Company

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Light, Inflexible

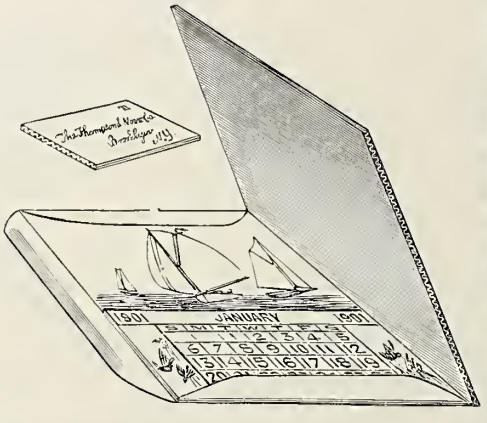
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**Books,
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THE THOMPSON & NORRIS CO.

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AN IDEAL COMBINATION

PRINCESS COVERS | 10 COLORS



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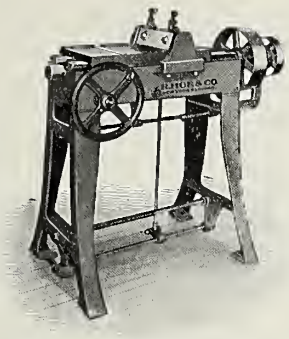
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S. W. TILTON & CO., CAMBRIDGE, MASSACHUSETTS, AND
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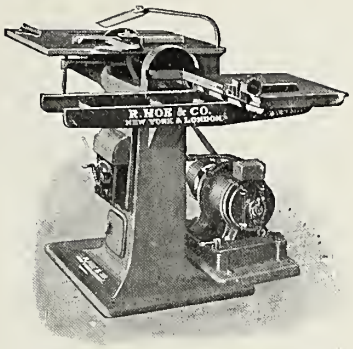
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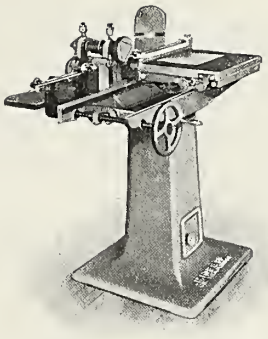
TRIMMING MACHINE.
Superior to all others.



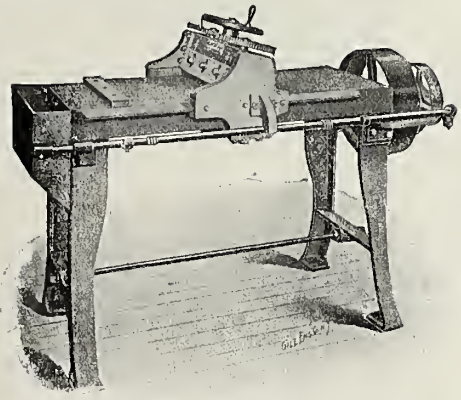
IMPROVED BOOKPLATE AND JOB SHAVING MACHINE.
For color and all high-grade work.



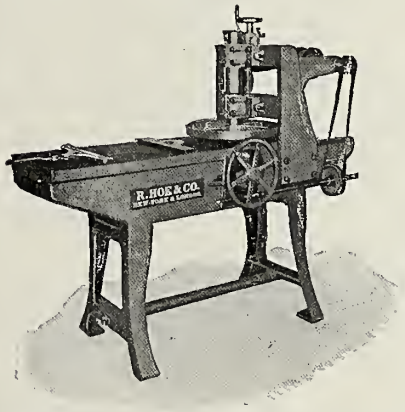
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20th Century Machinery

FOR PRINTING
STEREOTYPING
ELECTROTYPING OR
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APPLY TO

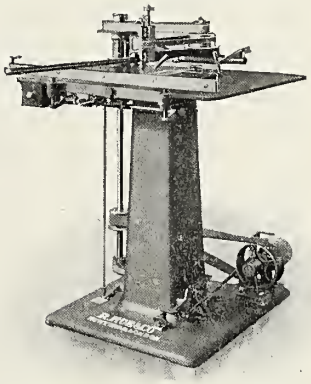
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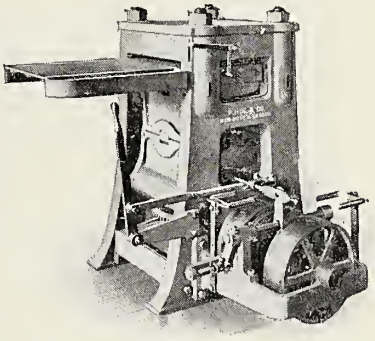
Also

192 Devonshire Street, ... BOSTON, MASS.
258 Dearborn Street, ... CHICAGO, ILL.
Mansfield Street, Borough Road, . . LONDON, ENG.

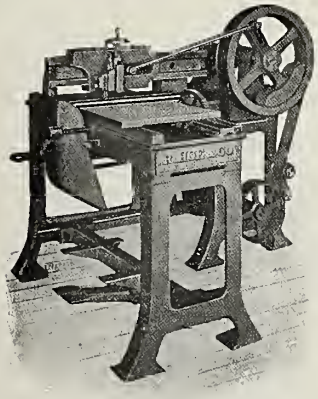
WHEN IN BUFFALO do not fail to see our Exhibit of a complete Electrotyping plant (electrically driven) in the "Workshop of the Graphic Arts."



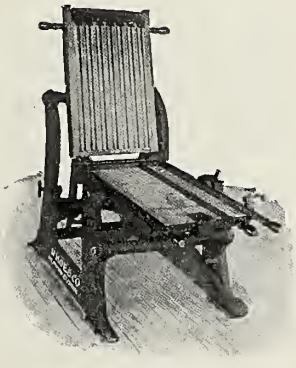
IMPROVED FLAT ROUTING MACHINE.
For copper, zinc, brass or wood.



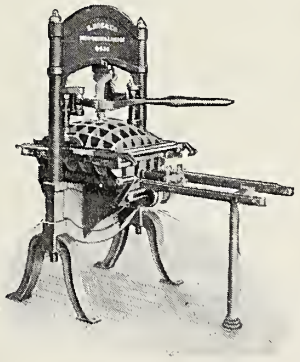
ELECTROTYPE POWER MOLDING PRESS.
Quickest, strongest and most powerful Jobbing Press made.



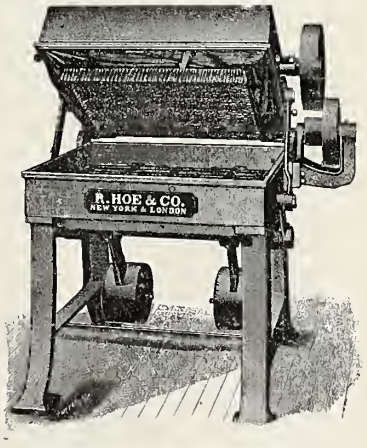
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FLAT CASTING MOLD.



IMPROVED WASHINGTON HAND PRESS.
(Extra strong pattern). Unequaled for proving half-tone and other plates.



PATENTED BLACKLEADING MACHINE.
Does the work in less than half the time required by other machines.

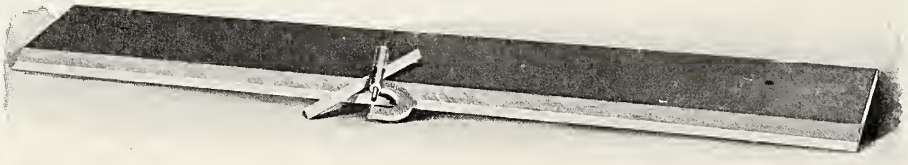
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The "MICRO-GROUND" kind.

The COES kind.

The stiff-edged, even-tempered, accurate kind.

The economical kind, like this

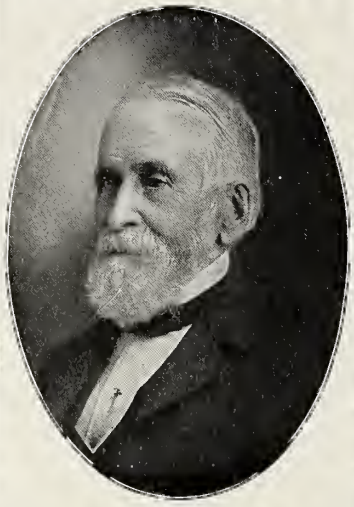


To be brief—

The BEST KNIFE MADE.

Souvenir if you mention this.
No mention—guess.

1830 1901



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LORING COES & CO., Inc.

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WHO ALSO MAKE ANY AND ALL OTHER CLASSES OF

Paper Cutting Knives

The Color Printer

by John F. Earhart....

The Standard Work on Color Printing in America

A Veritable Work of Art

Just the Thing for a Birthday Present

THIS beautiful book is 8¼ x 10½ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once.

Price, $10 net, express prepaid.

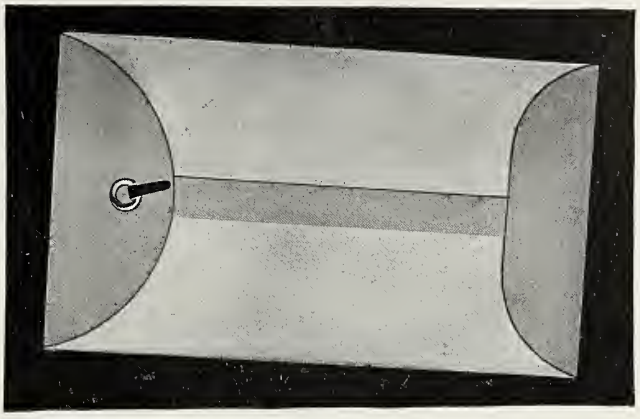
THE INLAND PRINTER CO.

212-214 Monroe Street, Chicago
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ARE THE

BEST AND CHEAPEST



THE BUFFALO LINE of Commercial Envelopes—wood, rag and manila—is unexcelled. Our samples and prices tell the story.

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Bench Cutters

Latest and Best

16 and 19 Inch

SEND FOR CIRCULAR



Morgans & Wilcox Mfg. Co.

MIDDLETOWN, N. Y.





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APEX TYPOGRAPHIC NUMBERING MACHINE

Size 1⅛ x ⅞ inch. Type High. Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

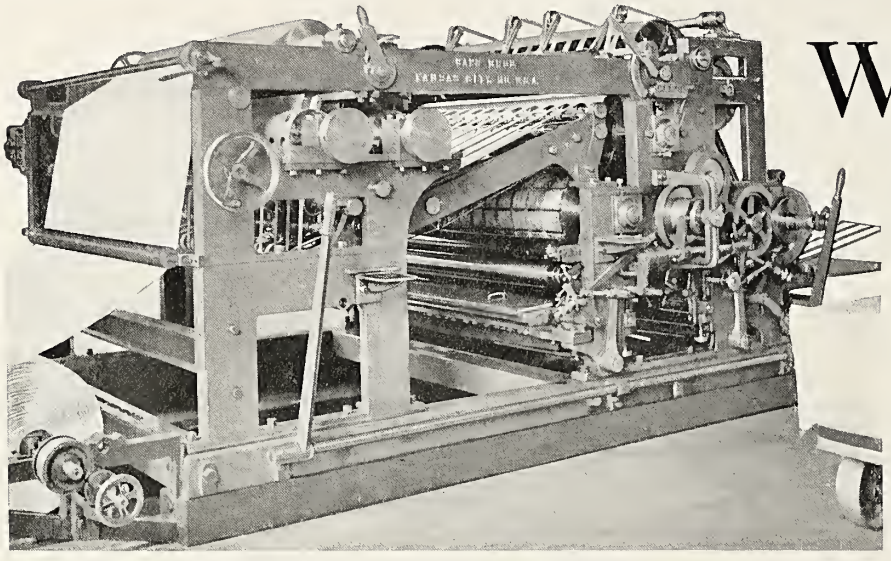
Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

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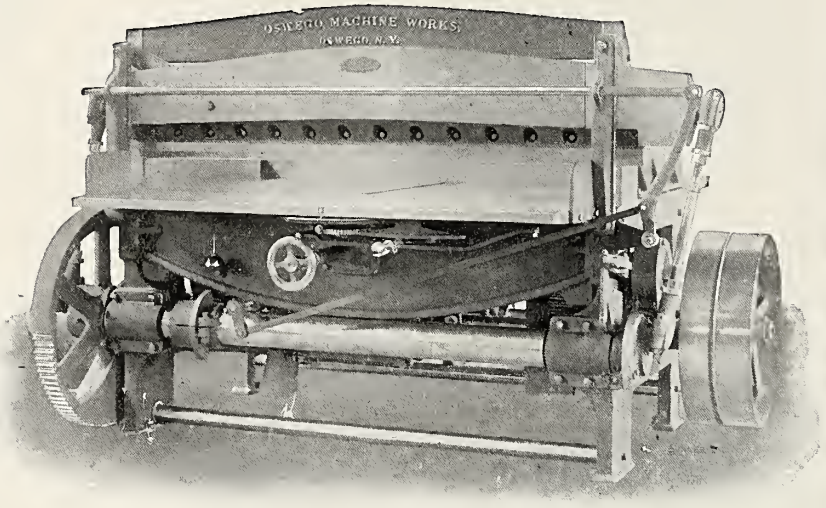
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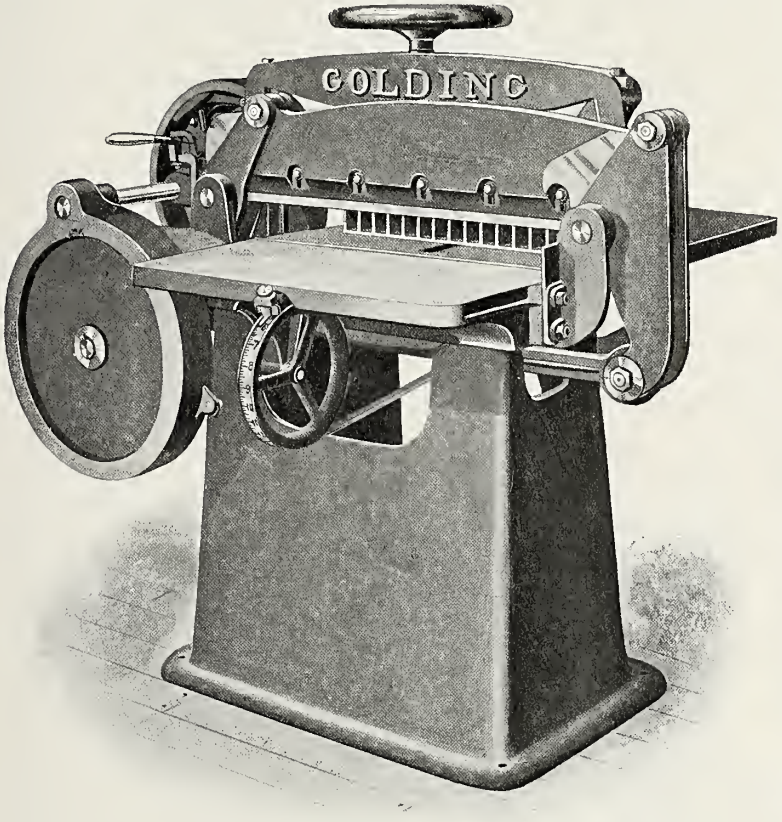
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and is the cheapest and best type-composing machine now known. MONOLINES will be offered to the printing trade of the United States in May next.

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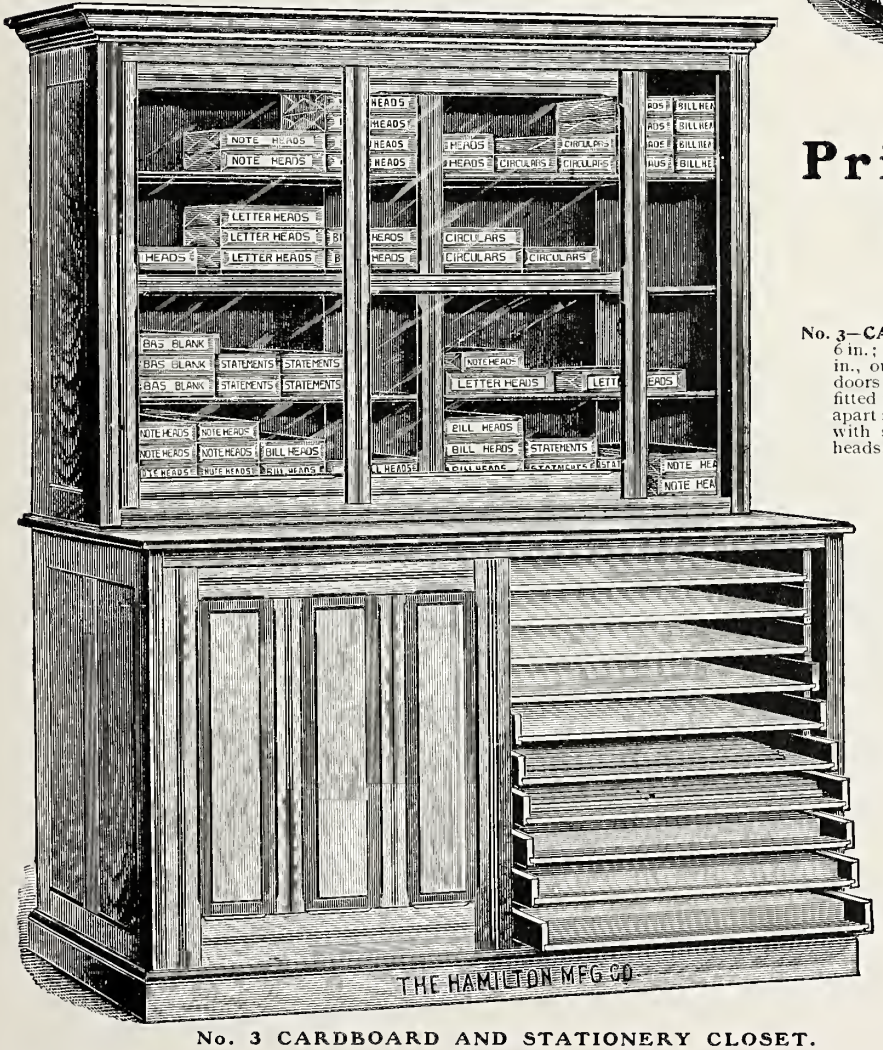
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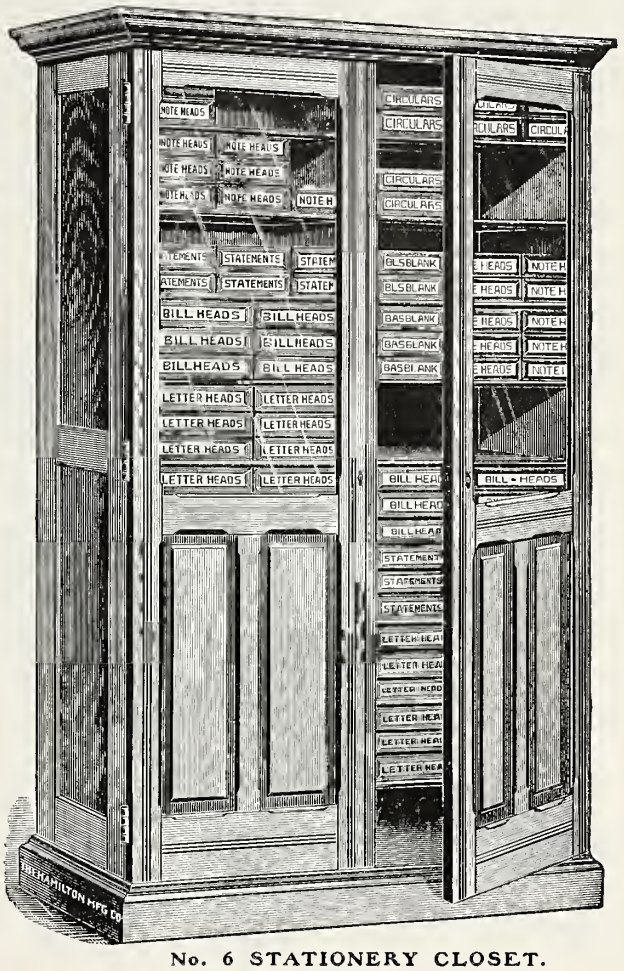
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No. 6 STATIONERY CLOSET.

Price List AND Description

Subject to Usual Discounts.

No. 3—CARDBOARD AND STATIONERY CLOSET. Height, 7 ft. 6 in.; width, 5 ft. 7 in.; depth, lower part, 28 in., upper part, 16 in., outside measurements. Shipping weight, 735 lbs. Sliding doors in upper and lower parts; upper doors glass, lower half fitted with 20 sliding boards, 10 in each tier, placed 2¾ inches apart; each board will take cardboard 23 x 29. Upper half fitted with shelves to take ordinary packages of letter-heads, note-heads, etc. **Price complete, $75. Lower section only, $40.**

No. 4—CARDBOARD AND STATIONERY CLOSET. Height, 7 ft. 6 in.; width, 7 ft. 9 in ; depth, lower part, 33 in., upper part, 19½ in. Shipping weight, 1,000 lbs. Same general arrangement as No. 3, except the sliding shelves in lower part will take on full sheet 28 x 42, and the upper part is 16½ inches deep inside and will take in boxes of envelopes with ends to front. **Price complete, $96. Lower section only, $54.**

No. 5—STATIONERY CLOSET. Height, 5 ft. 4½ in.; width, 25½ in.; depth, 16 in., outside measurements. Shipping weight, 160 lbs. Space between shelves, 6 inches. Takes two packages of note-heads and one package of letter-heads on each shelf, piled three high. Paneled glass door in front. **Price, $22.**

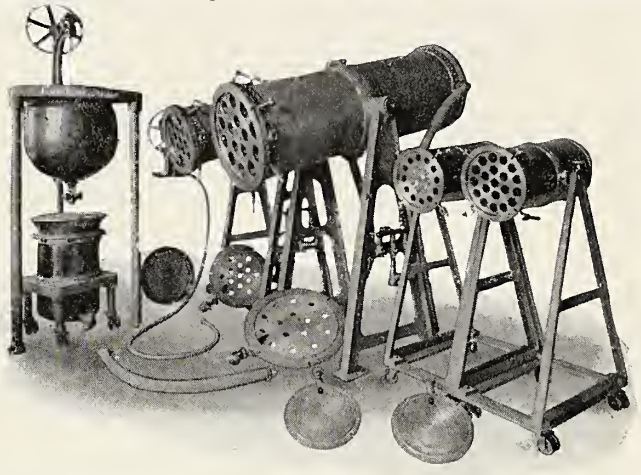
No. 6—STATIONERY CLOSET. Height, 6 ft.; width, 3 ft. 7 in.; depth, 16 in., outside measurements. Shipping weight, 290 lbs. Space between shelves, 6 inches. Takes two packages of letter or bill heads, or three packages of note-heads, piled three high, on each section of each shelf. This closet is divided in the center into two sections. **Price, $38.**

No. 7—STATIONERY CLOSET. Height, 8 ft.; width, 7 ft. 9 in.; depth, 19½ in., all outside measurements. Shipping weight, 700 lbs. All doors in this Cabinet slide on steel rollers, from side to side. Doors fitted with glass. Divided in center from top to bottom into two equal divisions. This closet has 16 sections, with removable, adjustable shelves. Each section is 43½ in. wide, 16 in. deep, inside measure. Shelves are 10 inches apart inside, when divided at equal distances. **Price, $80.**

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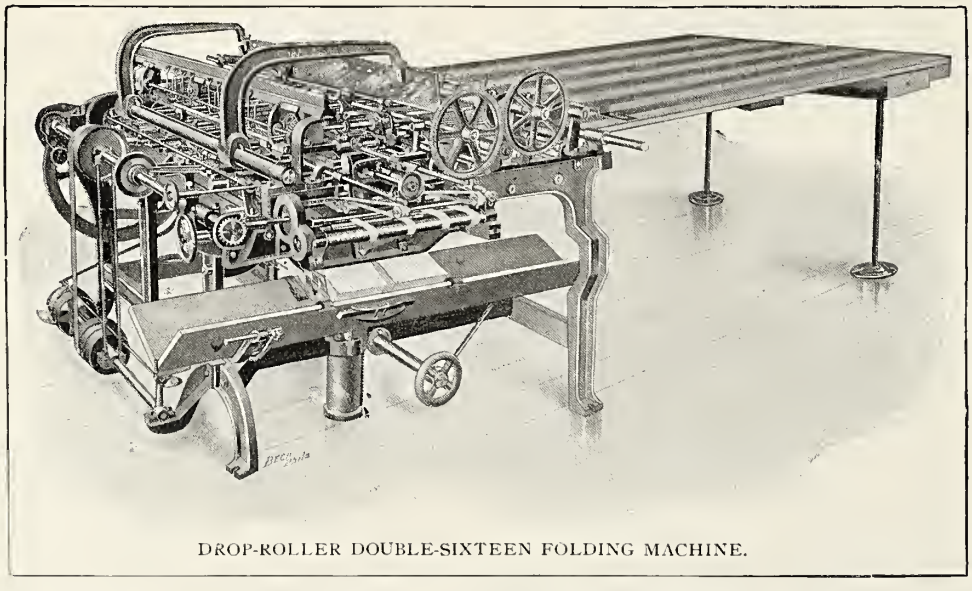
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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOL. XXVII. NO. 6. CHICAGO, SEPTEMBER, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

U. S. PATENT OFFICE. SEP 6 1901

"GIVE THE DEVIL HIS DUE."

BY F. W. THOMAS.

THE apprentice is the future printer. If the proprietor who laments the lack of good journeymen job compositors is allowing the apprentices in his own shop to acquire their trade by the usual process of absorption instead of by a reasonable amount of intelligent instruction, then he should not complain if the supply of competent job men continues to be scarce.

Even the conscientious, painstaking employer, who gives careful attention to his apprentices, is confronted with many difficulties. The old plan of indenturing a lad for a definite term of years to learn a trade by a written agreement is virtually obsolete. But one case of it has come to my notice in the past fifteen years. And it is my belief that any attempt to return to that system will be simply wasted effort. And it is doubtful if it would be desirable even if it could be revived. An agreement which can be enforced, in practice, by but one of the parties to it, is not much of an agreement; and it will be evident, on a little consideration, that while a financially responsible concern could, if they had signed an agreement, be compelled to keep an apprentice even though they might no longer need him, still it would be a practical impossibility to force an unwilling boy to retain his place and do acceptable work against his will.

The passing of the old arrangement is hardly to be regretted, for it is no longer desirable to the employer himself. For now apprentices must be paid far more wages than in the good old days, and along with this condition comes the necessity of laying them off during dull times. This results in their going to other offices where they can get work temporarily and frequently they remain there or make still further shifts, ultimately working in half a dozen or more shops during the first few years they spend at the trade. The most frequent cause, however, for apprentices changing employers is the desire to get the slight increase in wages which may be offered to them by some other concern which is short of help. The practice of bribing apprentices to leave their original employers by offering them a little higher wages is a most pernicious one, and the slight advantage gained in individual instances is more than offset by the final outcome.

It results, in practice, in a boy working six months in one office; going to another and representing that he has worked a year; and, after being there six months, going to the next place claiming two years' experience; and so on until he succeeds in getting a five years' apprenticeship into about three years of time, and demands wages based on five years of service. While not specially creditable, it speaks better for the enterprising shrewdness of the apprentice than it does for the acumen of the employers as a class.

I believe that the solution of the apprentice problem rests largely in the hands of the individual employer. More care should be devoted to the selection of boys, to obtain those who have had a reasonable amount of common school education and who have some natural aptitude for the work. If, after a fair trial, this aptitude does not appear, the boy should be dismissed and advised against continuing at the trade. It is also a good plan to request a call from the lad's parents, that their coöperation may be had in influencing him to complete his apprenticeship in thorough fashion.

The promise of advancement and reasonable increase in wages should be held out as a constant inducement to the boy to strive to learn. It is an exceedingly good plan to turn over your trade journals to him when you have read them. Let the boy know that you take an interest in him and his work. Make him feel that you want him to advance, as indeed it is to your best interest for him to do.

By these plans you will achieve most of the benefits of the old system of indenturing without its disadvantages. There will still be the trouble of being

imposed upon by the lads who misrepresent the length of time they have spent at the trade and there is but one remedy for this. It is to invariably insist on a letter from their former employers stating how long they have worked for them. It would seem to be a very simple matter for the employers in every city to agree on this plan. While I do not believe it is practicable to fix a specific wage for each year of service — and a rigid enforcement of such a rule stifles the ambitious apprentice — still a minimum and maximum limit could be agreed upon. These plans, if properly carried out, would eliminate much of the present trouble in such retaliatory action, but, when the union limit has not been exceeded, such a course is contemptible.

The present generation of printers can not live forever and the coming printer ought to have a fair chance to learn his trade thoroughly.

The deserving apprentice is entitled to the assistance and advice of the older men in the shop. He needs the watchful eye and sometimes the kindly advice of his employer. He needs the strong hand of combined authority placed between him and the temptation to go from place to place, with the consequent likelihood of persuading himself that he has condensed



Photo by R. R. Sallows, Goderich, Canada

"Afar o'er the waters a sail I see;
What are the tidings it brings to me?"

and tend to compel apprentices to serve a proper length of time before demanding journeyman's wages.

Another difficulty with which the employer has to contend is the effort made by many journeymen to keep the apprentice from learning. It would seem that when the employer has conformed to the union regulations regarding the number of apprentices, that he would be asking none too much if he expected the journeymen to be reasonably accommodating and interested in helping them to learn and make that advancement in their proficiency which they ought to make. Yet many instances have come under my notice in which older men not only would tell an apprentice nothing, but actually misinformed him intentionally. If the shop were employing too many apprentices we might see some justice, from the union point of view, five years of service and experience into three years of time.

All of these things the individual employer can give him, mostly without the coöperation of other employers, and entirely so by the workings of a simple agreement, among the different employers in each city, of the character indicated above.

The average American boy is a very independent proposition. He will not submit to the hard and fast rules of the old apprenticeship system. But he needs some judicious regulating and he needs it very much indeed.

It is to be hoped that the individual employers will wake up to their own interests in this matter and give it the attention which it deserves.

"Give the devil his due."

Written for The Inland Printer.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XIV.— EXTRA AND SPECIAL EDITIONS.

WHILE special editions are often a source of much profit to a newspaper, unless issued too frequently, extra editions are usually conducted at a loss.

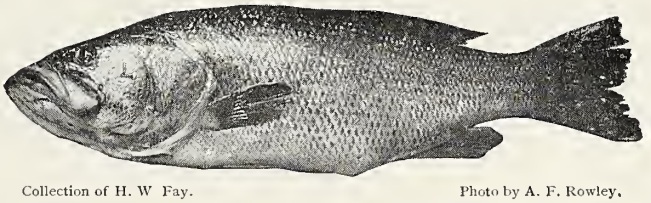
An extra is seldom if ever a financial success, as the only additional revenue is from street sales, which in very rare instances cover the cost of production. Yet these extra editions serve to advertise a paper and its progressiveness, and are particularly valuable where there is competition, providing they are only issued when there is some very unusual happening that warrants them, which ordinarily does not occur more than half a dozen times a year. When something really big does happen, get out an extra and be sure and let the people know it is out. Have as many boys as possible to cover the city, as the crying of an extra on a few street corners in the central part of the city will not advertise the paper much. Get real "yellow" for the time — the public will not condemn you if the news warrants the color.

It is not necessary that an extra should be of the same number of pages as the regular issue. If you are publishing an eight-page paper, four pages will answer every purpose and not be as expensive. Use the first page only for the big news, giving as much as possible, with large head-lines and plenty of leads. The other three pages can be made up of whatever is handy and that which can be most quickly gotten together. If the pages of the previous issue are still intact, so much the better, as time is more important than contents, aside from the big news, and this is all the people buy the extra for; they will buy the next regular issue for the rest.

A special edition differs materially from an extra edition in its object. While the latter is issued primarily for advertising, the former is for profit. But both are alike in one particular — neither must be worked too frequently. Consider well before selecting the excuse for issuing a special edition, and try to find some other than Fourth of July, Thanksgiving or Christmas. Of course, these are fairly good excuses to fall back upon if nothing else offers, but it is better to use an anniversary of the birth of the paper, or some big local carnival where it will be "for the good of the city." At the holiday season, instead of publishing an extremely big paper on some particular date preceding Christmas, get out several semi-specials once or twice a week during December, explaining to the advertisers how much better it will be for them than having their announcements all crowded into one paper that is so big that no one will ever read it through. This is a good argument and is appreciated by merchants, many of whom will no doubt be induced to take liberal space in each special issue.

In securing advertising for a special edition, efforts should be particularly directed toward manufacturers and that class of people who do not usually advertise in newspapers. Do not ignore the regular advertiser, but see him and explain fully the value of your proposition. Then tell him that you recognize that he is already patronizing the paper, but you did not wish to pass him without giving an opportunity to use extra space in this particular issue if he cares to do so. There is a whole page of little fellows that think they can never afford to advertise in a newspaper because the price by the month staggers them, but they will fall easy at good prices for one issue. In securing the order always get the copy wherever it is possible, as this sometimes avoids future difficulty. Not only is much time wasted in going around after copy later, but there will be cases where, if it is not secured with the order, the advertiser will change his mind and decline to furnish it later.

The best-paying feature of a special edition is the write-ups of local business houses and industries. Good prices should be asked for these, with an extra charge where cuts are inserted. If it is necessary to have a cut made for the purpose, this should also be added to the cost of the write-up, making it a point that the cut will be the property of the advertiser after the edition is out. In soliciting these write-ups it is best to have the matter all prepared and either neatly typewritten or set up and a press-proof taken. With their knowledge of local affairs, the reportorial force can readily give a very satisfactory history and description of the various establishments and industries without approaching the prospective advertiser. It is quite necessary that this should be accurate, but endeavor to



Collection of H. W Fay. Photo by A. F. Rowley.

BASS.

get the information without approaching the man who will make the contract, as no one relishes the idea of furnishing ammunition for a gun that is to be turned on himself. But a man will hesitate before declining to have a well-written description of his establishment inserted, if it is neatly presented.

Do not use cheap cuts, but be sure you get good half-tones, even if they cost a little more. You must depend on the creditable appearance of your special edition for your own advertisement, and as you will want to issue other similar numbers, it is quite necessary that not only the cuts, but the entire make-up shall be satisfactory to the advertisers, or your next attempt will be unsuccessful. Use supercalendered paper and good ink and take plenty of time on the make-ready. Extra care should be taken with the

display ads., also the make-up, as it is only by careful attention to every detail that the finished product will be a credit to the paper, and an aid to future business.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

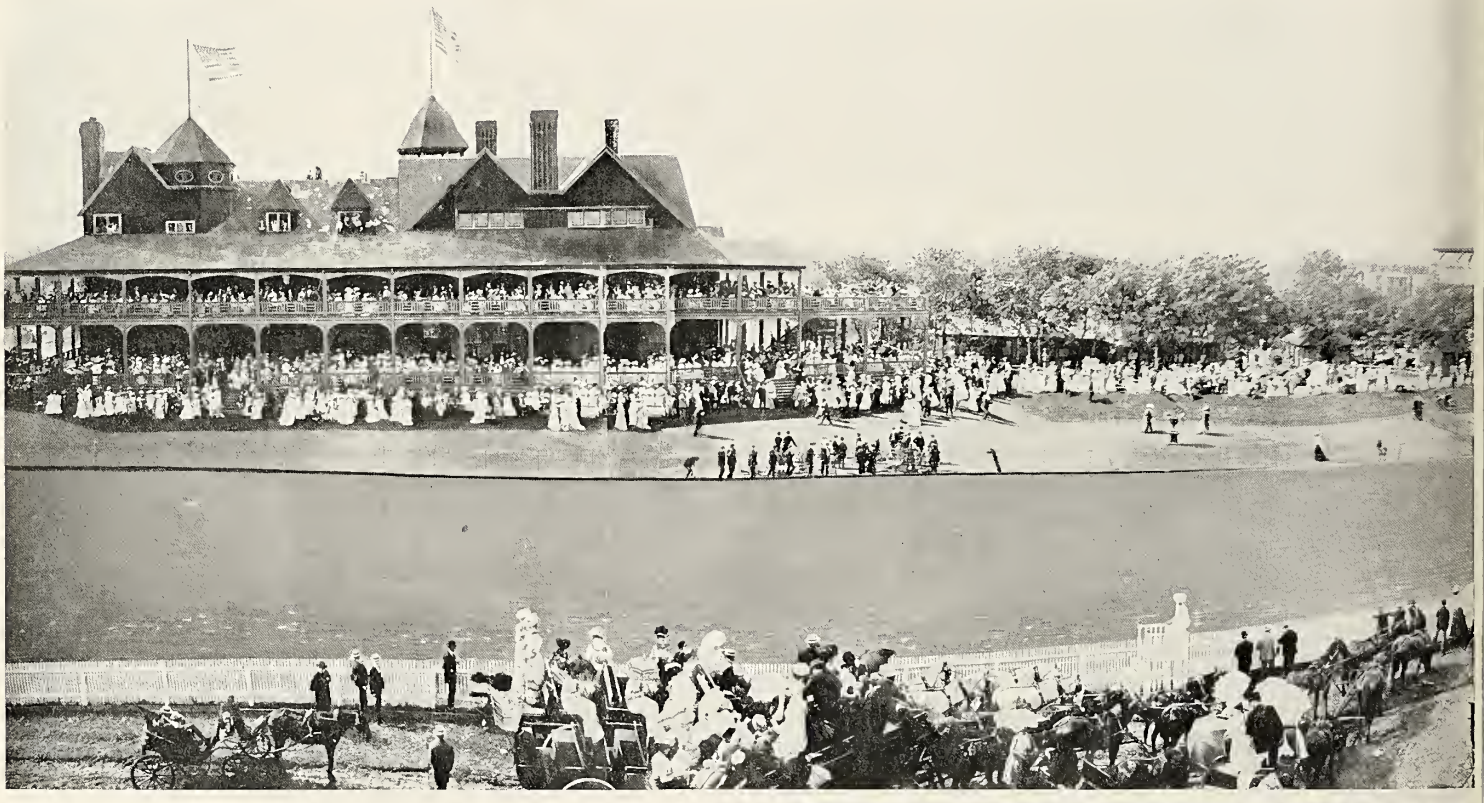
BY F. HORACE TEALL.

NO. XIV.—READING FOR NEWSPAPERS.

BEFORE beginning the actual study of details in newspaper proofreading, it seems advisable to consider some of the differences in circumstances between newspaper and book work. Chief among these are the variety instead of unity of authorship and the limitation of time for doing the work.

Ideal conditions for securing accuracy in newspapers would demand more minute attention to preparation of copy than we have ever known of. Even where presumably strict rules are made for the guidance of reporters and editors — and some attempt of this kind is not infrequent — they are seldom practically enforced, and matters of style have to be regulated in the composing-room and the proofroom. A troublesome exception to this is not uncommon. Most editorial writers, especially those of high standing, have various idiosyncrasies that must be humored, and they often conflict with the regular style of the office, thus adding to the troublesome little details that must be kept in mind by compositors and proofreaders. Almost every reporter has his individual style or lack of style, and writes to suit himself, and the manuscript is frequently sent to the composing-room without editing. It is simply impossible, on a daily paper, to have all manuscript accurately prepared, but this fact has produced a laxity in this respect that should not be allowed. Much of the copy could and should be corrected so that everything it contains should be amenable to exact reproduction.

No fixed dividing line can be drawn between the responsibility of the editor and that of the proofreader, with regard to matters of typography. Editors should know just what they want, and, as far as possible, have the copy conformed to it. As a matter of absolute theoretical right, the proofreader's responsibility is limited to mere reproduction of what is written, except



DERBY DAY RACE, WASHINGTON PARK TRACK,

From copyrighted photograph by

that, of course, he must apply common sense sufficiently to make the necessary correction when he encounters an evident slip in the writing, or a plain error in reprint copy. An instance in personal experience was the occurrence of the words "aeronoid barometer" in an item extracted from a paper. The fact that the proofreader on the first paper did not correct it is not a good reason why any other reader should not make it "aneroid." Again, the printing in a London paper of a statement that Bismarck's nerves were "excaberated" by some happening did not furnish a good excuse for the reader of it in a reprint not to correct it to "exacerbated," or at least to refer it to the editor for correction.

Editors may fail in knowledge occasionally, as well as any one else, of course; but they are in the position

to make a final decision, and the responsibility of doing so is theirs. When the proofreader has any reasonable doubt as to what the decision should be, he is unfaithful to his own interest if he fails to submit the matter to the editor when that can be done. Often there will not be time for such submission, and then the proofreader must simply do the best he can; but his duty demands correction of everything wrong, as far as he knows how to correct it.

Then, again, not infrequently the good proofreader will correct errors actually made deliberately as corrections by an editor. An article on insects, for instance, contained a mention of the praying-mantis, and the editor changed the name to "preying mantis."

tions,' a complete history of the prize ring, a Nestor in city, State and national politics, a compendium of all the technicalities of botany, bridge-building, butter-making, bee-keeping, blacksmithing, and every other science, art, trade, calling, or profession. And, what is more, he must have his knowledge right at his finger-ends; for, in the hurry of getting out a daily paper, there is little or no time to look at any work of reference."

This goes far beyond the truth. No such demand is made. It is not true that the proofreader *must* have all this knowledge, for it is simply impossible that any man should have it. Actual truth in the premises would acknowledge the fact that some men hold posi-



CHICAGO, JUNE 22, 1901. ROBERT WADDELL WINS.
George R. Lawrence, Chicago.

If the proofreader had not happened to know what was right, the paper would have had a bad error, made by the very person who, more than any other, is properly responsible for correctness in such matters — the editor.

Properly, the main responsibility for correct reading, so far at least as the language is concerned, is the editor's. This assertion controverts a common understanding that the proofreader is accountable for everything. It will be pertinent here to exemplify this common understanding by citing from an article in the *Writer* for July:

"The proofreader on a great daily must come a little nearer omniscience than any other mortal man needs to. He must know all history, all geography, all literature. He must be a living 'Bartlett's Quotations successfully as proofreaders on daily newspapers who really know almost nothing of history, geography, or literature, little of any science, art, or profession, and only a little of the other items named. Practically all of the specialties of knowledge desiderated in the quotation must either be taken literally as written, often with the blindest of blind faith, or verified by consulting works of reference. In well-managed newspaper offices only a small part of the work, and that mainly on the commonplace matter of ordinary news, has to be done in such haste as to preclude looking at any work of reference.

But our writer qualifies his *must* in his next paragraph, as follows: "But as all proofreaders are a long way from being all-seeing or all-knowing, daily papers contain more or less errors. Such typographical mis-

takes as appear are due almost entirely to going to press with some of the matter still uncorrected. Thus occasionally . . . a short article appears all peppered with simple typographical errors. All this, however, is because the night editor can not wait to have the corrections made." Here we find that the only paper thought of as a daily is a morning paper; but conditions are similar on both morning and evening papers, save that sometimes the haste is more urgent on the latter. It would be more exact to say that the publisher can not wait, in either case, if a person must be named. Daily newspaper publication is timed to suit the mail-time; and the reason why, at certain hours, the type can not be corrected, is that a minute's delay would prevent catching a particular mail distribution, though often a publisher's special complaint might be that delay enabled a rival newspaper to be on sale first. Thus it sometimes happens that the composing-room foreman is really the one who decides, even against the editor's expressed wish, that some articles must be printed without correcting. And they are not all short articles. Again, many typographical mistakes appear because the proofreader fails to mark them. We shall inquire later why such failures occur.

We shall probably refer to some of this writer's remarks on details in course of our study. One other saying, however, is suitable for citation here: "If *Writer* readers who have been irritated by what they deem the blunders of printers and proofreaders will meet one of the enemy on middle ground for a moment, perhaps it can be discovered where the source of at least a part of the trouble lies. For these offenders are not absolute dunderheads. They are always well informed and often well educated. The average writer knows much less about spelling and punctuation than does the average printer, and frequently the printer is the better grammarian. It is not so much the impenetrability of the printer's skull as the illegibility of the writer's scrawl that is responsible for the tremendous 'breaks' that get into print. Write plainly, and there will be no complaint." These assertions far transcend the truth in many respects, but a story given partly as confutation of the last sentence, because the writing of the editor concerned is as plain as any print, must suffice at present.

A financial editor on an evening paper was naturally indignant when he discovered that his article, as printed, said that the corn crop of the United States would be 1,000,000,000 bushels, when he had written that it would be 1,600,000,000 bushels. The figures had been printed correctly in the first edition, and the editor had made a correction, on a proof, for the next edition, necessitating the resetting of the line that contained them. His proof happened to be a faint one, and the operator misread the 6 as a cipher. No revising was done, so no proofreader could be blamed for the error. Of course, however, the editor assumed that some proofreader was at fault. "What proofreader made this error?" was the first question he asked the foreman, and the answer was, "We will look at the proofs first; it may not be the fault of any proofreader." The editor was reported to have said that any one in his department who made such an error would be discharged immediately; and very likely that would be done, in case the one at fault were not the editor himself. This same editor once prepared a paragraph saying that certain rates for money had changed, as shown in a table following, and he sent the copy (a proof from the preceding day) to the composing-room without making any change in the table — a worse error than misreading a faint 6 as 0. Proofreaders seldom hear anything like commendation for securing or making such correction as in this case was made, but even the best of them are often struck heavily by stones thrown from such editorial glass houses.

(To be continued.)

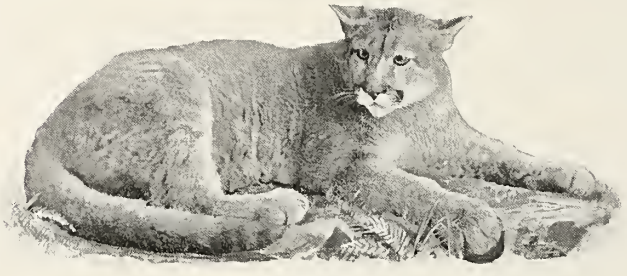


Photo by O'Keefe & Stockdorf, Leadville, Colo.

THE MOUNTAIN LION IN PEACE.

Written for THE INLAND PRINTER.

THE FUTURE OF CHALK-PLATES.

BY R. M. A.

THE rapid development of the photoengraving process in the last few years has greatly altered the relations of the manual process to the printing trade. Wood engraving is a lost art, and the invention of aluminum plates and rotary presses came just in time to give lithography another lease of life; but the photo-automatic methods are destined ultimately to supersede all others. The camera and chemicals are more truthful and quicker than the eye or hand of man. Time is money, and in business money is everything. Still there is one manual process that, owing to its speed and cheapness, will long remain of use in certain branches of the printing trade. It was born at a time when the photo processes were in their infancy. It filled a long-felt want, and worked wonders, but has now been crowded out by the more elaborate and ornate systems.

This process, if others had not intervened to attract skilled artists and engravers, would have produced work equal to that of any other manual means, with widely varying effects, running from plain line sketches to copper mezzotints or richly colored lithotypes. The possibilities are there, but will never be realized, for the reason that there is no money in it, and this is good reason enough. Its friends have often been its worst enemies. It has borne all the blame for the shortcomings, errors, and carelessness of its

manipulators. It has been a faithful drudge. Owing to improvements in tools and manufacture, it is more ready today than ever to give a good account of itself, and to help on in the good work of picture-making. We are a nation of picture readers. Illustrations are a kind of double-distilled shorthand, to be read at a glance. They save time. The idea is to absorb as much as possible, be it information or money, in the least time. There is no reason to expect any change in this idea, and hence the demand for pictures will keep on growing.

It is not many years since daily newspaper illustrations were rarities, and the chalk-plate was a luxury. But it has almost completely lost its hold in the offices of the metropolitan dailies, being superseded by the half-tone. This does not prove that the chalk-plate is of no further use to the printing trade in general and newspapers in particular. While it is true that it is not "doing business at the old stand," it is still "hustling" further down the street. The people who are using and putting in chalk-plate outfits today are the newspapers and printers in the smaller cities and towns.

To outfit for half-tone engraving requires hundreds or thousands of dollars, according to the size of the plant. The cost of a chalk-plate outfit is only nominal in comparison. The stereotyping part of the outfit is needed by every printer or publisher, whether he uses chalk-plates or not. It is economy to have one. The true business idea is to do all the work in the office that can be done profitably, thus saving expenses and making all the profits.

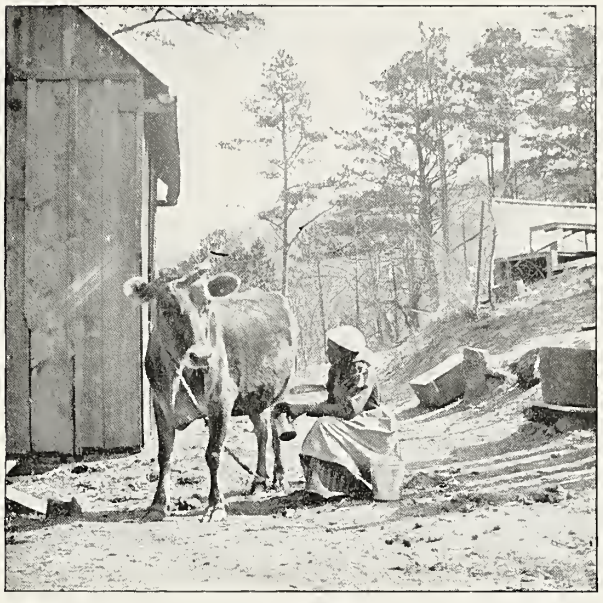
But it is not best to begin preaching without having fully made the text clear. There are many of the younger readers of THE INLAND PRINTER who have probably never heard of a chalk-plate, as it has been several years since the subject was discussed in its columns. Therefore, in explanation of what the chalk-plate process of engraving is, the following, from a



Photo by O'Keefe & Stockdorf, Leadville, Colo.
THE MOUNTAIN LION DISTURBED.

circular of one of the companies manufacturing plates, is here given.

"A chalk-plate consists of a thin, dark steel base plate, with its upper surface highly polished and covered with a soft white chalk composition, the under film of which adheres tenaciously to the base. By means of special tools used after the manner of pencils,



A MILK TEST.
Photo by Rufus Dawson, apprentice, with the French Broad Press, Asheville, N. C.

the picture which it is intended to print is drawn upon the plate, each stroke cutting through the soft coating to the dark surface of the steel base, showing the drawing just as it will appear when printed. No apprenticeship is necessary. It is as easy to draw upon the plates as it is upon paper, there being no material difference. After the drawing is finished, all that remains to be done is to make a stereotype cast from the chalk-plate, and in doing this the melted metal runs into every line and dot upon the plate, and when it has cooled forms a type, and it is from this type that the printing is done. The simplicity and rapidity of the process are readily seen. The only skilled labor required is that of the person doing the drawing upon the plate. Many casts may be made from a drawing upon a plate, and any unused portion of the surface may be engraved at some future time. Chalk-plates are suited not only for black-and-white engraving, but for colorwork as well. Work of the latter class closely resembles lithography, and has the advantage of cheapness and simplicity, and the blocks can be printed on any press. For colored cartoons and advertising cuts it can not be surpassed, everything considered. The plates are also used by rubber-stamp makers, the rubber being vulcanized directly into the drawing on the plate."

From this description it will be seen that the process is very simple, rapid and inexpensive. Practically the only expense for materials is for the chalk-plates, for the metal is used over again after the cuts have been printed. There is nothing about the apparatus or tools to deteriorate. It would seem, therefore, that the chalk-plate yet has a mission, in enabling small newspapers and job-printing concerns to produce illustrations with equal facility as the city dailies, even though they be of not quite as high artistic merit or as fine in texture. Thus, while the photo processes are working miracles in light and shade and color, the chalk-plate will still be highly useful in less pretentious ways.



From collection of H. W. Fay, De Kalb, Ill.

A GOOD CATCH.

Photo by A. F. Rowley.



THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents: none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
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JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

OWING to the necessity of getting THE INLAND PRINTER's forms to press early in the month for the production of its large and increasing editions, it may not be possible to give in this issue as full a report of the International Typographical Union convention as the importance of the occasion demands. Arrangements have been made, however, as this section of the magazine goes to press, to make a synopsis of the business transacted, and to give a more extended report in the October number.

AT the suggestion of THE INLAND PRINTER, Dr. L. Volkmann, the first director of the *Deutscher Buchwerbeverein* (German Book Trade Association), has sent a formal invitation to the United Typothetæ of America, through Secretary John E. Burke, Norfolk, Virginia, to visit Germany for the purpose of inspecting the various important printing-offices and manufacturing establishments in the printing trades in that country. The most important feature, however, will be the opportunity offered to the visitors to study the methods adopted by the employing and journeymen printers of Germany to establish the printing trade on a sound foundation, to avoid strikes and to legislate effectively for the best results for all interested in the trade.

MR. MARVIN HUGHITT, president of the Chicago & North-Western Railway, is quoted in *Everybody's Magazine* for August as of the opinion that the labor unions have, to a large extent, weakened loyalty to the employer. "I miss the old-time spirit of loyalty," Mr. Hughitt is quoted as saying, "which gave to the employe the same heart and feeling in his work that the employer felt. There is a great spirit of discontent abroad. Men are not satisfied, and yet, in my opinion, opportunities for advance and success are as numerous today as they ever were. I can not believe with those who hold that the number of opportunities for success has lessened." Is it not also true that there is little of the old-time personal interest between man and man, and that there is a general spirit of self-seeking and selfish emulation all along the line?

SOME good advice on the sanitation of printing-offices is given by H. A. Adams in the *Typographical Journal* of August 1. Individual precaution is the first essential in the prevention of the dissemination of tuberculosis. Tobacco users and others expectorating on the floor is a fruitful cause of spreading disease. Cuspidors with suitable disinfectants should be provided for the expectorators. An avoidance, also, of the drinking cup or glass that is used in common is important. There are a few simple precautions that are required from every one, and while there may be reason to urge that insisting on these precautions does more harm by frightening timid persons than is compensated for by the evils avoided, it must be borne in

mind that the old adage, "Nothing happens until it happens," is exceedingly applicable to the insidious planting of tubercular disease — especially among printers.

DEFECTS IN MODERN PRINTING.

THEODORE L. DE VINNE, a few years ago, writing to THE INLAND PRINTER, advised printers to "Print the reading matter blacker. I would like," said he, "to shout this cry into the ears of almost every printer nowadays." Mr. De Vinne is right, and so was Houghton, of Cambridge. It is high time that semi-invisible type-printing were utterly abandoned, or every man, woman and child will be spectacled and finally blinded, and oculists and opticians will become rich as Crœsus, while mankind generally — the civilized part — will eventually grope about with walking-sticks. Typesetting machines are abominable, with their light faces and white gaps between words, especially in the smaller sizes of letter — making a newspaper look as if it were half snowed under. They are cheap and nasty. The art preservative of arts, in a hundred years hence, will have lost this proud characteristic, as almost all of the present-day printing will have become faded out of sight, clean gone, obliterated, lost!

THE UNION PRINTERS' HOME.

A CORRESPONDENT requests THE INLAND PRINTER to correct a statement made by a contributor signing himself "Ricardo" in a recent issue of *Geyer's Stationer,* to the effect that "two noble Americans — Childs and Drexel — endowed and provided for the future support of the present home for journeymen union printers at Colorado Springs."

It would seem that an assertion of this kind hardly requires contradiction in view of all that has been said and written about the Union Printers' Home. When Mark Twain endeavored to tell the boy the story of George Washington and his little hatchet the youngster's mind was too mercurial to remember one sentence after a second had been spoken. There are some who are built on the same lines mentally as the youth described by Mark. Let us try again. The proposal to build a home for sick and aged printers was made at the New Orleans convention in May, 1857. At the Pittsburg convention, in 1886, Mr. J. J. Dailey, as the representative of Messrs. Childs and Drexel, presented a letter from Mr. Childs enclosing a check for $10,000 as a present to the International Typographical Union — $5,000 from Mr. Childs and $5,000 from Mr. Drexel. There were absolutely no conditions attached to the gift, not even a suggestion. After due consideration, the International Union decided to invest the money under the direction of trustees for a term of five years. It was also decided that every printer in the organization east of the Mississippi river should, on the anniversary of the birthday of Mr. George W. Childs and of the birthday of Mr. Anthony Drexel, pay on each anniversary the price of one thousand ems or the equivalent of one hour's work. Various plans were offered for the advantageous use of the funds for the good of the craft, and finally an offer of the Board of Trade of Colorado Springs to donate eighty acres of land in that city for the establishment of a suitable home was accepted. The home was built at a cost of $70,114.44, and later a hospital annex at a cost of $13,829.72. The home is not endowed. It is supported by the printers themselves, it is capably managed, and there is a handsome balance in the treasury.

A PROPOSAL TO EMULATE THE GERMAN EXAMPLE.

IT is with much regret that THE INLAND PRINTER has to announce the temporary suspension of the department of "Printing Trade Economics," so ably conducted by Mr. H. W. Cherouny. Mr. Cherouny's health and his various interests prevent him carrying on the necessarily large correspondence entailed by this department at the present time, and at his solicitation the department is for the present suspended. THE INLAND PRINTER, however, suggests that, in the meantime, its readers should carefully consider the measures which Mr. Cherouny has so consistently urged, and which have been printed at the head of his department for many months, as follows:

I.— One Typothetæ, under one administration, with one central treasury.

II.— One Union, under one administration, with one central treasury.

III.— One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.— One scale, graded according to actual cost of living in city and country.

V.— One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.— One bureau of printing-trade statistics and a common labor bureau.

THE INLAND PRINTER invites its readers, members of the various organizations in the trade, to express their views on the plan outlined above. Let these views be expressed briefly and clearly, and they will be published for the good of the trade.

THE EDUCATION OF PRINTERS.

MOST printers, after they have served their period of apprenticeship, require a post-graduate course of instruction. It is almost impossible to arrange for this with any degree of certainty in the practical every-day work of the printing-offices. The profit of the employer is paramount to the development of the individual, and although it would seem that the first is dependent on the latter, the stern competition and the close figuring required to make even a reasonable profit in the printing trade today renders anything resembling paternalism on the part of the employer out of the question except in some very unusual circumstances. The trade press and THE INLAND PRINTER

in particular is in a position to give much aid to earnest students, and in the departments of this magazine is to be found a store of information that many printers have profited from. By special arrangement with the editors of the several departments, printers desiring information and suggestions may open correspondence with the departments direct, and it is anticipated that the increasing number of applications for this service will result in such a system of correspondence that the fees will be reduced to a minimum. THE INLAND PRINTER has tried in various ways to bring instruction of a practical kind directly to those anxious to learn, but no method has answered so well as the correspondence system direct. Interchanges of specimens have not proved practical owing to the carelessness of a number of those who agreed to observe the few rules necessary to carry on the work. We note that the printers' clubs that had some success under the direction of THE INLAND PRINTER have been imitated somewhat by the printers of Brussels, Belgium. A circular recently forwarded makes the announcement that the "Cercle d'Etudes Typographiques" (Circle for the Study of Typography) invites printers to join its ranks. The "Cercle" was created February 13, 1896, by a number of printers possessing high diplomas from the professional typographical school with the purpose of making public the true state of modern typographic art and to aid in the development of the art of printing in France. "Our means of action," the circular states, "is chiefly by the active participation of our members in the typographical associations organized in Belgium and other countries, by gathering a technical library composed of manuals, foreign issues, specimens from foundries, etc., and by the discussion among the members of whatever interesting problems there may be confronting each one in the exercise of his profession. Beginning with eight members, we have now seventy-one, among which there are a good number of superintendents and foremen in the different branches of the graphic arts, and all the professors in the professional school. The higher wages obtained by our members in their vocation, the increasing importance and value of our library and our very interesting discussions and meetings with Messieurs Dumont, Mondet, Breton, etc., are not the only results that we have so far obtained. It is noticeable with great satisfaction to ourselves that since our existence as a body there has increased throughout our allied trades, a great stimulation to produce and attain a higher degree of perfection in art. On the other hand, aware of the fact that some knowledge of drawing and designing represents a solid foundation toward supporting typographical technic, we have petitioned and obtained from the committee of the professional school permission for our members to take up the course of study beginning with next September. We trust you will realize the usefulness of our institution and encourage our efforts by joining the association." The president is M. Gregoir, and the secretary M. J. Van Overstraeten.

Written for THE INLAND PRINTER.

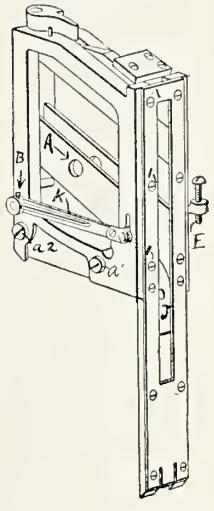
THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XI.— SPACEBAND BOX AND LINE-DELIVERY CARRIAGE.

"I WISH you would explain this spaceband box mechanism," said the Operator, one day.

"All right," George replied; "take the box off and we'll take it apart. Shut off the machine and back her up until the second elevator starts down. Hold the spaceband shifter with one hand and with the other trip the latch in the first elevator cap, and let the shifter go over easily. Remove the screw which holds the box (*A*, Fig. 15), and the screw in the electric light bracket and the whole apparatus will come off.



"Now remove those three screws (1, 1, 1) in the spaceband chute, drive out the pin (*B*) in the pawl lever, and remove the two screws (a^1, a^2) in the side of the box, and that side can be taken off. You can now examine its internal arrangement.

"The spacebands slide down these inclined rails, supported by their ears, the first band resting against the hooks on the ends of the rails, the lower end of the spacebands being held by the pawl (*J*) in the bottom of the box. Their release is accomplished in this way: On each side of the box there is an upright pawl (*F*), held in place by the points of the screws (*C*) in the lever (*K*), and drawn lightly backward by the springs (*D*), which fit into the holes in the lower end of the pawls. When the spaceband box is in its ordinary position on the machine, the adjusting screw (*E*) rests on a lever which is connected with the keyboard in the same manner as the matrix keyrods are connected. This lever holds the pawl lever (*K*) in an elevated position, the points of the pawls (*F*) standing above the hooks on the inclined rails about 1-16 of an inch, and in front of the spaceband ears. When the spacekey is operated it first allows the pawl levers to drop, the points of the pawls now being below the ears of the first spaceband, the return of the key lever causing the upward stroke of the pawls, which catch under the ears of the first spaceband and raise it high enough to clear the hooks on the inclined rails, whence it drops down the assembler chute into the assembler."

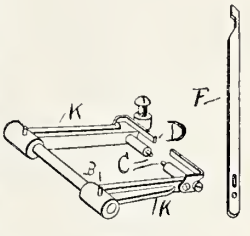


FIG. 15.

"That's very nice," remarked the Operator, "but sometimes the spaces are not so accommodating. They don't always drop."

"Case of dirt, nine out of ten times," George responded. "The pawl levers (*K*) drop of their own weight and must be kept free. Of course, the parts

wear. The pawls (*F*) should be removed and the points smoothed and squared on an oil stone. They should both be of exactly the same length so as to lift the spacebands evenly over the hooks. The hooks themselves wear and allow the spaces to slide too far forward in the box. Then the center bar must be adjusted, otherwise the pawls will lift two bands at a time."

"How is that adjustment made?" the Operator asked.

"See that small plate on top of spaceband box?" returned the Machinist. "The center bar held by the single screw is adjustable, and on its forward end are two pins which, when the bar is properly set, allow



Photo by The Johnson Co., Salt Lake, Utah.

JUST AS THE BIRD CAME OUT.

only one band to pass between them and the hooks on the rails."

"I suppose that screw (*E*) in the pawl lever is for the purpose of regulating the stroke of the pawls," ventured the Operator.

"Correct," replied George. "The screw should be set so that when the pawls are raised they stand about 1-16 of an inch above the hooks on the rails. It should be screwed down only far enough to do this. Now put the box together again, and when replacing it see that you get the key lever under the screw (*E*).

"Now that you have mastered the assembling devices," continued George, "we'll take up the next step — the line-delivery carriage. The upright pin (1, Fig. 13) on the back rail of the assembling elevator releases a catch, or pawl, when the elevator is raised, which then allows the carriage, conveying the assembled line, to travel to the left. This pin (1) should lift the pawl 1-64 of an inch above the hook on the carriage, and is adjustable by means of a screw reached from beneath the assembler. As the line passes out of the assembler, the carriage trips the hook which held the assembler in an elevated position, allowing it to be lowered. I always hang a counterweight on the assembler lever so as to lighten the weight. As good a counterweight as any is made by filling a quarter-pound tin can with molten metal and then inserting a nail, previously bent into an inverted U, into the metal just before it solidifies, thus making a loop by which it can be suspended from the lever by a strip of belt lacing.

"The line-delivery carriage, as I explained before, is drawn to the left by one of those heavy coil springs in the hollow frame of the machine, but to prevent it going over with a slam, the carriage is connected to this air cylinder by a piston-rod, which allows the carriage to travel only so fast as the air can escape from the cylinder. Adjustable? Yes, by the valve in outer end of cylinder. The felt packing around the piston wears out and can be renewed by taking out the screw by which the rod is connected to the carriage when the latter is sent over to the left into the first elevator. The link by which the carriage is fastened to the lever is also held by this screw, the knob on the other end of the link slipping under a latch on the lever, though on the old-style machines a flat spring was used instead of the latch.

"There are only two adjustments to this line-delivery carriage," the Machinist said, "outside of the air-vent valve. One is the distance to which the line is carried to the left inside the pawls of the first elevator — regulated by the thickness of the leather washer on the piston-rod in the air cylinder; the last matrix should clear the pawls 1-32 of an inch. If the fingers of the line-delivery carriage are bent, the last matrix of a line is liable to fail to get inside the elevator pawls and either fall off or get jammed in the vise when the elevator descends. The other adjustment regulates the distance the carriage can return to the right — adjusted by means of the eccentric pin in the roller which follows the surface of the last cam (No. 10). It should be set so as to return the carriage far enough to allow the last notch on the latch to catch and hold it safely. This eccentric pin can be turned to make this adjustment when the screw which holds the sprocket-shaped piece is slightly withdrawn."

(To be continued.)

"MAGYAR NYOMDASZAT."

The Inland Printer is in receipt of a printing-trades journal from Budapest, Hungary, entitled *Magyar Nyomdaszat.* The paper is well printed and the illustrations interesting. The text being in Magyar the valuable information regarding the printing trade in Hungary is lost to us. Under a cut of an automatic folder is an inscription resembling a Linotype pi-line, which states "A chicagoi Fuller & Co. ivberakoja." The letterpress runs to accents to an astonishing degree.

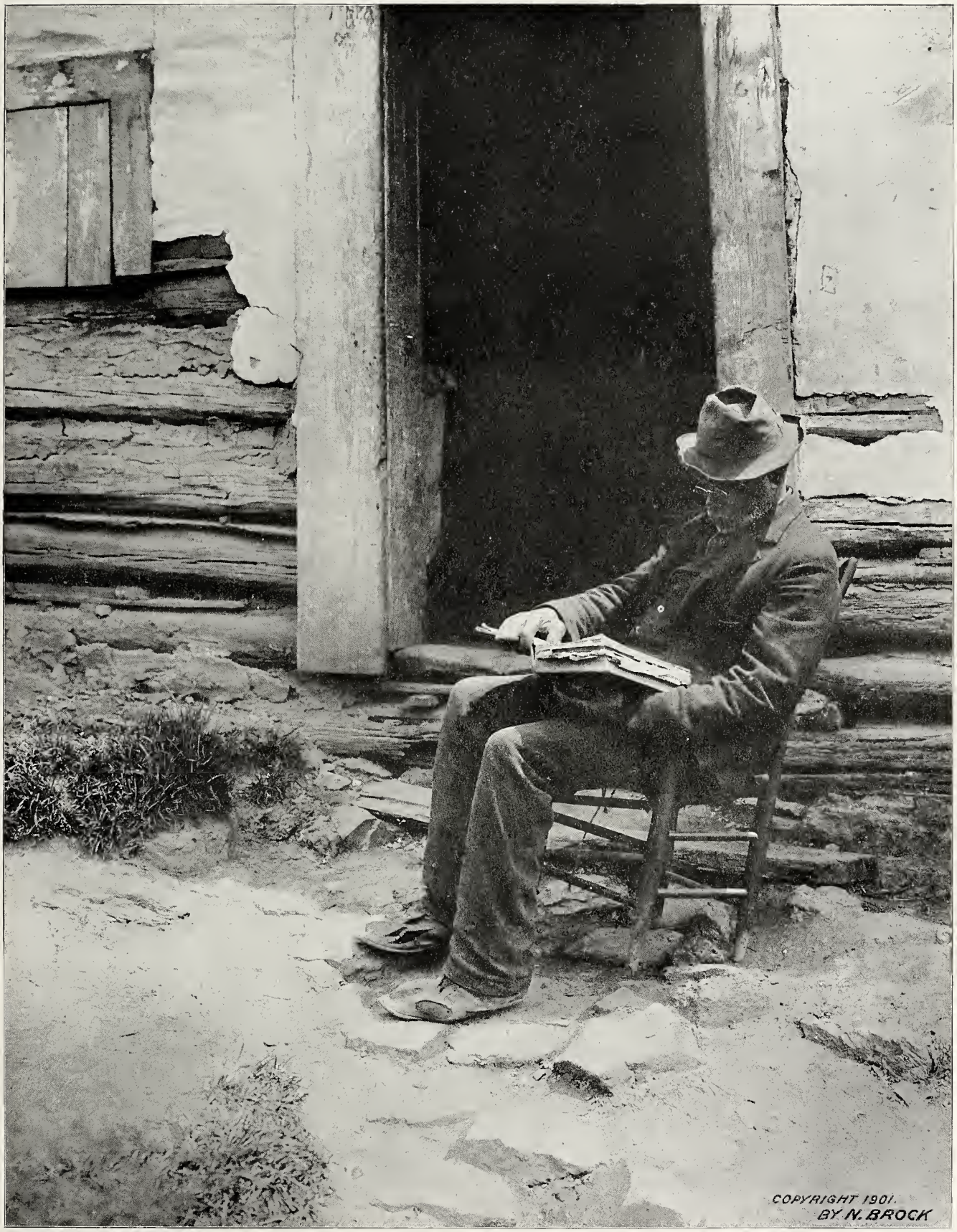


Photo by N. Brock, Asheville, N. C.

HUMBLE PIETY.



Photo by Theodore Eitel, Louisville, Ky.

AN INVITING NOOK.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

PRACTICAL INSTRUCTION REQUIRED.

To the Editor: NEW YORK, July 1, 1901.

As we have read a number of works without satisfactory result, would be pleased to have you answer the following inquiries in your journal:

How to set up "æ," "œ," "ffi," etc., in proper names. Should comma be used in setting up "thousands" (1,000)? Should it always be used before "and"? How to overlay and underlay a page of reading matter (in detail). How long should it take? Should capitals be used for city, state and county? Which boxes are used for "fi," "ff," "fl," "ffi," "ffl," "æ," "œ," "Æ," "Œ," and other odd characters? How to remove a form from chase — how to distribute — how to hold — where to place thin spaces — "card" spaces, when to use, how to prepare and where to keep. To overcome type stuck together (in distributing). When to clean form (before or after printing, or both) and how and with what. How often to clean ink-plate and how often to clean fountain — how — and how to improve insufficient supply (to rollers). How often to clean rollers, and how. How to distribute "pi." When to use tweezers — how. When to use bodkin — how. How to justify. To transfer matter from one galley to another. How to avoid too many hyphens. How to lead the last lines in order to fill up a page. How to remove type from stick to galley. How to alter spaces in justifying. How to hold stick — to hold a handful of type. How to "correct" on the stick — after following lines set up. To prevent type filling with ink — to clean ink-filled type. To prevent blurring. To print a full, heavy form on a weak press. To prevent furniture, etc., dirtying sheet. What to do when grippers interfere with guides. And so forth. S. F. BROTHERS.

[The inquiries of our correspondent cover almost the entire range of departments in THE INLAND PRINTER. At the head of each of these departments will be found a list of text-books which will be valuable to the inquirer, as it is evident from the nature of the questions asked that he is as yet a tyro at the trade. We can not undertake to answer the questions for considerations of space.— EDITOR.]

TROUBLES OF THE COUNTRY PRINTER.

To the Editor: PHOENIXVILLE, PA., July 22, 1901.

The country job-printer has endless trouble with his price-list, and the city printer has endless trouble with the country printer because of his price-list. And then, too, the city printer is a thorn in the side of his humbler brother.

For instance:

I opened my first venture in a town of about a thousand population, mostly foreign born, in a good agricultural region. The installation cost less than $100 at the start. Of course there was a newspaper and a job-office. Six years it fed and clothed me and my family, and at the end of that time sold for $400.

A city-suburban firm had a man on the road continually in that section, furnishing letter-heads, envelopes, etc., printed, at about a dollar and a half a thousand.

Hard times came on later and dull business, and the type-foundries cut their stock fonts into three and four, and advertised amateur outfits. There were three of these installed within a short distance of me, in as many directions; and so long as they lasted not a dollar of business came past them to me.

Again, a wholesale paper house from which I had been buying tried to sell my customers direct, quoted paper prices broadcast, and took orders for printing wherever it was possible. My charge for labor and skill was thus laid open for discussion and argument.

There never was a time during that whole six years when the mails were not loaded with printers' and lithographers' advertising and catch price-lists; and never a long interval without the bodily presence of a drummer trying to rob me of my little patronage.

The effort of city printers with vast resources of machinery at command to root out the little job-printer in the country towns is the prime cause of the annoyance the latter gives his big brother in the craft. Most country printers are frightened into an effort at competition on prices. Boys who know the case, girls who want spending money, are called in for help, at a dollar or two a week. Not many dare to hire a full hand; but somctimes a tramp, strapped and therefore sober, gets a day's work and a dollar. But there is only one ending. The boss gets to paying help in store orders, to be paid for later by job-printing, and when this field is no longer workable he collapses.

Pardon the first person singular. A man knows what happens to him. As to all the rest he guesses, more or less shrewdly.

I soon learned that the newspaper would earn no profit; but that it was valuable as an advertisement for the job business. I set my job prices on a basis of $4 a day for my labor. It never crossed my mind that I was in competition with anybody but a first-class master of the craft in a near-by town, with a fine office to back his efforts. I studied everything from his press that came my way, and strove to equal it. In that six years I can not remember that he took a single customer from me, or that anybody else did.

It is useless to blame the country printer for underbidding. City work has a heavy underlay of fixed expenses—room rent, cost of plant, wear and tear, pay-roll, management, etc., that a country office is practically free from. In my case a half dollar a day covered that. But all this is more than offset by the facilities for doing an immense amount of work in a given time. Men make a profit in an exclusive card business at 10 cents a pack, printed. Cylinder presses and multiplication of forms and envelope machines send into the country quotations of envelopes, printed, at less than $1 a thousand. With his one press idle much of the time the country printer must get $1 a thousand impressions to live. He can not afford competent help, so all such men are forced to the cities. Having reduced expenses to almost nothing, when a job offers at a low price or none he feels that he must take it. The increased cost to him is only the stock. All his expenses are fixed expenses, his time is his own, and even 50 cents strikes him as better than nothing. He needs all he can get. He is not affected by fashions in type, but uses what he has as long as it will print up. Out of this comes dodgers 6 by 9 at $1 a thousand, quarter-sheet posters at $1.50 for fifty, and such like enormities.

But his case is not hopeless.

The first condition of success is a circle of friends and their confidence. Square dealing and a friendly sociability will win these.

The next is good rollers and high-priced ink. With such help even a poorly composed job will show up creditably. And the success of this venture will nerve him to an effort to improve his designing and to use good paper — good enough to bring out the merit of his work.

With it all he must have the manliness to assert his right to live. He has no more call to turn in a dollar or two a

day to his family than the masons and carpenters and other artisans around him, who assert and maintain their right to two and three times that sum. He can set his own price on his output, and if only he use all possible means at his command to give his customers the value of it he will gain business instead of losing it; and steadily his work will grow better.

I am not talking at random. I have owned more job-offices since that first little venture among the Bohemians, and have employed many men and run steam presses. In every case I have raised the standard — and the price — of job-printing; and I know thoroughly that the idea of buying cheap is no bar to a successful and profitable management of a job-printing office. It is the easiest of all competition to grow away from if a man has only faith in himself and will do the best work he knows. I have taken a customer's first job at $2 because that was the current price, and done an honest $5 job for him; but I told him plainly why, and next time he was ready to pay my price. I have built up a trade that would meet me on the street and say, "I am out of note-heads and envelopes." That was a complete order. Stock, style, quantity, quality and price were all understood fully. Speaking as a country printer, I would rather start a new office in a good-sized country town that never paid over $1.50 a thousand for any kind of printing than to buck against anything else in the trade, and what help I had to hire would be full all-around, skilled printers at skilled wages. One such costs only twice as much as two boys, or girls, and can do four times as much.

Fast presses, always busy, fed by cheap labor, are the only competitors the country printer has any real cause to fear, and when these cease to flood the country regions with price-lists the country printer will have less inducement to break in raw help at low wages — help that thinks it knows the business in six months and drifts off to the city to harvest the wages the country printer very properly refuses to pay.

DARLINGTON, PRINTER.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., August 6, 1901.

I had a talk the other day with an old showman, a man who has made his headquarters or "home" in Boston for fifty years, but who has in his time "played many parts," yet the "part" was always some branch of the circus or show business. He got to speaking of advertising, and full many a suggestive kernel should his remarks offer to newspaper men and printers. To begin with, the old showman laid down the dictum, "In the show business it is the sensational advertising that fetches the public. If you ain't got a sensation, you must make one."

And there is the secret of many an achievement in the printing and newspaper field. A crack newspaper reporter seems, to a less perceptive brother, to "make news," when the fact is the crack man literally sees more news than the rest. One job-printer seems to get new business in a manner almost miraculous, when the fact is that the fellow has the faculty of almost "second sight" in finding when the merchants are out of printing supplies.

If I might be so presuming as to say what the gist of the old showman's advertising philosophy was, I should say that it was "Advertise first, last and all the time." But in his efforts to live up to this doctrine, the veteran circus man had had his share of comical and aggravating experiences.

"I'll have to tell ye," he leisurely drawled, "a happenstance just to show ye what breaks a feller can make when he tries to be 'specially cunnin'.

"'Twas the time I was runnin' a small snap down the coast, little hotel joint, restaurant and beach resort. I knew of a feller that had a small steam launch, so I figgered it out that thar launch would be just the thing to work a sea-serpent racket with. I investigated and found a feller that agreed to fix me up a frame-work to go over the top of the launch and



Photo by Swenson.

AVALON, SANTA CATALINA ISLAND, CALIFORNIA.

be covered with canvas. There was to be a great, long wiggly tail to be hitched on so that it would trail through the water. Now, my idee was to have this 'sea serpent' hid around behind a little point of land and about three o'clock of a certain Sunday afternoon the serpent was to scoot out from the point and appear in full view to the crowds that would be on the excursion boats.

"Well, I humped myself to make proper arrangements on the publicity end of the enterprise and laid out for a successful piece of work.

"Sunday afternoon come, bright's a dollar, sun a shinin' and all was favorable. 'Now,' thinks I to myself, 'if I can get this worked all right today, there'll be loads of people comin' down here every day for the next month, all hopin' to see the serpent.' I got on board the excursion steamer at the Boston wharf, so'st to be on the lookout an' call the people's attention to the monster, so'st they should all have a good long squint at the thing. We got down to the vicinity where it was to appear, but I couldn't see nothin' myself. The boat kept plowin' along, but no serpent. I begun to get anxious and looked every which way, but no serpent. On and on and on went the steamer and still my serpent hadn't showed hisself. I was pretty nigh crazy, but it done no good. The steamer kept on clear up to the dock and landed her passengers without ary appearance of the serpent.

"When I gits over to find out what the matter was, what do ye suppose I found had happened? Why, my bold buccaneer, in preparin' to make his cruise, had somehow set fire to the canvas and riggin' of the serpent and come blame nigh burnin' up not only the fixin's for the serpent but the entire launch!

"That's the way ye get drawbacks in the show business.

"I done a little publicity with a lion oncet that worked better, though. There was a feller with a cheap mob appearin' in a show called 'Samson.' They got pretty nigh on the peg and the manager borrowed a hundred of me to help along with the funeral. They was appearin' in a town not fur from Boston and I went out one night to see what their 'Celebrated Character Actor' could do. In the hot scene of the show, the 'star' was supposed to slay a lion with the Bible weepin, the jawbone of an ass. They had a reel lion too, as a show ad.—a fine, noble beast he was, and worth, I reckon, ten or twelve hundred dollars. Thinks I to myself, I must be in at the finish of this yere troop of artists and capture this lion for my hundred bones.'

"Now, they used to have this lion in a cage near the door durin' the early part of the evenin', so'st the people would be impressed with the genuineness of the show. Then, later in the evenin', when Samson done his great 'slewin' act,' with the stage darkened and a stuffed lion to wrastle with, while the reel lion was made to beller in the wings, the people would think the reel live critter they see out in front as they entered the buildin' was the one that was bein' mauled around on the stage. In this way 'twas reckoned they'd feel 'sif they'd got their money's worth.



SANTA CATALINA ISLAND STEEDS. Photo by N. Swenson.

"Well, this night, in spite of all the 'laborate plans to give 'em a thrillin' show, they wa'nt no more'n $30 in the house.

"I went to the manager and says, 'We've got to git up a sensation!'

"'How'll ye do it?' says he.

"'Leave it to me,' says I.

"When it come time for Samson to do his star act, I holds a big piece of raw beef in front of the reel lion. We'd had his cage shoved up close to the wing at the front of the stage. When the lion sprung forrard for the hunk of beef, a stage hand tried to shove him back with a long plank. He sprung again and we pushed him back. Then he took to roarin'. Oh, 'twas somethin' terrible! Fairly shook the buildin'. I had a feller step to the front of the stage and announce that the lion had broke loose. They was a panic now'n just about a half a

second, but there was so few folks in the hall we knowed they would have ample room to get out without nobody bein' hurt. If ever you see caperin' and screechin' and hollerin' we had it there for a few minutes. Then I shouts, 'All right! We've got him back in the cage!' We finally got things quieted down, but we give up the show for that evenin', of course.

"The story of the 'loose lion' got all over the town and for every night for a week after we had a packed house.

"Ye see, as I said, a feller in the show business has to have a sensation and if he hain't got one, you've got to make it."

BEENSON BROWNING.

WHAT IS DIVIDEND-PAYING TYPE?

To the Editor: KANSAS CITY, KAN., July 6, 1901.

Some time back a very able article appeared in your valued journal entitled "Dividend-paying Type." It struck me as being a very sensible suggestion, well worth following up by all engaged in the printing business. It just happened that I was doing the very identical thing the article suggested, at the time of its appearance, and when I found Mr. Thomas' ideas were published in THE INLAND PRINTER I felt that I at least must be in line with a good argument.

A few days since a booklet came to hand from a very reliable typefoundry, and upon perusing its pages I found Mr. Thomas' article again, namely, "Dividend-paying Type." The article in itself is just right, but when I received the booklet, and noted some twenty or more faces enumerated, I began to think again. The typefoundry suggested numerous faces as dividend-paying type. I doubt very much if they would admit there were any other kind in their specimen book. It was these numerous faces that caused me to question the advice in the booklet. Now Mr. Thomas has opened the way, let us all rise up and honestly ask, "What is dividend-paying type?"

If you follow up the suggestions of the typefoundry you will have several faces on hand that could only be used on certain jobs, and unless you kept a certain class of jobs on hand this new series or that one would soon be accumulating dust as fast as any old dirty-faced type in your office, unless you simply used it anywhere, regardless of looks, and the printer who attempts to build up a line of work to fit some of the faces would starve ere success crowned his efforts.

I agree with Mr. Thomas that wherever it can be done it is far better and safer to specialize your work and do a certain line, than waste time trying to do all that comes along. Kansas City is full of specialty printers (I suppose all other cities are about like it). Nearly every office "prints everything." It is true some are not as proficient as others, but they all live and that is about the first thing a printer looks after — something to live on. There are several shops that print only letter-heads, statements and business cards. That is their line — not because they excel — simply because they have not the facilities to do more; but they are getting there, and some day their cards will read "Everything." Where a printer has a particular line of work that can be followed profitably he had better stay with it as long as it pays, but in this day and age, when printers are more numerous than jobs, and a small outfit can be secured so easily, the risk is apparently less to try and succeed in a small shop than to go hungry looking for a job. A printer (or even a blacksmith) can secure a small outfit from any typefoundry by making a payment, and if his cash in hand is not sufficient to close the deal, a secondhand dealer will help him out for about one-half, and ere long he will hang out a sign "Print Everything," and with his old spavined press and club-footed type he will grind out enough work to live on; and when he takes a job at cost some one else is losing that much business. It is hard to figure out a specialty that some one else is not running as a side issue. You can not blame the man for buying, nor can you blame the foundry for selling to him. He has a right to live and they have the right to sell, but nevertheless the numerous little shops force the larger ones into printing of all kinds, and it matters not what your talent or desires may be, circumstances force nearly every shop to secure and do all the printing it can.

In lithography or engraving there is less competition, for in those trades a really poor mechanic has little success; but in printing, a three months' apprentice sometimes starts up and someway lives and gets along. The reason he succeeds is because the people accept most anything in printing, but in lithography or engraving only experienced business men have use for such work, and it must reach a certain standard or be rejected. Such being the conditions, what is there left to do except to do any kind of printing your shop is capable of doing, regardless of specialties?

It strikes me you will find more two and three press shops than any other kind, and if this is so we must talk for this



Photo by The Johnson Co., Salt Lake, Utah.

DISSIPATION.

size shops, as the majority rules. What is dividend-paying type or material? Is it a light-face Celtic, a script, a hair line, or one of those late lines that looks as though some one had hit the letter s on the back with a mallet, or stood a form against the lower-case f before the metal got cool; or is it a good, solid letter, built with grace and form as well as face to stand the every-day wear that comes in a general line of small work? I have worked in different shops for several years past, and in some instances have encountered type that certainly was homely enough to live on forever, as no one would want to gaze on its face the second time. But with all its faults it was type just the same, and was no more absurd than some of the oddities on the market at the present time.

The typefounder sends out a page of display, showing a certain series. It looks nice. That is what the typefounder intended. It is nice for certain jobs, and because it looks nice the printer buys it. But, oh, what a difference when you get it in the case. Sometimes it is serviceable, and then again you can not use it once a month. The typefoundry is not to blame. It is their business to make and sell type. If you do not know what you want how do you expect them to know? It is their business to make all their type dividend-paying (for themselves), and it is just as much your business, as a printer, to know what will pay you. A printing-office is a funny affair. It is not so much what you have in it that makes it a success as it is what you keep out. I believe every small shop should

be equipped to do the ordinary run of jobwork, say cards, letter-heads, small blanks, a small poster or sale bill, with enough body-type to handle booklets, etc. It is perfectly true that some houses make a specialty of booklets and another class make show printing a specialty, but the small shop that can not touch anything except the line the smallest of shops handle will see many idle hours in the course of a year's time.

In the make-up of a small shop I would follow up the plain, durable styles of type. A series of condensed and lining gothics by all means; a series of De Vinnes (and, by the way, the condensed De Vinnes are the best all-round type under that class); a series of De Vinne italics; a series of Clarendons; a series of scripts (not ladies' handwriting, but a good, serviceable script); a series of the late heavy-face Celtic, and with an ordinary amount of body-type a good, every-day job can be turned out. I would say from two to six fonts of wood type, from 6-line to 12-line (plain, fairly condensed). Now, this selection may not look very big to some offices that boast of one hundred to two hundred fonts of type. I was in the same fix myself once upon a time, but after a good many knocks I found that with the above selection, a judicious supply of brass rules and a good case of borders and ornaments, I could get up a much neater job, and it was more in proportion and harmonized better than when I had two hundred fonts to select from. As business became better, instead of buying every new-fangled face or ornament that came along, it would be far better to double some of the fonts you already have. I suppose some of this advice is old to you, brother printer. May be you have read similar advice so much that it makes you weary, but in my last ten years I have encountered so many printers that really know very little about printing that I am tempted to say these things; for every day or two I discover a new man who was foreman in a big office, in a big town, in a big country, and bless you, half of them could not tie up a job or make up a small book form, and some of them (crack printers from Podunk), could not set up a very ordinary envelope job, or attempt a box-heading without slugging out with quads because the slugs would not fit a 1-point rule border. If you will build your office up on a basis similar to the one I have mentioned above, you will find that you can do most anything in an ordinary run of jobwork, and do it easily, and have some face left on the type when you get through with your work. Hair-line type is very nice to look at, "deckle-edge" is odd, and some new-fangled faces that look like a Chinese dragon in a daylight procession are simply nice to look at, but very hard to read readily, and very few people order printing these days to look at. They want it for others to read. Any office built on a readable, face-wearing type will only discard it when worn out, and will have little use for a pair of bellows to keep the dust from it. That class of type is dividend-paying, and for a small shop (unless for some special job of magnitude), is about the only kind that will ever be dividend-paying. Throw out your old type and put in the new — that is all right, but look out for the type that looks like goo-goo eyes, or the type that wears its back hair done up in ribbons.

S. I. Meserault.

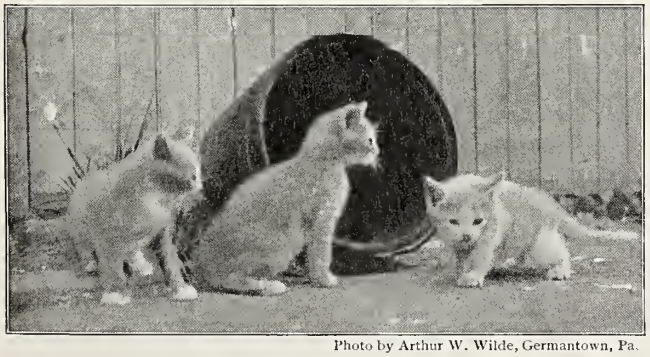


Photo by Arthur W. Wilde, Germantown, Pa.

"THREE OF A KIND."

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Steps into Journalism.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

A new paper is soon to be started at Cold Spring, New York.

The Hopewell (N. Y.) *News* has suspended publication and the entire plant has been sold.

The Owosso (Mich.) *Argus* started its tenth volume in July. The paper has every indication of prosperity.

The Walden (N. Y.) *Herald*, of which Chauncy Reed, recently deceased, was editor and proprietor for over thirty years, has been offered for sale.

The *Cataract Journal*, Niagara Falls, New York, is sending out some neat invitations and passes to Niagara Falls, which is styled a "continuous performance."

Clay W. Holmes, formerly manager of the Elmira (N. Y.) *Advertiser*, has purchased the paper from its former owners, a stock company, and will continue to publish it as a Republican journal.

While A. J. Milne, editor of the Mekinock (N. D.) *Vidette*, was attending the annual meeting of his State press association, all the sidewalk in front of his building was stolen. Verily, ye Western editor's lot is a hard one!

The *Saunders County Journal*, Ashland, Nebraska, has increased its size from a six-column quarto to a seven-column quarto, and the new form is an improvement. It looks bright and newsy, news is carefully made up and it has some neat ads.

Atwood (Ill.) *Herald*.—Your local items and correspondence are carefully graded and the paper is well printed. The ball-score on the fourth page is a poor piece of composition; it should have been set with leaders and the columns run flush to the right.

Robert Diehart, of the *Sunday Courier*, Poughkeepsie, New York, narrowly escaped death on July 7 by falling into a perfecting press, while reaching forward to stop it. His arm was broken, and he received several severe wounds about the head, but will recover.

Postal authorities are worrying over the case of a man who advertises to cure deafness without fail, for a certain sum. To those who send the required amount the advertiser sends two thousand pills, with directions to take not more than one a day, guaranteeing a cure when all the pills have been used. As the truth or otherwise of this claim can not

be determined for about five and one-half years, the authorities do not know what course to take.

Nelson G. Foshay, editor of the *Highland Democrat,* published at Peekskill, New York, died June 5, of heart disease, at the age of fifty-one years. He was formerly postmaster at Peekskill under President Cleveland, and one of the delegates to the Chicago Convention in 1896.

Starnaman Brothers, Berlin, Ontario.—Your blotters are well printed and effectively worded and displayed, but I can not understand how you can furnish "100 envelopes, note-heads, bill-heads, statements or shipping tags, with your business card printed on, for 35 cents."

The Scranton (Pa.) *Tribune* is using the accompanying illustration in various sizes for advertising purposes. It makes an effective ad.



J. A. Rugaber, Chicago Heights, Illinois.—Your Royal League picnic program, the cover of which was mentioned last month, was well handled, considering the haste in which it was issued. The best ads. are the quarter and half pages, nearly all of which are very creditable.

An Indiana court has ruled that when a subscriber continues to take a paper from the postoffice he can be held responsible for the payment of the subscription, the *Northern Indianian* being given judgment for the full amount due for a period covering fifteen years, with costs.

A charming young widow, editor of a Western paper, visited the Pan-American Exposition a few weeks ago and wrote an interesting description of her trip. In speaking of the start for Buffalo, she says: "We were unable to get anything but upper *births* and lucky to get those."

Ellicott City (Md.) *Democrat.*—Your first page is neatly arranged and the paper is as well printed as the worn type will allow. The smaller ads. look well, but the *Democrat's* half-page has too much sameness. This could have been avoided by using smaller type for the less important portions.

Baldwinsville (N. Y.) *Gazette and Farmers' Journal.* Your paper is decidedly neat in every way. While I favor more prominent heads for the first page, yours is so nicely printed and so perfect in its make-up that I can hardly wish it changed. The new box-heads are neater than the old, and many improvements over a year ago are plainly in evidence.

Roy Anderson, Greenville (Texas) *Messenger.*—Your "Mid-summer Carnival Edition" has the best reproduction of the American flag in colors that I have seen—the red and blue inks are perfect in color and the presswork is of the best. The number is a credit to the *Messenger* and to you.

Loudonville (Ohio) *Advocate.*—The first and sixth pages of your paper are nicely made up, but some of the others, particularly the plate matter, are somewhat slighted. In the presswork both color and impression are very uneven. Your best ads. are those of G. W. Oswalt and J. B. Long & Son.

The *Practical Printer* is conducting a novel contest. It offers prizes aggregating $22 to the printers who send them pairs of scissors which have been discarded through the adoption of standard-line type, accompanied by the best letters giving reasons why they have no further use for them.

W. B. Harlow, *Carbon County Chronicle,* Red Lodge, Montana.—The presswork, make-up and ad. display on the *Chronicle* need no criticism. The first page would be improved by more prominent headings. The ad. of the Carbon Mercantile Company, upon which you request an opinion, is among your best, and makes an effective advertisement.

Charles M. McAhan, St. Joseph, Missouri.—You continue to set some excellent ads.—there is not a poor one in the lot submitted. That of the "Mid-summer Races" would have made a much better ad. if there had been some body-matter, but it is as well displayed as the copy would allow. Three of your ads. are used in Contest No. 10, announced this month.

Prizes estimated to be worth more than $7,000 are offered by the Rockford (Ill.) *Register-Gazette* to subscribers who make the best 7,500 guesses at the number of paying subscribers on the list on November 1, 1901. The premiums include pianos, buggies, building lots and things of less value, down to nail files and books of standard poetry and fiction. Every guess must be accompanied by a coupon and 25 cents.

J. P. Black, Vicksburg (Miss.) *Post.*—Your first page is very well arranged, but the use of condensed type throughout detracts from its neat appearance. To appear in the best taste, the second and fourth parts should be set in a normal letter, and there should be greater distinction between the first and third lines. The heads throughout the page are placed to the best advantage, giving it an exceptionally neat and newsy appearance.

When the Springfield (Mass.) *News* became old enough to vote, on its twenty-first anniversary, it celebrated the event by publishing an eighty-page supplement that was a decided novelty. The entire work was set on the machine, as there was no display advertising, and was printed in five sixteen-page forms, there being three columns to the page, on its regular newspaper press, the whole being folded, wire-stitched and trimmed.

Nacogdoches (Texas) *Plaindealer.*—Your paper is well supplied with news and it is nicely handled. You have a large number of business locals among your news items which should be run separately, particularly those under the head of "People Who Come and Go." The head would indicate that the items were "Personals," and the first one seems quite out of place: "See C. A. Hodges for dry goods." Ads. are set in good taste.

J. M. Louis, Pinckneyville (Ill.) *Advocate.*—I would like to reproduce your page ad., but it would lose its effect if reduced in size. It appears in the center of the paper, across the tops of two pages, and advertises the job-department of the paper. There are samples of business cards, tickets, invitations, bill-heads, note-heads, etc., all set tastefully, the whole

forming a very effective ad. The *Advocate* is a neat paper, make-up and ads. being well handled, there being but one exception, that of Albert Davison, which lacks a sufficiently distinctive line, and the border is too light.

Milo Hastings, *A. C. H. S. Bulletin,* Effingham, Kansas. The ad. of the Santa Fe Railroad should appear on the page back of that of the Atchison County High School, so that the heading of the paper would be on a right-hand page. The reading matter is carefully made up and ads. are creditable, although that of the high school has too much lower-case. If you would run the 2-point rules in your advertising pages in a neat red it would be a great improvement.

Sault *Express,* Sault Ste. Marie, Ontario.—The ads. in the *Express* are marred by the use of too many faces of type. Try to use faces that harmonize in each ad., and if the entire page can harmonize, so much the better. There is a remarkable advertising patronage — thirty-four columns out of forty-eight. The extra condensed letter is a poor choice for head letter, and it would be better to set the second part in a display type. The make-up is well handled.

Some peculiar ads. are being published as curiosities in the trade journals, most of which have been the rounds several times, but here is one comparatively new:

Wanted — Girl for general housework; union or non-union; any old kind; family of three adults and three children, with nurse; nice, large, airy room, with southwest breeze for girl; no washing nor much of anything else to do. One girl quit because we invited some relatives to help us celebrate the Fourth. Next Fourth, if the girl demands it, we will disown our relatives and renounce our country.

F. M. Kennedy, Lafayette (Ala.) *Sun.*—There is a decided change for the better in the *Sun* since it was criticized last October. The make-up is well handled, but it is too bad that you must run those three Castoria readers in your local items. The first page of the issue of July 10 would have been improved if the first column had been transposed to the right of the page and a display head used on the article, "Barbecue at Standing Rock," making three heads of this size on the page. Ads. look well with the exception of that of McGehee, Driver & Co., the body of which is too large.

In July the Fairmont (Minn.) *News* was criticized in this department, and the item was copied in the following issue of that paper with this comment: "It will be noticed that the only criticism is that the correspondence is not graded. This has been neglected on account of lack of time, as it nearly all comes in late. Our correspondents should help us by sending their communications one day earlier, and we hope to remedy this defect in the future." In the same issue the items in the three or four columns in this department are nicely graded, and the paper is a decided credit to the publishers and their employes.

Joseph Dokes, Brantford (Canada) *Courier.*—The *Courier* has a very large advertising patronage, and considerable talent is in evidence in its composition. The best ads. are those with borders, not alone on account of the border, but there is better judgment shown in the display. Those of J. Stanley, Andrew McFarland, C. J. Mitchell and Alex Moffat are the best. Very little care is taken to have the column even at top and bottom, or in having equal space on either side of dashes. In regard to the two ads. marked "1" and "2" I have no hesitancy in selecting "1" as the better — the 48-point lower-case is easier read than the 36-point caps, spaced.

Charles C. Parker, *Farm Investor and Financial Outlook,* Marysville, Ohio.— Number 1 of your new monthly appears to have been printed too hurriedly, as very little care was taken with the make-up of plate matter and presswork. The man who handled the plate was not over-careful with his saw, and as a result the top and bottom lines of columns are partly missing. He should saw from the under side, only partly through, breaking the plate so as to preserve the face, trim away quad lines at the bottom of columns, and see that equal space appears on either side of dashes. The contents of the paper are well chosen, keeping close to its object. The advertising rate of 10 cents per nonpareil line is very reasonable for a monthly journal of 5,000 circulation.

Editor Marshall McClure, of the Minot (N. D.) *Optic,* took a short vacation recently and asked a friend to write the editorials for him the week he was absent. His friend wrote a little over a column, which started out thus: "Without apologizing and without reference to the past attitude of the *Optic* upon the question of prohibition as generally understood in this commonwealth, we are today conscientiously devoted to the principle and practice of prohibition. We believe that the restraining influence of our prohibitory legislation has had a marked effect in eradicating the evils resulting from the liquor traffic." Now Editor McClure is, and always has been, decidedly opposed to legislative temperance, and the columns of the *Optic* have reflected his opinions without reserve. It took quite a long "Explanation" to set matters right the next week, but in the meantime press comments on the *Optic's* change of base became a little annoying, and Mr. McClure announced that "The next time the editor of this paper has to go away from home and intrust his editorial columns to some one outside the office, he won't go — that's all."

Flat rates for advertising are becoming more and more popular. The Greenville (Ky.) *Record* has been working for some time under a rate of 10 cents per inch, and its very concise card is published herewith, and Publisher Orien L. Roark's very kind response to a request for information as to his experience follows:

ESTABLISHED 1899. *ORIEN L. ROARK, Editor.*

The Record,

Greenville, Kentucky.

Weekly, on Thursdays. Record Press, Publishers.

RATE CARD.

Display Advertising, per Inch, 10c.
Reading Notices, per Line, 10c.

This is a flat rate. All advertisements take run of paper, position at option of Publisher. Specified position (if granted) at special rate.

Publisher's Announcement—Located in its own brick building, firmly established, fully equipped in machinery and material, and having a desirable list of readers among thrifty farmers, tobacco workers, coal miners, stock and lumber operators, etc., THE RECORD is the most desirable advertising medium in this section. It is the only all-home print in the county, and fully covers the whole local field both in news and circulation. Splendid service.

Greenville, Ky., July 5, 1901.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,—Your favor of July 1. The rate card has been in use for about a year, and is strictly adhered to. It is hard work to establish and maintain, but we are doing so. Our paper was on a firm footing when we fixed these rates, and we had money to hold up for our rights — and rates. Business now comes easier. As to increase for special position, we figure twenty-five per cent extra for alongside reading, fifty per cent for top of columns, next to reading, and one hundred per cent, or double rates, for advertising apart from other advertising — surrounded by reading matter. If we make any concession it is to our home business, as we believe that when we have a favor to extend it should be placed at home. We are trying to run a practical home county paper, and endeavor to promote every local enterprise. We are independent in political matters, and devote comparatively small space to such matters. Hoping this may result in your helping many of the brethren to establish a flat rate, I am, Yours truly,

Orien L. Roark, Editor *Record.*

Other publishers who are operating under a flat rate are invited to give Inland Printer readers the benefit of their experience.

Contest No. 10.—The Inland Printer's ad.-setting contests have always proved very popular, and Contest No. 10, which is another of these, should be no exception. No. 9, the

blotter contest, had but forty entries, but this is not surprising, as it was a decided departure from the others, the compositors being required to not only set the matter, but to furnish the copy. In the contest which is announced this month, however, the copy is furnished, and while there is very little of it, still it is susceptible of various styles of treatment. The three three-inch ads. of "Kirwan, the House Furnisher," reproduced herewith, and which furnish the copy for the present contest, were submitted to this department for criticism. I think they are pretty good ads., but it is quite possible that they can be improved upon. I admit that it is harder to make a good ad. better than it is make a poor ad. good, but right here is where the compositor has an opportunity to show his capabilities, and the result will be awaited with interest by contestants and readers alike. I have tried to make the rules as brief as possible and at the same time cover all points. Here they are:

1. Each of the three ads. are to be set 13 ems pica wide, and three inches long.
2. Contestants limited to two designs, the three ads. to appear in each.
3. Wording can be arranged to suit the ideas of compositors, but no words can be inserted or omitted.
4. One hundred and five (105) printed slips of each design to be mailed flat to "O. F. Byxbee, 817 Quincy avenue, Scranton, Pennsylvania."
5. One hundred (100) of above slips shall bear the name and address of compositor, printed in 6-point roman in one line at the extreme left of the bottom margin.
6. Use black ink on white paper, 3¾ by 9 inches, *exactly*. The three ads. to appear side by side, one-half inch apart.
7. Each contestant must send 10 cents in stamps to cover cost of mailing a complete set of specimens submitted. If two designs are submitted, no extra stamps will be required.
8. All specimens must reach me on or before November 1, 1901.

Compositors will kindly observe the size carefully, as it is important that the specimens should be uniform. The contest will be decided as heretofore, but five judges instead of four will be asked to pass upon the merits of the specimens, and the three specimens with the largest number of points will be reproduced as soon as possible after the judges reach their decisions. In addition to this, as will be noticed by the above rules, each contestant will receive a complete set of all the ads. submitted, providing the number of contestants does not exceed one hundred, in which case the sets will be given to those contestants whose specimens are first received, after all compositors whose designs are mentioned by the judges have been provided for. This is an opportunity that many of my readers have been waiting for and I trust they will not be backward in sending in their specimens.

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

METAL LITHOGRAPHY IN 1829.— S. C. S., Casa Blanca, Argentina, writes: "We are experimenting with printing lithographically from transfers made upon copper plates. We understand that a work has been published describing this process in German. Kindly give us the name, that we may send for it," etc. *Answer.*—The book you refer to was published in 1829, by F. B. Van Hove, Hamburg, Germany. It treats of the method of transferring drawings or autographs and then to print therefrom, on zinc and copper.

PRINTING WITH WHITE INK.— S. G., Los Angeles, California: I have noticed the query of P. S. K., St. Paul, Minnesota, in your April issue of THE INLAND PRINTER. It may be of interest to some of the readers to know that white ink printed on dark paper can be much improved by dusting with corn starch while the impression is still tacky. The corn starch can be put in a bronzing machine same as bronze, and is much cheaper than that article." [NOTE.—A good result is also obtained, in printing with white ink, to mix a trifling bit of blue with the white. It gets a fresh, bright appearance from the "bluing."—ED.]

A CLEAR VIEW OF THE "ARTIST AND CUSTOMER" CASE.— A. R., representing New York "Designing Syndicate," writes relative to the query in the June INLAND PRINTER—"What right has an artist to his work after selling the product?": "When an artist has been asked to change an objectionable feature of the work from his hands, and he does not succeed or does not comply with the request and after taking the customer's money, then the latter can ask another more able man to complete what the former was unable to accomplish. A man who puts his signature under a drawing or painting usually should know what he is about — and be able to defend his creations against the unreasonable demands of a customer. If he draws for commercial purposes, as we understand was

The BEST PLACE

In St. Joseph to buy Household Goods, to buy a Carpet, to furnish one room, or ten, to buy for cash or on credit, is : : :

Kirwan
The Housefurnisher
313-315-317 N. Third St.

The Opportunity

Of a life-time to furnish home at very little cost is offered in the : : : : :

Mid-Summer SALE

AT
KIRWAN
The Housefurnisher
313-315-317 North Third Street.

VERY HOT

But sensible buyers are not deterred by the heat from picking up good things in

Furniture, Carpets, Stoves, Refrigerators, Etc. ::: Get a good Lawn Swing.

Kirwan
The Housefurnisher
313-315-317 N. Third St.

the case in question, he must be aware that different objects are to be attained than if he was working for the 'Salon.' It is a question of 'fame.' A man who can preach through his artistic productions to large audiences would not need to seek the 'advertiser,' and would not need to follow the directions of a 'customer.'"

Concerning the Relations of "Artist and Customer."—Artist, Hoboken, New York, writes concerning "what right has an artist to his work after he has sold the same?": "I would say, that an artist who commences and carries out an idea is entitled to all the glory that the work will bring. At the same time he should bear all the criticism that may be hurled against it. He is the author of the work and no customer should assume to tinker with it. Any suggestions made by the customer or the public should be weighed, however, by the artist, and if in his estimation he sees fit to make changes, he is the only one competent to do it. That's my verdict."

Etching Steel or Copper "Originals" by Anastatic Methods.—P. W., Boston, Massachusetts, presents four formidable questions—regular brain wreckers. Our friend knows how to obtain results, though, but owing to so much other matter previously taken up for investigation, and the time required for making search we shall, and in fact, can not answer more than one question per month. The first follows here: "Can a printing plate of copper or steel be made from a given original impression, and what is the process?" *Answer.*—Yes; the entire process is too lengthy for this column; it is given in a book entitled "Die Anastatische Druckerei," published by Fred Klinkhardt, Guedlinburg, in German. Meanwhile, kindly look up what has been written in these columns, previously, upon "Anastatic transferring."

Translation of Technical Terms in Lithography.—P. S. T., San Antonio, Texas, sends a translation for approval, made from a German periodical, in which the words, "mechanical printing," "Chinese tousche," and "Quick Printing" appear, in describing certain manipulations relating to lithography. These sentences were evidently verbally translated, without reference to literal meaning. When the lithographer uses "tousche" it is not the same as that which would be described in an ordinary German-English dictionary as Chinese ink (such as draftsmen use in architectural drawing and known as "Schwatze Tousche"), but litho-drawing ink is meant. The words "Mechanischen Druck" are used to designate steam press print in contradistinction from hand press work. Likewise the words "Schnell-Pressen Druck" do not mean "rapid-press printing," but always stand for "steam press printing." It is quite natural that a person not versed in lithography would make such errors when translating purely technical terms of this trade.

Chemical Changes in Colors When Brought Together with Certain Metal Plates.—J. H., New York city, writes: "We have had a color job made by a photoengraver, consisting of a yellow tint, red lettering and black outline, as per sample. In printing the work the yellow turned out dull and dirty looking, as you will see, although our press was cleaned several times for it and the color proved all right when tried on another job. We thought the paper was at fault, but other papers were tried, all with the same result. What on earth can the trouble be and who is to blame in this case?" *Answer.*—The yellow used is evidently a Naples yellow. The engravings which your etcher made were most likely produced upon a soft zinc, which contains a large quantity of lead, or possibly admixtures of iron, etc. The trouble that occurred in your case was something like this: The Naples yellow, an oxide of lead (naturally a white) containing antimony, exerts its affinity for the pure lead and antimony in the zinc, and by a rapid process of oxidation under the influence of the oxygen in the air forms a gray deposit which mixes with and contaminates the light yellow ink; in fact, the lead in a metal plate would oxidize anyway and spoil any light color. The only remedy is to have the plates nickel-faced, or prepared with a nitrate of silver solution, during the progress of the edition.

Representation of Cities in the L. I. P. B. A. at Their Convention in New York.—The Lithographers' International Protective and Benevolent Association has held its fourth yearly convention in New York city, followed by a fine banquet tendered to the delegates by "S. A. No. 1," W. F. Long



Photo by O'Keefe & Stockdorf, Leadville, Colo

"KLONDIKE IKE, THE JACK SLAYER."

presiding, at Terrace Garden, New York. Representatives from the following litho centers were present: Buffalo, Boston, Baltimore, Coshocton, Cleveland, Cincinnati, Denver, Akron, Detroit, Louisville, Milwaukee, Philadelphia, Rochester, Springfield, St. Paul, San Francisco, St. Louis, Chicago, Washington, D. C. Matters of great importance developed in line with the well-known progressive tendencies of the association were transacted, especially constitutional changes which will reach out and into all fully organized branches of the litho profession (and what part thereof is not organized?). We prefer to wait, however, before giving details, until the printed constitutions and authority from the proper source is in our hands, as the subject is too important to be trifled with.

Experiments on Photoengravers' Etching Ink.—J. D., Newark, New Jersey, sends samples of photoengravers' etching ink which he proposes to manufacture, and asks for a fair trial, stating results. *Answer.*—In order to have a standard wherewith to compare the ink marked A, B, respectively, I have taken the ink manufactured by F. & L. under the name "Photoengravers' Etching Ink," recognized as an article fulfilling all requirements, and in this experiment marked the latter C. Then upon a carefully polished hard zinc plate I put down three tints from a fine Ben-Day film, of course cleaning roller and film carefully for each tint and marking the letters upon the respective place of plates, then dusted all three specimens with dragon's-blood, topped it off and subjected it to the usual first etch. The result was that A and B began to show marked signs of weakening, and under a very strong glass it showed actual peeling off in layers,

while the sample marked C showed no appreciable signs of wear under the acid. This shows that your ink does not possess the resisting qualities a good etching ink should have.

Lithography the Universal Method for Rendering "Advertising Art" Printable.—According to a late issue of *Freie Künste* (Germany), lithography must be in a flourishing condition there. Want advertisements for good painters and draftsmen to make sketches for posters and other mercantile work; also A1 landscape aquarelists "with good ideas and style," to draw for lithographic purposes, are wanted. Five different want advertisements appear, asking for either good engravers, accustomed to etched ruling or script; vignette work, as views, figures, etc. Special stress seems to be laid in all cases on the employers' efforts to provide a "pleasant steady position" for the employe. One wood engraver good on figure work is wanted. Young steam press printers, good on chromo work, 'can find good, pleasant and steady positions." One A1 transferrer is wanted and one pressroom foreman. Even an "old hand-press printer" is looking for a position. Now this seems to indicate that lithography is thriving in Germany and the advertisements of this paper, here mentioned, is not an exception; I have seen it crowded with similar advertisements almost in all issues. From Spain, Japan, France and distant Australia, Brazil and Argentina, we have the same story. This, coupled with the reports from our own association of pressmen, artists and engravers, proves that "no good help in lithography is unemployed." We note that not only in Europe and America, but throughout the world, lithography is the most satisfactory medium for expressing the highest quality in commercial or advertising art.

The Best Work on Chromolithography.— Subscriber, Binghamton, New York, writes: "I have been informed by my stationers that the work on lithography by George Fritz, 'Hand Buch der Lithographie,' has come to a halt. I have received so far thirteen parts. Would you tell me how far it has progressed and if it is likely that the part describing chromolithography will soon be issued?" *Answer.*— So far as I know, twenty parts have been issued, embracing all color-printing methods practiced in lithography. It is the third division and begins with the heading "Chromolithography," and comprises "tint plates," "crayon methods," "screen-plate tints," "color combinations," "outline key plates," "drawing key plates," "normal color scales," "special color scales," "pen work," "crayon work," "combination of crayon and pen," "autographic work"; under the heading "Litho color methods based upon photography" are contained the following subdivisions: "Photography as an auxiliary in chromolithography," "chromolithography in combination with photolithography," "the photo negative," "line negative," "the print," "the chromo gelatin," "direct copying," "the three-color method," "the four and five color methods," "he multicolor print," "working up the negative or positive drawing of tint plates for autotypic transposition," "chromolithography in combination with licht-druck," "the gelatin negative," "how to make the gelatin plates," "chromolithography in combination with heliogravure," "preparation of the original plate," "color heliogravure." An appendix treats of "the color theory," "light and pigment," "coloring substances, their origin, peculiarities, sensitiveness, etc.," with an exhaustive "table of colors." A supplementary part is also added which treats of various more or less important innovations and methods which have appeared since this work went to press, as follows: "Method for transferring with hardened gelatin film," "Autotypic litho prints," "the air brush," "literature of lithography." A complete index, and numerous illustrations and characteristic examples of the various color methods spoken of in the text conclude this volume.

A Handbook for Process Lithographers.— Section Two, by Alexander A. K. Talbert in the "Handbook of Photography in Colors," is divided into four parts and is as definite and comprehensive a treatment of the subject as I have ever seen. Division I contains "The Object" (Study of light and shade), six chapters; Division II, "The Principle" (The three-color theory of color vision and its photographic parallel), "The perception of color a physiological phenomenon," nine chapters; Division III, "The Negative" (The employment of photography to make the color records), nine chapters; Division IV, "Print" (Various means of utilizing the color record negatives to produce the final result in colors), six chapters. The various works, which may be read to follow up the subject still further, are also given. The Appendix I treats of "The color sensations in terms of luminosity,"



IN OUTING TRIM.

by Sir W. W. Abney, K.C.B., D.C.L., F.R.S. Appendix II treats of "Screens for three-color work," by the same author. Part III of this remarkable book is written by Edgar Senior and treats of "Lippman's process of interference heliochromy." The index, alphabetically arranged, is of good use in referring to the different subjects. From the mass of literature which this reviewer has read during the last five years relating to the subject of color as connected with "Process color plates," nothing has come to his notice which has been so homogeneously handled as the "core" of this book. The first and last part forming the outskirts, as it were, to the great subject, are indispensable parts and fittingly arranged. It is *the work* that is needed to give scope and shape to the pressing need of the workers in the ever-growing field of process color-plate making, and, in fact, in color photography. Price, $2.25, postpaid. The Inland Printer Company, Chicago and New York.

Patents.— Henri Michaud, of Limoges, France, has taken out American patent No. 677,678, covering a machine for coloring or powdering lithographic transfer sheets. Superficially it resembles a bronzing machine.



THE SUMMER GIRL.

FROM PENCIL DRAWING BY LOUIS BRAUNHOLD, CHICAGO.

SUPPLEMENT
THE INLAND PRINTER
SEPTEMBER, 1901

PRESS OF
THE HENRY O. SHEPARD CO.
CHICAGO

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

SOME BAD ERRORS.—"A Subscriber" encloses some advertising matter, and asks, "Don't you think advertising matter of this kind should contain less or no errors? I think I have noticed some very 'bad ones.' Have marked them with red ink." *Answer.*—The errors marked are all repetitions of one error, and should not have been made, of course. Old-style type was used, and the long *s* character had evidently been put into the *f* box in laying it, so that it appears in many instances instead of *f*. Any good printer should have avoided the error in laying the cases, and any proofreader should have corrected the proof.

THE LONGEST WORD.—The *Living Church,* May 25, said that the word Antidisestablishmentarians claims the first place for length in the English language, and a correspondent informed its editor that Thesaurochrysonicochrysides, found in *The World, As It Is,* has one letter more. We are not told what the latter word means, and do not know; but it is evidently not a word that can be said to belong to the English language. On the contrary, the other word is composed of familiar elements, and thus may claim nativity, though it is not in every-day use. Even that, however, as well as the unfamiliar word, is outdone by Antidisestablishmentarianism. No one of the three is given in any dictionary. And, after all, what pygmies even the longest English words are by comparison with some of their German cousins! G. P. Marsh, in "Lectures on the English Language," page 201, furnishes us a German example, morgendämmerungshändelmacherrechtsverderbmühwanderung, which he says is an equivalent of a Greek word of fourteen syllables, signifying, "meanly rising early and hurrying to the tribunal to denounce another for an infraction of a law concerning the exportation of figs."

DISPUTED USE OF A CAPITAL LETTER.— H. G. J., Keyser, West Virginia, asks for our opinion on the use of the capital letter beginning the word "Between," in a circular, in the line "Highest Point on Main Line of B. & O. Railroad Between Baltimore and Wheeling." *Answer.*—The use of the capital is correct. In saying this, however, we controvert both the practice of many who know at least as much as the one who says it and the preference of many others who know a great deal more. In this instance the word occurs in a job composed entirely in large display type, and, whatever might be the prevailing opinion as to capitalizing in book-titles or ordinary head-lines, it would be almost silly to say absolutely that either capital or lower-case is wrong in such a job. The one who is answering the question would use the capital.



THE POST-DISPATCH BIRDS.

Drawn by H. B Martin, St. Louis.

A RULE OF MAKE-UP.— From Nuremberg, Bavaria, we have the following: "In the article 'A Study of Proofreading,' appearing in THE INLAND PRINTER for April, 1901, I note that the writer lays especial stress upon the fact that the first line of a paragraph should never appear at the bottom of a page, but — although this would naturally suggest itself as being the proper conjunction in which to mention it — makes no reference whatever to the rule which forbids placing the last line of a paragraph at the top of a page or column. This omission can not be explained away on the plea that every one knows the rule, for, first, this is not the case, and, secondly, the writer mentions scores of little things that might be omitted on this ground. The omission is the more striking as the dictum



THE POST-DISPATCH BIRDS.

During the heated term the St. Louis *Post-Dispatch* has been illustrating its weather report articles with little bird illustrations, drawn by H. B. Martin of that paper. There has been good opportunity to change the expressions during the warm weather which has been prevalent in that city, and the birds have made quite a hit. We reproduce several of them.

regarding the first line of a paragraph is by no means universally accepted. Apart from the fact that, upon opening any English or American book or magazine, one will come across numerous instances of the first-named dire offense, two cases of it occur in the same number of THE INLAND PRINTER in which this dictum is laid down — on pages 52 and 78, respectively. It would be as well if Mr. Teall — if he has not yet touched upon the subject — would in some following article dwell upon the really ghastly error of putting the last line of a paragraph at the top of a page." The same error of expression here noted was explained (so far as such a slip can be explained in this department) in the June issue.

WORDS NOT IN DICTIONARIES.—We have all heard the objection, as if it were a final argument against the validity of a word, "It is not in the dictionary." Many words are perfectly legitimate that are not recorded by the lexicographers, and proofreaders should be cautious about challenging words simply because they are not in the dictionary. Certain elements in very common use, prefixes and suffixes, may with unquestionable propriety be joined with certain words to express as unities their appropriate extensions of meaning, absolutely independent of record or previous use. This is a fact not sufficiently recognized. An example is at hand in an article entitled "Word-coinage by Living American Authors," in the *Chautauquan* for August. The writer cites Captain Alfred T. Mahan as saying: "I once used by chance the word eventless — 'dull, weary, eventless month.' The word slipped without premeditation off my pen. I immediately thought it without authority, and found it not in Worcester. Nevertheless I stuck to it." Captain Mahan did not say when he used the word, so we may not know whether it was then recorded by any lexicographer or not. It was included in the supplement to Webster's Unabridged, which was first published in 1879, and is given in every later dictionary. The mere fact that early lexicographers did not note the word, and that all the recent ones do, proves that writers had reason for using it, and did not need the sanction of its record as an entity. All the record needed was the existence of its familiar elements, which gave it such potentiality that it could legitimately "slip off the pen" of any one, without premeditation. The same potentiality constitutes sufficient sanction for words of similar composition at any time, and no dictionary, even yet, contains all that have been used by writers among the best. Professor Brander Matthews gives us one of the latest and truest utterances on such matters, in an article on "The English Language in America," in *Scribner's Magazine* for March, in which he says: "The divergencies of usage and of vocabulary — London from Edinburgh, and New York from Bombay — are but evidences of the healthy activity of our tongue. It is only when it is dead that a language ceases to grow. It needs to be constantly refreshed by new words and phrases." Just this constant refreshing is one of the main reasons for making new dictionaries; and if no word, especially of the familiar kind we are particularly considering, could be used without the lexicographic sanction, the language would soon become moribund. The Webster supplement — containing only words that had not before been defined in dictionaries, but which are included in all later vocabularies — will show us how little such matters are really controlled by record. We find there such words as abdicable, ablegate, absorber, acoustically, acrocarpous, actable, adoptable, after-damp, afterglow, air-brake, altruism, anatomism, anecdotic, atomicity, aviculture, awash, bicycle, buckshot, case-hardened, cocktail, colorimeter, croquet, crossbones, crotchetiness, dealing (this was in Worcester, but not in the Webster main vocabulary), devil-fish, endearingly, globuliferous, glucoside, gyneolatry, hoistway — but we can not begin to recount the numerous words there found for the first time in a vocabulary, but which now are so well known that they seem always to have been familiar.

Notes on Practical Bookbinding

CONDUCTED BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

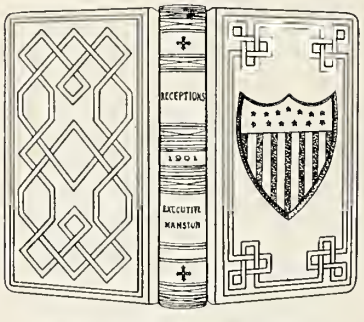
THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

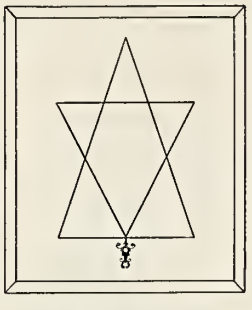
MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

GUMMING.—A writer asks for a recipe for preparing gum suitable for envelopes, stickers, labels, etc. *Answer.*—To make a gum for envelopes, labels, etc., would cost more than to buy it. A gallon of Le Page's glue, commonly known as fish glue, costs only $1.75, and that can be poured into a bowl and reduced with cold water until it is quite thin. When through put it back in can and it will keep any length of time.

THE WHITE HOUSE RECEPTION BOOK.—The accompanying cut represents one of the many blank books bound for the executive departments in Washington. Although not elaborately finished, says H. G. Luerssen in the *International Bookbinder,* it illustrates that without the aid of fancy tools designs can be worked that are pleasing to the eye. With the exception of the little stars on the shield, the sides of the book are finished with a single mitered fillet. For the information of those who are learning to finish, I wish to mention that the



Cover of blank book used at the White House, Washington.



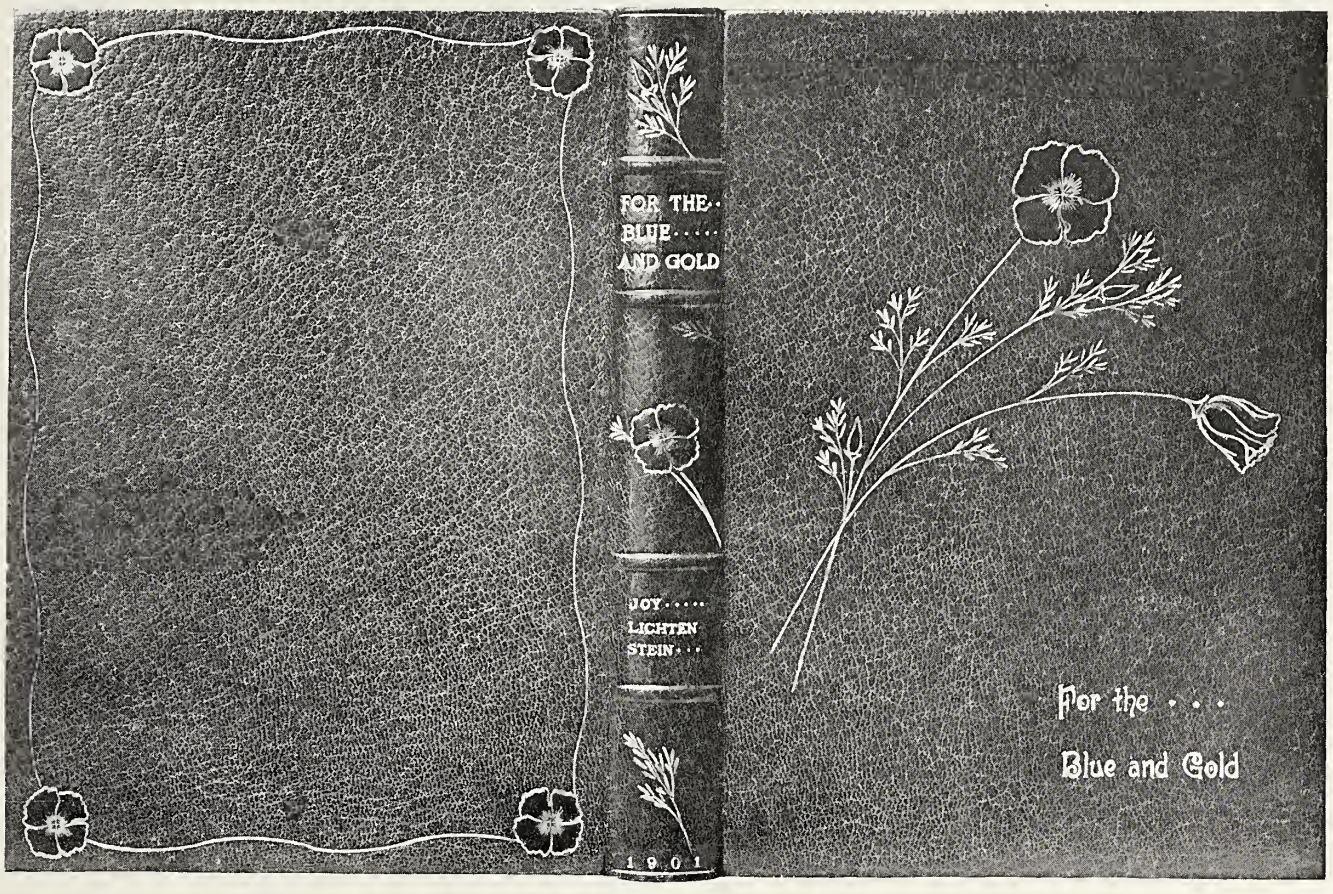
A simple geometrical design for a lodge blank book. By William O'Shea.

best and safest way to execute these designs is to draw them first on paper exactly the size of the cover and then transfer the same to the book by means of a pointed folder, following the lines carefully. By adopting this method of marking the design on the book, all marks of a divider are avoided. Using your fillet carefully, you will have no difficulty in tracing the designs, and a little practice and confidence will soon convince you that the linework is by no means so difficult as it appears to be to so many finishers. Many beautiful designs can be worked in this manner with a simple single fillet, the most inexpensive tool known to a finisher.

VARNISHING.— Correspondent wants to know if varnishing of blank books is necessary. He says he has seen "somewhere" that it should be done. *Answer.*—Varnishing of

blank books is not necessary if they are well polished, but it will make them look brighter and cleaner and not show finger marks so quickly. Fine leathers like morocco and calf should *not* be varnished, as it will only make them dingy when old. The same holds good with seal and morocco grained cowhide. Care should be taken when using varnish on commercial bindings such as cowhide, skivers, roans and sometimes buffings, to reduce varnish with alcohol so it is flowing and not "sticky." When too thick it will froth and streak.

President McKinley's Book.— During his visit in California, President McKinley was presented with the volume here illustrated, a work peculiarly Californian, being a tale of Berkeley life at the State University, written by a native son and published in San Francisco. It combines the colors of the university (blue and gold) and the State flower (Eschscholtzia). The binding is full blue levant, crushed, gilt top and uncut edges, with orange and green inlays; inside linings of blue and gold figured silk.



Full Blue Levant bound book, presented to President McKinley during his visit to San Francisco.
Bound by the Hicks-Judd Company.

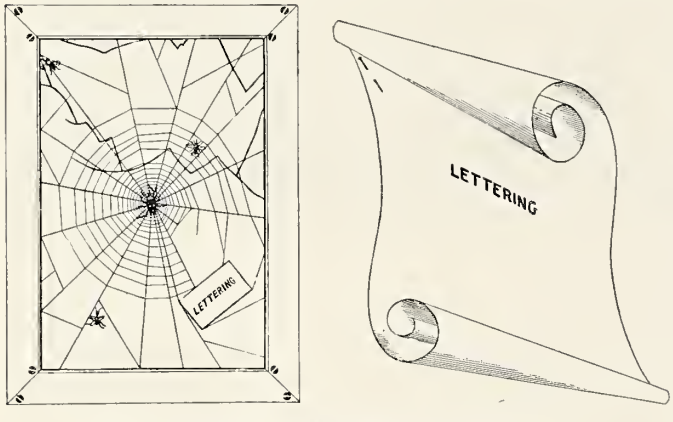
Trouble with Edge Gilding.—X. A. X. writes: "I have read and followed instructions about edge gilding in your answer to A. C. F. S., Texas, but fail to make a success of it. The gold leaf will flake off in some small spots. I have experimented a dozen times and have not succeeded in producing one clean job. What is the trouble?" *Answer.*— It takes considerable practice and experimenting with different kinds of paper, strength of size to use, and length of time before burnishing. Different kinds of paper take different thicknesses of size; also in preparing size let it stand at least two hours so as to be sure it is perfectly clear when froth is skimmed off. You can make it stronger by using less water. Then try it on pads of scrap paper of different kinds, each kind about one inch thick. If it works on one of those pads, make a note of quantity of water used in mixing size. If the leaves in one pad stick together the size is too strong for that, and if gold does not stick on the next one try it still stronger. It would be well to take one pad of soft book, one of coated paper and one on supercalendered, also one on bond. Glue them up, trim smooth, scrape and pastewash as before directed. Take care in handling the agate so it does not scrape and use it easy at first.

Removing Oil Stains.— Oil stains may be removed by the following methods: (1) Place a piece of blotting paper on each side of the stain, apply a hot polishing iron very carefully to the paper; this will, in most cases, melt the fat, which will be absorbed by the blotting paper. (2) Scrape pipe clay, or French chalk, which place on the stain, then use the hot iron. The iron must not be used too hot, or the paper will be scorched; a piece of paper should always be placed between the iron and the leaf stained. The powder may be afterward brushed away. (3) Wash the leaf with ether or benzoline, placing a pad of blotting paper under and over the leaf, dabbing the benzoline or ether on the spot with a piece of cotton wool. This process must not be conducted near a flame; both are highly inflammable.

A Useful Tool in Finishing.— Most every finisher of experience has at one time or another been called upon to do his best on some special blank book, album or printed book; and in most cases has found himself limited by very few tools. Not every man who calls himself a good finisher is endowed with the knack of carving out special tools from brass rules, quads, etc., and in the execution of geometric designs, of which he is probably capable of drawing some very good ones, suitable to the work in hand, gauges and fillets would be all the tools necessary. Then again there may be no gauges suitable to the design, and the limits of an ordinary roll, when it comes to curves and angles and even short lines, are well

known. Here is where a tool known as a minion roll or pennywheel would come in handy. It is simply a small roll, that the finisher can have made, from the size of a dime to that of a quarter, set in a long, slender handle and used as any other roll. Design ought always to be made first on paper, however simple, so as to have all lines correct, and then transfer to book by tracing it with a pointed folder. With a small roll, as mentioned, it will then be found easy to execute without any gauges, as curves of any degree as well as straight lines can be made very accurate. Some discussion has been going on in the *International Bookbinder* as to the extent of the use and knowledge of this excellent tool, and some good designs submitted executed with its aid. To the personal knowledge of the writer it is used very little and is not made for sale, but would have to be made to order. The following is from above-named journal, by George Kirck:

"One design represents a scroll of papers pinned onto the front side of the book. The curved lines are, of course, made with a minion roll, and let me state here that I have more confidence in the roll placed in a handle of usual length, but it should be very slender so as to enable the finisher to grasp it much as he would a pen, and yet get the support of the shoulder to steady the hand. The straight lines showing the curves and shaded part of the scroll are made with two mitered single fillets, one a trifle heavier than the other. The pins are made with a tool, filed into shape of a pin lying lengthwise and then cut out a portion of the center, thus making it appear as if the pins had been pushed through the scroll to hold it in place. This design can be worked direct on the leather in which the book is bound, or it can be made by cutting it out of some other leather, say French calf or white kid, and after paring the edges carefully, pasting it onto the front of book. After the leather is prepared and glazed I think it best to first trace the design onto the leather and then lay on the gold (the lines will show sufficient to be followed up with the tools), rather than to trace design after gold is laid on, as in the latter case the gold is apt to adhere to the



DESIGNS WORKED WITH PENNYWHEEL AND MITER FILLET.

under side of pattern and by removing same will tear. The other design is a little more difficult and requires, of course, a larger quantity of patience, especially if worked on morocco. It represents the frame of a window, the glass pane partly broken out and a spider having spun its web in it. The visiting card is placed so as to look as if it had fluttered into the web and after tearing some of its strands, got lodged there. The frame is made with a heavy single and a double, the web with a very fine single mitered fillet. The card can be made with single line stamps or with a mitered roll. The spider and flies can be obtained nowadays from any printing supply house in the shape of slugs (so-called mascots); if not, the finisher can with a file (as the writer had to do) cut and file a lead quad into the desired shape. The broken edge of the glass is best made with the pennywheel, and the screws are put on by a round tool in which a slot has been cut in the center. The streaks in the pane representing the glass are perhaps the most puzzling to the uninitiated, but are made in a very simple manner. After the framework and the broken line of the pane are done, cover the portion representing the glass with pale gold, or if preferred, with silver leaf, taking care not to have any of it extend beyond the lines. Now place a sheet of clean tissue paper on top and then run over it with a heated flat polisher in streaks some distance apart, using judgment, however, so as not to make the streaks appear like stripes on a flag, and be sure not to run the streaks over the part where the card is to be. After the loose gold (or silver) is wiped off, the streaks will appear very dull, thus forming a pretty background for the shining lines of the spider's web. It is best now to give another light coat of thin glaze and then trace on pattern of web and card. Lay on deep gold and tool off the patterns as already described, and last of all, put on the spider and flies."

PATENTS.—Joseph E. Smythe has taken out patent No. 679,039, covering twenty-nine new claims for improvements in his machine for gathering signatures.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

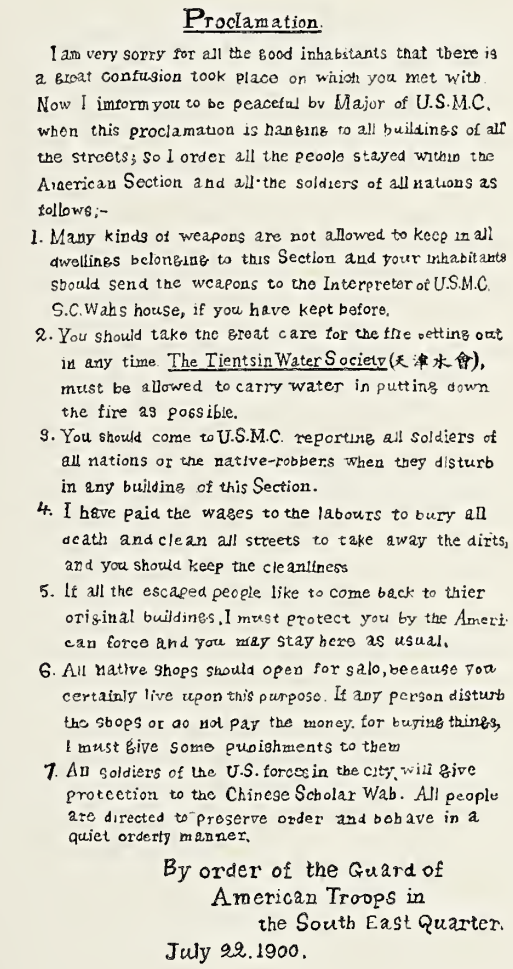
PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

MODELED DESIGNS FOR HALF-TONE.—"Westerner," Winnipeg, Canada: The modeled designs that you see on THE INLAND PRINTER covers are modeled in clay such as sculptors use. They are the work of artists who have studied that

branch of art, but few artists are successful in it. Those requiring such designs should obtain them from the artists who make a specialty of such modeling.

Microscopic Engraving.— In the exhibit of the Electric City Engraving Company, of Buffalo, New York, at the Pan-American Exposition, will be seen a very curious and difficult piece of engraving. It is the head of an ordinary small pin, on which has been engraved by T. Bryan the following words: "This pin has been engraved for the Pan-American Exposition, May 1st to Nov. 1st, 1901. Buffalo, N. Y., U. S. A., W. I. Buchanan, Director." It is said that the pin contains at least thirty more letters than were ever attempted before on so small a space.

A Wood Engraving from Pekin.— Herewith is shown a curious souvenir of the occupation of Pekin. It is found in Part VII of the report of Lieutenant Miles just issued by the War Department. What interests us most about it is that the original proclamation was engraved on a block of wood



Proclamation.

I am very sorry for all the good inhabitants that there is a great confusion took place on which you met with. Now I imform you to be peaceful by Major of U.S.M.C. when this proclamation is hanging to all buildings of all the streets; So I order all the people stayed within the American Section and all the soldiers of all nations as follows;-

1. Many kinds of weapons are not allowed to keep in all dwellings belonging to this Section and your inhabitants should send the weapons to the Interpreter of U.S.M.C. S.C. Wahs house, if you have kept before.
2. You should take the great care for the fire setting out in any time. The Tientsin Water Society (天津水會), must be allowed to carry water in putting down the fire as possible.
3. You should come to U.S.M.C. reporting all soldiers of all nations or the native-robbers when they disturb in any building of this Section.
4. I have paid the wages to the labours to bury all death and clean all streets to take away the dirts, and you should keep the cleanliness
5. If all the escaped people like to come back to thier original buildings, I must protect you by the American force and you may stay here as usual.
6. All native shops should open for sale, because you certainly live upon this purpose. If any person disturb the shops or do not pay the money for buying things, I must give some punishments to them
7. All soldiers of the U.S. forces in the city will give protection to the Chinese Scholar Wah. All people are directed to preserve order and behave in a quiet orderly manner.

By order of the Guard of
American Troops in
the South East Quarter.
July 22. 1900.

about 2 by 4 feet in size, and when we consider that the engraver did not understand what he was engraving the result is not so bad. The pidgin-English of the document is quaint, to say the least.

Tint-plates for Engraving Line Work.— Mr. Henri Calmels, of Paris, has invented a new process described as follows: "You take a piece of this metal, and to all appearances it is like an ordinary piece of polished zinc. It is coated with albumen and a line negative printed on it, inked, developed and dusted with dragon's-blood. Thus far there appears to be nothing special about it, but put the plate into the acid and etch it and it will be found to be covered in the whites with a light stipple tint. It is therefore only necessary to etch it to the depth of an ordinary half-tone. We think most people would find it hard to guess how the grain gets there, but that's where the secret lies." If Messrs. Penrose & Co., who publish the above, will permit a hasty guess as to how the grain gets there, we would suggest the following as one way of doing it: Print from a positive of the dot tint on a sheet of zinc either by the albumen or the enamel method as if you were going to etch the dots intaglio — that is, have the dots show in bare zinc through the developed coating. Instead of etching the plate, rub it over with mercury, which will be absorbed by the zinc where the latter is exposed, thus forming in the dots an amalgam which is impervious to acid. Clean the enamel or albumen solution off the zinc and it will look as it did before the treatment, though if it is put into an acid bath it will etch a tint.

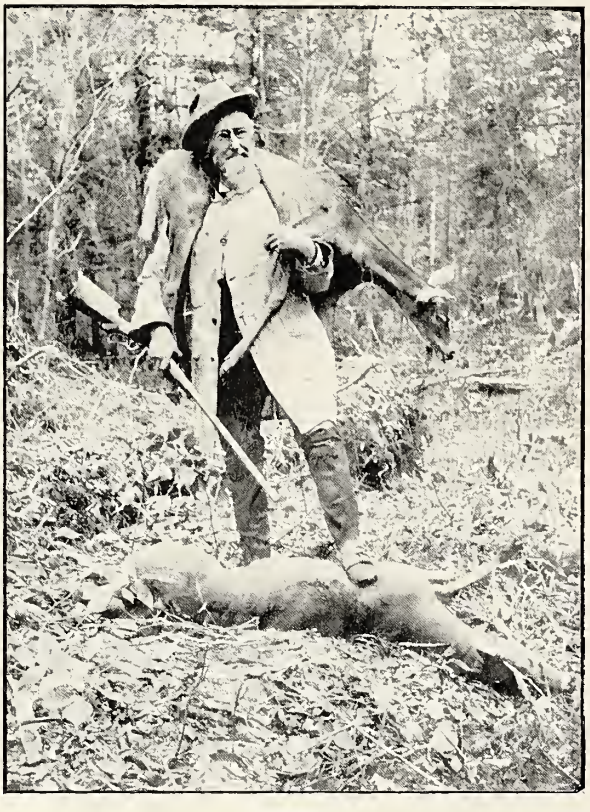
Inks for Tri-color Printing.— Prof. Jacob Husnik, in *Klimsch's Jahrbuch,* lays down rules for the tri-color printer in the mixture of inks, for he holds that it is the printer's duty to study the job he is to print and mix the inks accordingly. *Answer.*—With all due respect to the learned professor, to whom all process men owe much for his researches, the writer must take strong exception to his latest recommendation, which if acted on would drive the color printers into bankruptcy. I can never forget the words of Mr. William Kurtz, of the Colortype Company, of New York, to whom I went in 1893 for a hint as to three-color inks. He handed me a piece of paper, which I still have, containing samples of the three inks he used, and as he did so he said: "To find those inks cost me a house." And it was a New York house at that, worth many thousands of dollars. The first thing the writer did when going at three-color work was to find three standard inks that were said to be permanent. Patches of paper printed in these three colors were photographed with each piece of copy and served as a guide in photographing, developing, etching and proofing. When these patches engraved right, the colors were satisfactory. If one block should be too strong for the others, it was reëtched; if too weak, it was made over. Local reëtching proved the greatest help in correcting the colors, but there was no change in the colored inks. The inks should be the fixed quantity in three-color work, otherwise there will be confusion most confounded.

Perchlorid of Iron Solution from Lumps of the Salt.— *Process Work* gives the following directions for reducing perchlorid of iron in lumps to a solution for etching: Take seven pounds of perchlorid and boil in an enameled iron pan in five pints of water; when the perchlorid has completely dissolved, the solution will be transparent. Take out a couple of ounces and stir into this portion strong liquid ammonia; the result will be a thick pasty precipitate of ferric hydrate, which should be turned into a filter paper in a funnel and be washed free from ammonia by letting water filter through it. When the drippings from the filter no longer give a blue tinge to red litmus paper, the washing is complete. Take an ounce of perchlorid from the boiled solution and add a small quantity of the pasty hydrate to it. If all the hydrate is dissolved, more will be required, and when it is seen that the hydrate is no longer taken up with the solution it will be evident that the latter contains no longer any free acid, and it is in a suitable condition for etching. Having noted the quantity used in the test you will know how much is required by the bulk. It will not matter if a bit too much is put in, as it will filter out. It is best to filter the liquid. A solution prepared in this way will be transparent, and will not become muddy and green as that which contains free acid. It will be also ready for use at once, and will not be likely to deposit the green scum of oxide on the plate, which is so difficult to remove. The solution should be diluted to 35° Baumé.

A Notable Steel Engraving.— From A. O. Kraemer, of Cincinnati, a proof from a steel engraving has been received

that deserves more than passing notice. It is a panoramic view of Cincinnati engraved by Charles F. Ulrich, a steel engraver of fifty years' experience. He worked for nearly a year on this plate, which is 40 by 20 inches in size. Steel engraving will fast become a lost art unless all the encouragement possible is given to such a work as this. And yet steel engraving furnishes the most permanent form of picture for historical purposes. Photographs may fade, half-tones on coated paper will surely crumble away, a painting may be destroyed by fire, but some prints of a subject with the historical value of this engraving of Cincinnati are likely to last as long as the world stands and grow in value as years go by.

Cuts for Newspaper Printing.— Here is a usually well-informed expert in processwork who seems to be unaware of the excellence of daily newspaper illustration in the United States. He is Herr W. Cronenberg, of Munich, who writes: "Our modern illustration printing in daily newspapers leaves much to be desired, as such pictorial representations lack truthfulness and beauty, caused by the nature of the methods generally employed in making process blocks from a photograph. Such blocks are very shallow and give only good results on very fine paper. For work on rotary machines they are totally unsuitable, and it is therefore necessary to let an artist translate the half-tones of the picture into lines and



SPOILS.

dots. In doing so we lose originality and truthfulness, besides a good deal of time and energy. My desire has been to create a process which enables us to make in the quickest manner possible a satisfactory block usable on the rotary press, and this direct from the photograph. I am able to etch with absolute certainty any sized grain to any depth desired, and to produce a block which will print with the greatest clearness on the very cheapest newspaper." What Herr Cronenberg claims now to be able to do has been done here for the past four or five years.

Wood Alcohol in Collodion.— Mr. Carl B. Andrews, of Honolulu, records interestingly his experience with wood alcohol in collodion: "Until recently the Board of Health of Hawaii had a regulation in force prohibiting the sale of pure alcohol, except when prescribed by a physician; methylated spirits, however, were unrestricted in sale. For this reason I made my collodion from methylated spirits and sulphuric ether (U. S. P. 1880 or 1890; both were good). The methylated spirits was supposed to have been composed of ninety

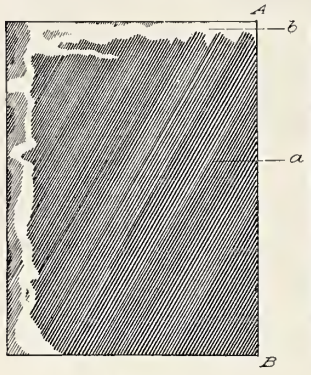


Fig. 1.

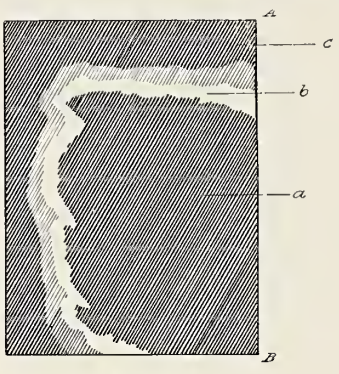


Fig. 2.

per cent grain alcohol and ten per cent wood alcohol; one lot of methylated spirits which I obtained I concluded contained fifty per cent of wood alcohol — from the smell. The two diagrams show what a plate made with this collodion looked like, when looked through, as taken from the bath. In both diagrams, A is the corner on which the collodion is poured; B the corner at which it is drained off. Fig. 1 shows the appearance of a plate which was allowed to set a very short time (slightly less than normal). The portion marked *a* is all right and makes a good negative. The transparent portion *b* receives a slight deposit, after having been exposed and developed, but the deposit washes off when the plate is rinsed after fixing. Fig. 2 shows the appearance of a plate which was allowed to set about eight seconds longer than the other one. The portions marked *a* and *b* have the same characteristics as those in Fig. 1. The portion marked *c* receives only a slight deposit on development, being similar to the part *b*, except that the deposit does not wash off during the rinsing, and may be intensified enough to make a print from. The plate shown in Fig. 1 would be a satisfactory plate to use, but to obtain such a plate it must be put into the bath before the collodion has set firmly, and it is very apt to have a large patch at the corner B which does not give a good negative, being covered with fine transparent lines running in the direction of the flow of collodion. The immersing of the plate so soon also quickly charges the bath with alcohol. Since the regulation of the Board of Health before referred to was rescinded, I have used pure alcohol, the other ingredients of the collodion being the same as before, and I have had no trouble in obtaining perfect plates. I will say, though, that for a long time I used methylated spirits composed of ninety per cent grain alcohol and ten per cent wood alcohol, and the results from its use were perfectly satisfactory." *Answer.*— It would appear as if the trouble with the use of methylated spirits came from the collodion drying too quickly; this difficulty might be overcome through the use of a few drops of glycerin. Methylated spirits has not been considered heretofore a safe fluid to use with nitrate of silver owing to the danger of its precipitating the latter. Hence this correspondent's success with it may lead to its successful use in collodion.

WHAT THEY SAY IN ENGLAND.

We wish to express our appreciation of The Inland Printer, which we receive regularly every month. Its artistic production does you credit. Its contents are most interesting — the advertisements alone are well worth perusing — and, in fact, no sooner do we get one number, than our people look forward with keen interest for the next.—*Chorley & Pickersgill, The Electric Press, Leeds, England.*

Advertising for Printers

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

A LETTER from a frequent contributor of specimens of advertising calls for explanation on a point which I am sorry I have not made clearer before:

I was somewhat surprised to learn through the July INLAND PRINTER that you did not approve of articles pasted or fastened to blotters. I had supposed from comments previously made in your department that you thought they were a good thing. Would you advise a two or three color blotter with a cut, to be used in preference to blotters with articles attached? Very respectfully,

ROSCOE THOMPSON.

Mr. Thompson had sent a copy of his July blotter, containing a tiny silk flag, with a little talk about "Our Flag" —— whenever seen —— it is respected by every one. My imprint —— wherever seen, it is a guarantee of good work." The only point I have against it is the use of the affixed article, which in this case is not very objectionable, as it lies flat. But ordinarily the attached article makes the blotter unhandy and quite objectionable *as a blotter;* if the object were only fastened to a card for use as a calendar or something as lasting, it would not be so extravagant an advertisement. The work on such things, let alone the price of the thing attached (which in the case of the little flag is considerable), makes it unduly expensive. I have known some very clever and effective series of advertisements to be worked out on the card-and-attached-article line, but I think blotters do not make a profitable combination with that idea. A man must spend too much thought on such a scheme to have it thrown away after a two or three days' use. We must all remember that the business man whose work is worth having can not bother with unhandy blotters, or at all events uses a great number, which you can not afford to supply if extravagantly gotten up. On general principles, I would rather advise two or three colors with a cut. Cuts and colors, however, must be chosen according to your trade. And, furthermore, all theories must bow to the dictation of actual experience.

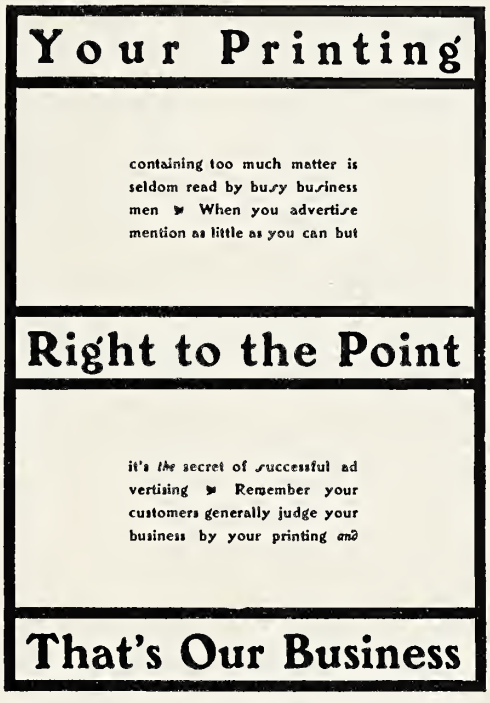
THE Pilot Printing Company, San Francisco, issues calendar blotters that vary somewhat in the worthiness of their style, but one designed for April, 1901, is well worth describing. A half-tone shows two men laughing at each other; one is placarded "April Fool" upon his hat, the other has "Kick me" displayed on a card fastened to his coat tails. Each is apparently unconscious of his own decoration. Says the advertisement:

"What fools these mortals be." When quoting these oft repeated words we always apply them to the other fellow, but despite all our care and shrewdness we frequently find ourselves "up against it" in the matter of printing, and also that we are fooled, not only on the first of April, but throughout the entire year.

The Pilot Printing Company, realizing the annoyance occasioned to business men by BAD PRINTING, offers them its services as a guide — which its name implies — that will conduct them safely into the harbor of GOOD PRINTING.

THE George A. Miller Printing Company, Des Moines, issues a booklet advertising cloth signs. It is printed on muslin in inks of several colors, and is filled with "signs" regarding weather and superstitions, the cover labeled "Signs," bearing the figure of an Indian with a well-known saying of the weather-wise red man.

ROBERT J. STEIN & Co., New York, appreciate the value of booklet advertising, having recently issued one, "Points on Your Advertising Matter," which brought immediate results.



From a booklet by Robert J. Stein & Co., New York.

It is a 5 by 7, sixteen-page, deckle antique brochure, bound in a purple cover printed with green and gold. Inside, the booklet shows a variety of typographical two-color designs,



From a booklet by Robert J. Stein & Co., New York.

some of which are extremely good. The wording of these displays, whenever they relate to the printing business, is particularly effective.

ANOTHER "Progressive Printer" is published by H. H. Stalker & Co., Lansing, Michigan. It is well printed and has

some good things in it. Publishers of private periodicals for advertising purposes must accept the task of keeping their little papers up to quality and bettering them every issue, if possible.

THE announcement of Saturday afternoon half-holidays for the summer was made by Horace Carr, of Cleveland, in a neat, old-style, printed note, enclosed in an envelope bearing the lines

"All work and no play
Makes Jack a dull boy."

NOTICE TO ALL SUCH PERSONS AS HAVE ANY THING TO BE PRINTED

AFter our cuſtom we will ſhutte the dore of the ſhop at noon on SATURDAYS in ſummer time, ſo that the journeymen & apprentices may reſte and diſport themſelves. ¶ It is needfull therefore, that alle ſuch things as are wanted on Saturday be fetched early to the ſhoppe, ſo that they may be finiſhed in good time; & that the printers be not detayned by them.

¶ *Signed by* HORACE CARR, *at*
THE PRINTING PRESS
ACROSS FROM THE COURT HOUSE
IN SENECA STREET, CLEAVELAND

This is printed on our ROXBURGHE ANNOUNCEMENTS. *We have several other sizes and colours; also cards and envelopes to match. The types are* WILLIAM CASLON'S *Roman & Italick in divers sizes*

Rules and paragraph signs in red.

IT is hard for one who is thoroughly interested in advertising to judge by his own feeling whether a given advertisement is likely to be generally read. Yet even when I am curious to learn what a printer has to say, I find that an imitation typewritten letter often tempts me to dispose of the sheet half read. Barels & Matthews, of Des Moines, in sending two specimens, enclosed one that was in typewriter type and another in printer's type. The latter was printed in a solid paragraph, but I read it through easily. It said:

June was a "hot member." The business we had made it especially hot for us. Again in our brief history our facilities were overtaxed, and as a consequence a new press is being installed this month. We beg the kindly favor of our patrons whose work we were delayed in getting out. It was absolutely unavoidable in the rush. Our press facilities in the future will be adequate to meet a considerable increased business, and we only hope that it may not be long before we are again crowded to the limit.

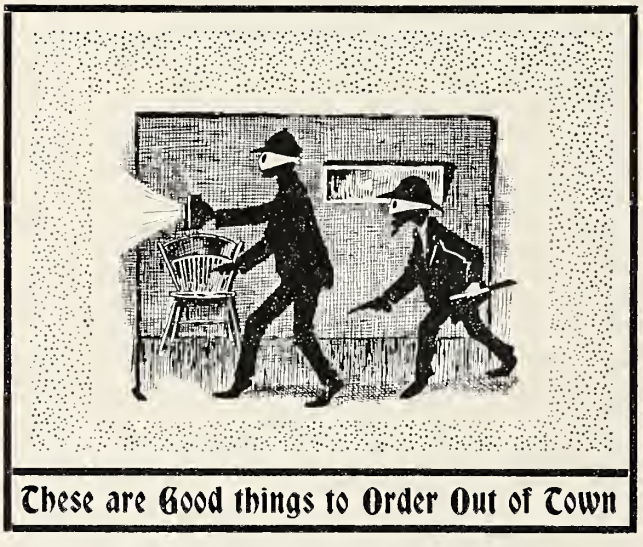
Obediently your servants in the printing business,
BARELS & MATTHEWS.

The other advertisement read:

Again we wish to call your attention to our imitation typewritten letters. We are printing thousands of them and our patrons are telling us that they are the only really good letters that they have been enabled to obtain. You can see at a glance what a good imitation they are. Can not you give us an order for work of this class? You will find the results surprisingly better than the ordinary circular.

I was going to give it up there, but decided to do my duty and read the rest, which was twice as much more. If I had not had this department to consider, the letter would have gone to the waste basket. In writing an advertisement for this style of reproduction, a printer too often assumes that mere paragraphs to show off the process is all that is required. The skill he would exert to make a type ad. interesting is here discarded. I do not understand how the imitation typewritten letter continues to exist. Business men know what they themselves do with these fraudulent communications and yet will deliberately plan advertising campaigns in which they send out good United States postage stamps over something no more deceptive than the pseudo letters cast in their own waste baskets. It may have paid earlier, or it may pay among people who get but a dozen letters a year; elsewhere, I can not see the profit. It is a reflection on the dignity of printing to assume that it can not compel attention to matter which has to be distributed so widely as to be beyond the possibility of the pen or dictation. People are not averse to reading advertisements if they are presented attractively. With type printing there are a hundred opportunities of display, with the added possibility of illustration to make things clear, over against monotonous paragraphs and the mere chance of deceiving a man into the impression that he has a personal letter. The printer who knows his art should be able to set a readable circular letter and print it in a style that will preserve it ten times to one of an imitation typewritten letter. All business men know that circulars or circular letters are necessary for themselves and others, and I believe the majority would more quickly peruse a piece of avowed printing — if it were really good printing — than a letter with a suggestion of imitation about it.

SOME very artistic and some very catchy advertising matter is made by the Woodruff Novelty Advertising House, Ravenna,



But if you are going to use advertising matter it won't be necessary to order it out of town—keep it at home and we pay the freight and you pay less for the goods.

Part of a blotter by Woodruff Novelty Advertising House, Ravenna, Ohio.

Ohio. An example of the former is a black blotter, printed in bluish white and orange; an example of the latter is here reproduced.

FROM Perry's Push, Great Falls, Montana:

ADVERTISING is not a substitute for anything. It is a power that can be made to help any man push, but it won't run a man's business while he plays golf. It won't stay in order without a constant watch and revising. It is like a storage battery. Put energy into it, and you will get energy out of it. But if you do not understand it, you may short-circuit it and waste all the energy.

THE deception which precedes a joke is hardly to be condemned in an advertisement. The Black Cat Press, of San Francisco, has a novelty in the form of a slip so cut and

printed as to resemble a small white envelope with a red theater ticket protruding. It is a thing which will be passed on for further sport by the person who is fooled.

HENRY B. MYERS, of New Orleans, Louisiana, is a man of ideas, having invented, among other things, a combined note sheet and envelope which is decidedly worth while. Mr. Myers has a bargain in cards which he offers in a folder with



To Make

A Long Tale

Short.

An envelope cut used by Myers Printing House, New Orleans.

three samples enclosed; two wooden toothpicks are stuck through the cover, which invites you to "Take Your Pick." We reproduce a design used by Mr. Myers on envelopes for



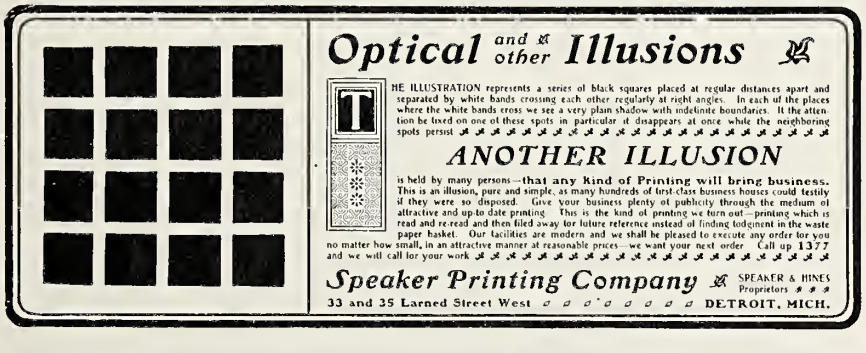
LOUISIANA.

correspondence within his State. It is an idea easily adopted for other trade centers. Card wallets of good paper with a calendar on the flap, private mailing cards and live alligators are other specialties of the Myers' Printing House.

THE Speaker Printing Company, Detroit, has several good things in advertising. One is a black leaflet printed in very clear white ink, entitled:

"This Is Not Intended for You ——
unless"

(next page) "you are *not* a customer of ours. As the gentle dew of heaven falls on the just and unjust, so is our printed matter sent to those who are our customers and those who should be. If you belong to the latter class, we once more ask you to share orders for PRINTING with us." We may guess that this was adapted from an Inland Type Foundry advertisement and as such is a sincere compliment. A good red, white and blue blotter by the same company proclaims, "TRADE FOLLOWS THE FLAG — sometimes, but trade always follows the use of our printing, etc." Perhaps the best of all is that "Optical and Other Illusions."



Optical and other Illusions

THE ILLUSTRATION represents a series of black squares placed at regular distances apart and separated by white bands crossing each other regularly at right angles. In each of the places where the white bands cross we see a very plain shadow with indefinite boundaries. If the attention be fixed on one of these spots in particular it disappears at once while the neighboring spots persist

ANOTHER ILLUSION

is held by many persons—**that any kind of Printing will bring business.** This is an illusion, pure and simple, as many hundreds of first-class business houses could testify if they were so disposed. Give your business plenty of publicity through the medium of attractive and up-to-date printing. This is the kind of printing we turn out—printing which is read and re-read and then filed away for future reference instead of finding lodgment in the waste paper basket. Our facilities are modern and we shall be pleased to execute any order for you no matter how small, in an attractive manner at reasonable prices—we want your next order. Call up 1377 and we will call for your work.

Speaker Printing Company SPEAKER & HINES Proprietors

33 and 35 Larned Street West DETROIT, MICH.

"VACATION" is the title of a handsome and elaborate advertisement by Griffith, Axtell & Cady Company, of Holyoke. The point of it is to show what can be left to them while the man who wants a poster, booklet, catalogue or circular goes off for vacation. Various alluring scenes are pictured in colored half-tones which are very convincing of the company's ability to carry out good work on its own responsibility.



TITLE-PAGE.

THE number of specimens received is so largely increasing that extended mention is not always possible. Blotters number legion; however we must not neglect the following:

Corday & Gross, Cleveland: One exceptionally well printed, in three colors, on "Things." With the blotter was inclosed a piece of gray paper, the same size, asking in red, "How about that Job we were to Figure On?"

F. L. Andrews & Co., Pinckney, Michigan: A blotter in red ink, stating "This is Red," and insisting in regard to its following paragraph of advertising, "This ought to be Read." It is neatly printed, save that the red does not look well on pink.

The Times-News Company, Connersville, Indiana: A display "Are you Aware — We Can Convince You." A dignified advertisement is likely to have attention.

James D. Haggerty, Woburn, Massachusetts: A sprightly wording for last March beginning, "President McKinley is in Washington; Haggerty, the Printer, is at 435 Main St., Woburn."

William D. Henkel, Philadelphia: An unassuming composition made of stock borders and logotypes, bespeaking careful work.

Mann & Abbott, Portland, Oregon: "A Valuable Pointer" is the subject of the advertisement with cut of dog illustrating the matter and also reminding of a bench show set for certain days of the current month. This and other specimens attract attention by good typography.

The Sun Printing House, Petersburg, Michigan: Sunburst imitation lithographic background for cut of Gordon press and type paragraphs. Mechanically well done, but not convincing of good taste.

The Seymour (Ind.) *Republican:* A good calendar blotter for February advising that you should then "Plan your Spring Advertising." It further says, "We are continually Aiming to Produce Printing that Pleases," and illustrates with an Indian drawing his arrow for a shot. One in purple, green and gold on white is attractively simple, its main display being a long diagonal panel and heavy rule border.

Arthur Wright, Alexandria, Louisiana, prints a little cut of a weary man in a hammock. The matter may be read two ways; following color it says, "*This is not you*"; following lines, it goes, "THIS IS NOT our condition but is a sample of artistic printing, etc."—"YOU should call and see samples." The printing is mechanically good, but I disagree with Mr. Wright about its being artistic. It may draw attention because of the slight joke.

John T. Palmer, Philadelphia: Blotters with handsome three-color half-tones.

Jos. J. Stone, Greensboro, North Carolina: Excellent type composition, the work of George W. O'Neal. Carefully studied typography is bound to appeal to the discerning, and bring trade.



A CLEVER MARK.
Sutherland Printing House.

A BLOTTER of the Estabrooke Press, Marlboro, Massachusetts, uses a half-tone of a racing sloop and a little talk about Lipton having the privilege of lifting the America's Cup, and Estabrooke liking the privilege of lifting "your trade by satisfactory work." It is well put and well printed.

THE Bohemian Benedictine Press, Chicago, have sent some specimens of newspaper display which I can not read and therefore have little ground for judging their value as advertisements. They are well set, but "Nac kupovat listidlo no kamma v lahvich sklenenyeh" has nothing to do with printing so far as I can see.

THREE concerns — Betz & Orr, East Liverpool, Ohio; The Keystone Press, Portsmouth, Ohio, and the Sutherland Printing House, St. Thomas, Ontario, send blotters with the same illustration — a "yard" of boys. The first of them prints as follows:

LEAP-FROG is not in the game we play with your credulity when we tell you that our printing is the most satisfactory obtainable in this vicinity, etc.

The second says:

BY LEAPS AND BOUNDS the superiority of the printing produced by the Keystone Press has become so manifest that we have been compelled to place in our office new machinery, etc.

The third prints:

OVER AND OVER AGAIN we have told you that our printing is the most satisfactory kind to use in your business. Ours costs no more than other kinds, but it is worth more to any one who realizes the advantages that come to users of good printing.

Here's a choice for you. All were well printed.

PRESENTATION TO M. F. DOUGHERTY.

On Monday, August 5, the members of the chapel of the J. M. W. Jones Stationery and Printing Company, Chicago, presented their retiring foreman, Mr. M. F. Dougherty, with a beautiful diamond stud as a token of their regard. The presentation was a total surprise to Mr. Dougherty and was thoroughly appreciated by him. He thanked the members of the chapel for their evidence of good will, and stated he had always tried to deal fairly with the men, and hoped the chapel would give his successor, Mr. James E. McCarthy, the same loyal support. Mr. Dougherty has been with the firm for nearly a quarter of a century, and retires to become a member of the firm of Manton, Hearing & Co., electrotypers. The members of the chapel, as well as all his friends outside of the office, wish him all success in his new venture. The house with which Mr. Dougherty has become connected is located on Sherman street, not far from the Jones establishment, and Mr. Dougherty will not be far away from his old associates.

Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

"THE INLAND PRINTER COVERS."— Such is the title given to a most charming and artistic collection of title-page covers that have appeared on the monthly issues of THE INLAND PRINTER, covering a series of ninety numbers, the originals of which include three-color process designs, lithography and letter-press colorwork, some of them appearing in prints of the most sumptuous coloring. The cover of this pamphlet is dark-slate drab, and has a beautifully executed title, printed in light olive, golden yellow, charming lilac, and deep black outline. Price, 25 cents. It is from the Henry O. Shepard Press, Chicago, Illinois.

PRINTING WITH WHITE INK.— S. B., of Baltimore, Maryland, send a small card, printed in four of the modern book-cover inks in general use, of which white is the one now under comment. These colors are printed on a dark drab ground — the card stock having been rolled smooth at the factory. Parenthetically it may be added that these "cover inks of today" have not been made for smoothly finished or plated surfaces; but rather for what are known as antique finished surfaces, hence their inapplicability for such work as is before us from S. B. But let us quote our correspondents' letter. They ask: "Can you give us some suggestions how to bring out white ink so as to make a fair showing? Here is a sample printed twice; the first impression laid over night; the ink is Levey's make. We have experimented with white zinc mixed with varnish; white lead; ink and varnish mixed together, and with other minor ingredients. We are not at all satisfied with results." *Answer.*—While the darker inks show better than the white ink, on your sample, as must be expected, still the printing of the white is not what is aimed at for effectiveness. You have certainly used the wrong grade of white on the stock employed. A much better white ink, and one certainly better adapted to the quality and finish of your cardboard, can be obtained from inkmakers, the cost of which is about $3 per pound. Such a quality of white is reasonably white, splendidly ground, and compounded with sufficient color-body to print clean and sharp without any signs of grease or sloppiness. Such shortcomings as yours only go to show to you and others

the necessity of acquiring a full knowledge of what is in the realm of printerdom; where to get it, and how to use it when the time arrives. Above all things, however, get the best, for even that is none too good when specially nice results are desired.

More About a Dispatch Press by the Manufacturers.—F., of the Babcock Printing Press Company, of New London, Connecticut, has sent the following explanation relating to inquiry by L. C. G. He writes as follows: "With reference to the inquiry of L. C. G. in The Inland Printer for July, asking how he may correct a slur in his Dispatch press, we answer that in nearly every case where this complaint has been made we find the form too near the gripper end of the bed. This does not seem to allow the cylinder and bed to run together at a uniform speed sufficiently long so that both have become steadied by contact and thereby are in condition to print. It is not practical to begin to print the instant a Dispatch bed is run up to speed. There is looseness in the gears and joints between the bed and cylinder which must be brought up to the working side, before good printing can be done. This requires a run of about 1½ inches after the star gear roll has left the shoe. The form on a No. 6 Dispatch should be so located on the bed that the headline will be from 3¼ to 3½ inches (not over 3½ inches) from the gripper end of the bed. This will allow the machine to print a full-size form (28½ inches) before the roll enters the shoe at the other end of the rack, at which time the bed begins to slow down. Have the cylinder rest snug on the bearers of the bed, particularly at the gripper end of the bed, and there will be no trouble. The Dispatch press will not slur if proper attention is given to the necessary adjustment. The register rack which we are applying to the Dispatch press is simply to make it unnecessary for the pressman to be quite so particular about the adjustment of his bearers. We are not having a particle of trouble of any kind with a Dispatch press since we commenced putting on this register rack. L. C. G. is incorrect in stating that the builders of the press told him that he was carrying too much packing or that the packing was loose on the gripper end. We have never corresponded with this party, or given him any instructions of any kind."

Printing on Celluloid.—E. W. L., of Toronto, Canada, writes: "Noticed under 'Pressroom Queries and Answers' in July number article headed 'What Is Celluloid?' Was handed a plate 7½ by 4½, solid, having lettering same as the stock, to be printed in black. Could not get a solid result, and work showed spots on being held up to the light. When we embossed the die picked the color, hence a failure. For a good result with size and bronze, we tried using enough ink in the size to color it, and some drier. The lithographer was tried and same results in embossing. I used a Prouty press. This job was successfully done by other people and I would be thankful to receive such information from you as would get us out of the difficulty." *Answer.*—There should not be any trouble to print on celluloid. Proper make-ready, good inking facilities, and suitable ink are the prerequisites to success. The make-ready should be on a hard tympan and treated the same as for printing on an engraved half-tone plate of the size mentioned by you, with this difference: After the hard make-ready has been completed, carefully lift the top tympan sheets and withdraw from under these about three or four sheets of the hard packing — or a card, if one is used — and insert their equivalent of soft book or good news stock. A trifle more impression may be needed, therefore another sheet may be added. Use broad gauges to feed to, such as a 10-point three-em quad, made secure with a strap of strong paper, snugly drawn over each quad, using good paste or fish glue. Get a job black ink, costing from $2 to $3, for fine results, although some makes of $1 black may be found satisfactory. This black should dry moderately quick; be of intense density, yet full of luster, which may be heightened by the addition of a small quantity of good bronze-blue ink, well mixed into the black. Carry only enough ink as will produce solidity of color. Sheet the printed work, and lay the lifts from the press lightly about on drying-boards. For gold bronzes use good gold-size ink; and for silver or aluminum bronzes use finely ground white-size. Let the work dry before embossing, and when embossing do not rush the pressfeeder, but permit the celluloid to have time to kindly yield to the embossing pressure. The same advice as to feeding "goes" while running off deep or solid colors, when printing heavy surfaces. Use the best of rollers.

Body-gloss Varnish Causes Trouble.—H. B. H., of Boston, Massachusetts, had an inquiry regarding color-printing in the June number. Our answer to his questions at that time have been ably supplemented by L. M. C., of San Francisco, California, and appear under this department heading in this issue. After the work done by H. B. H. was collated for binding he found that one of the subjects — a bird — adhered to the overlapped page in the volume, caused, as he states, by the body-gloss varnish used in the last color — gray. The sample sheets sent us at the time of review were delicately colored, clear and artistic, and gave evidence of earnest care, without suspicion that anything could happen to mar the success of the edition. However, here is what he now says: "I find that there has been a little difficulty experienced in regard to a page of the color job I recently sent you for criticism — the one on which a bird appears — as after the work was bound up in book form this page stuck to the next page. Now the first four colors are all right on the pages on which they appear. The fifth page was printed in five colors, the last being gray. This color, as I told you, was charged with body-gloss, and I now blame this for causing the sticking trouble. Indeed, I feared this while running the job, so I charged the color with reducer and driers after the first couple of thousands. Will you kindly inform me how this sticking may be prevented, by suggesting some treatment on the printed page complained about. Of course, it is too bad that such an annoyance should take place; but I am in hopes, with your aid, to overcome the difficulty. We have tried magnesia rubbing, but it does not give satisfaction, nor does it permanently stop the sticking. The ink firm that puts up this body-gloss should send it out with printed instructions. Personally I am not much impressed with its practical use as an addition to ink for type presses." *Answer.*—We have already mailed advice to H. B. H., recommending the use of finely powdered French chalk, to be gently and moderately applied with a wad of clean picked cotton batting — the same as when bronzing — the surplus to be cleaned off of the paper. The soft, smooth character of French chalk, with its slippy body, is far preferable to magnesia, which heaps up and cakes over moist or tenacious surfaces.

Evidently He Has a Hard Master.—An old and constant reader of The Inland Printer writes: "I am foreman of —— and have been complained at because I did not turn out more work in a given week. Now the concern has me completely crippled in the pressroom, to start with; no feeder, and will not hire one — only a pressman who can feed; but his time is mainly occupied on a Campbell two-revolution, in making up and feeding; also a greenhorn at feeding, who has to look out for all wash-ups, etc. In the week mentioned I have had the composition, paging, locking up, imposition, etc., done ready for the presses, which amounts to about $370; but being crippled as mentioned, I was unable to produce the printed work. Besides this, I have gotten out a daily afternoon paper for the week and one weekly. The amount of work turned out of the pressroom was about $100, and I had to do the presswork myself, which had to offset a bill of $112.50 for wages. In that $100 worth of work I have not figured anything for the printing of either of the papers. The labor bill for the $375 worth of work done in the composing-room was

only $30, and if the work had been completed it would have been about $36 more, which would make the total labor bill amount to $66, or twenty per cent of the amount of work in wages. The pressroom has one Campbell two-revolution, one Cottrell country press and two Gordon job-presses, which could have produced the work and done more of it if it was properly equipped. The 'boss' and I have had an argument about it, and he wanted to know where he was coming in if he had to hire a feeder who could make ready. (He ought to know now, as he is out the feeder's wages, $12.50.) He estimates that a bill-head can be set and locked up for press in thirty minutes; a thirty-two page magazine paged in about one day, and a sixteen-page form locked up in chase in an hour, and has all such ideas. Another argument he gave me was that one job compositor ought to set up and distribute and keep his two Gordon presses running all day long on runs of 100 to 1,000 impressions. Kindly give me some comments."

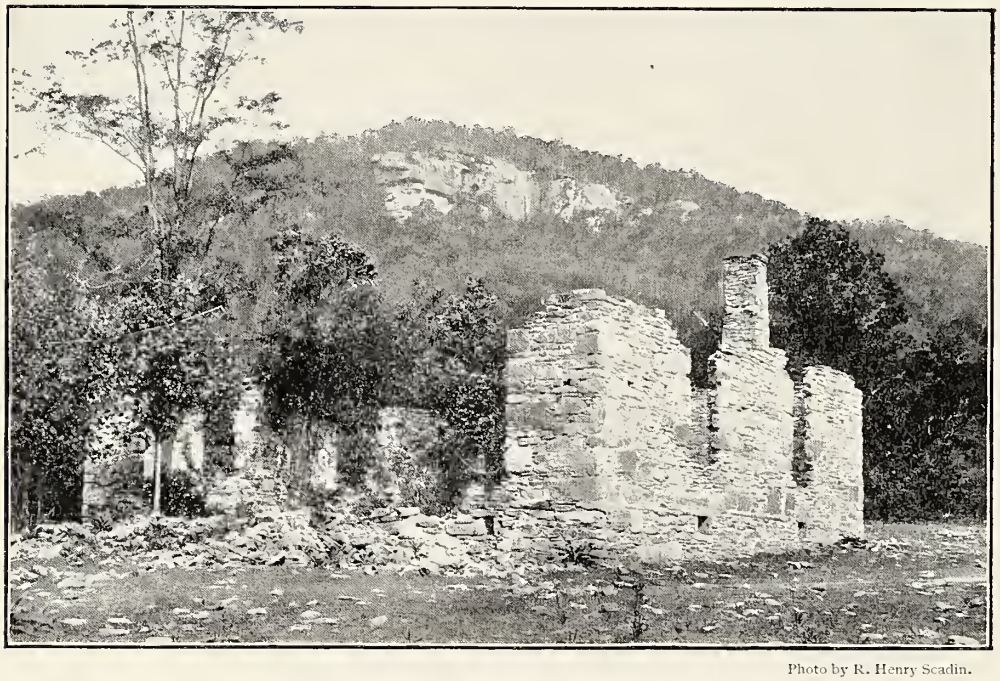


Photo by R. Henry Scadin.

DUNN'S ROCK, BREVARD, NORTH CAROLINA.

Answer.—You are evidently encompassed by a peculiar problem; but as you say in the unpublished part of your letter, "I let the boss do his talking and I go on about my business, and do the work allotted to me as quickly as possible." We think you show the better spirit and sense of the two; and so long as you can do your work to the best of your ability, with the facilities at your command, there ought not to be any fault found with you. We feel like suggesting that your "boss" purchase a set of Mr. I. Blanchard's slips, by which he can systematically keep track of the output and working force of his establishment.

Good Suggestions Regarding Color-printing.— Mr. L. M. C., of San Francisco, California, has kindly sent the following suggestions, emanating from his own experience in color-printing, which will be read with much benefit by many, as they embrace fundamental steps and truths in this growing field of art work. He writes as follows: "In the June issue of your valuable journal, I notice inquiries of H. B. H., Boston, Massachusetts, concerning a difficulty which he has met with in printing colors which lay over one another. As I happen to have had experience in this particular line (three and four color half-tone illustrations) I think I may add to the remarks of the editor of 'Pressroom Notes and Queries,' with profit to those who are having their initial experience in this most interesting class of work. First and most important of all is the selection of suitable paper or card. It should contain firm body (not pulpy) and should not be highly finished, as it is most essential to the best results that the ink should penetrate the surface, become thoroughly incorporated into the paper and not lay on the surface. The inks which are put up by the different manufacturers for tri-color printing are, in most cases, about what is needed. They can be altered slightly as the strength of the plates or subject may demand, and if fresh, the addition of various varnishes, driers and greasy compounds is not necessary. On new work it is well to make ready the yellow, red and all light tints in black ink, as it insures more perfect overlaying and also gives the pressman a line on the strength of the plates, assisting him in keeping on the right amount of ink. It has been truly said that 'more colorwork is spoiled by over-inking than in any other way.' Yellow and red should be worked sparingly and should dry slowly. It is a mistake to have colors *thoroughly* dry before the work is finished, and the drier should not be used unless it is absolutely necessary, as inks that set quickly and become hard offer a resisting surface to successive printings, causing the inks applied thereafter to crawl, gather into globules or perhaps not 'lift' at all. Of course, there are ways of overcoming this difficulty; but it is better to have these experiences with as few trials as possible. The use of heavy varnish and magnesia in tints very often causes the same trouble and should be avoided. A good rule to follow is, not to allow the inks to dry with more gloss or finish than the surface of the stock, and when inclined to do so the addition of a little grease compound, such as a mixture of beeswax and mutton tallow or vaseline and paraffin wax is helpful. In this part of the country we have a transparent preparation called 'Lakatine,' which is used almost exclusively by the color-printers here for tints instead of magnesia. It is made of linseed oil, is of the consistency of printing-ink, and does not dry hard. I find it indispensable where two or three tints are used."

More About Slurring on a Dispatch Press.— Mr. Ben C. Jones, of Austin, Texas, has kindly come to our assistance in tracing the cause of slurring on a "Dispatch" press, located in San Diego, California, and about which L. C. G., a correspondent there, asked a few questions. We thank Mr. Jones for his interest in this matter, and assure him that his letter will be read with benefit by others as well as by L. C. G. He says: "I have just read in the July issue of The Inland Printer a communication signed L. C. G., from San Diego, California, in regard to slurs on impressions from a Dispatch press, and your comment thereon. As L. C. G. failed to give you some information about the construction of the press, which would have enabled you to give a more correct diagnosis of the trouble, I will supplement what he writes from my experience. The bed of the Dispatch press (if that of your San Diego correspondent is not differently constructed from any that I have examined) is not supported between the tracks and the bearers, so that when the cylinder is pressed down too hard on the bearers, the excessive leverage that the pressure has

causes the bed to buckle up in the center. This buckling your correspondent can easily test by running his cylinder onto the bearers, when the bed is without a type form, when he will find that the bed does not rest on the center trucks, as they should do under all conditions, but again resume this position when the cylinder pressure is removed from the bearers. This, in my opinion, causes the slurs he complains of. From this it will be apparent that the bearers of the Dispatch press may be full type-high, or even higher, and still the cylinder may be too low; this is, I think, the case with the San Diego press. In the matter of tympan, the press should have room sufficient for the felt blanket, a muslin draw-sheet and four or five sheets of print paper on the cylinder. When the cylinder is set in motion it first strikes the brass shoes at the gripper edge of the bearers; then the cylinder, in mounting these brass shoes, causes the bed to buckle upward in the center from lack of the necessary end support heretofore mentioned. When the type strikes the impression, one and one-half inches back of the striking point of the bearers, the pressure of the cylinder on the form causes the bed to go down in the center and the buckling of the bed disappears. When the press is run in this condition the sound it makes resembles that made by a freight train in passing over high centers and low joints, and the pressman will conclude that it needs adjusting and will probably both raise the adjustable bearers and lower the cylinder. This adjustment will not only give him more slurs, but other troubles, such as wrinkles in his packing, splitting of sheets, working up of quads and unlocking of the form on the press. The main feature of the construction of the Dispatch press is its short rack. The bed has less distance to travel and reaches the impression sooner, after passing the center, than it does in any other press, and, being without a register rack, the press requires an accurate adjustment of the air spring to correspond to its speed, while lack of this adjustment causes the 'jerk on the forward center' that L. C. G. complains of."

PATENTS.

Luther C. Crowell has taken out and assigned to the Hoes two patents pertaining to bed motions. No. 678,358 covers a combination in which the bed is normally driven by a crank, but the crank has its center offset by a second crank. No. 678,476 describes a device having the same central idea, accomplished in a slightly different way.

H. A. W. Wood, of the Campbell Company, in patent No. 678,449, shows a press with two stationary forms and two reciprocating cylinders, in other words a form of the multi-press, the application having been filed in 1893.

A printing-machine designed for special work in producing signs is the subject of patent No. 678,472, by H. G. Bender, of Akron, Ohio.

Joseph S. McKinley, of Cincinnati, Ohio, in patent No. 678,019, describes an ink distributor having what he styles a spreading-roll, that reciprocates laterally and is reversed simultaneously with the bed.

An inking apparatus for flat-bed presses has been patented by Francis Meisel, of the Kidder Company, as No. 677,877. He places fountains at opposite ends of the bed, and employs two sets of form rollers, securing a combination that enables the forms to be inked with either one or two colors, as desired.

George F. Read has taken out patent No. 679,187, and assigned it to Robert Hoe. This describes a press having a plurality of webs, one of which may be operated upon at varying speeds.

A companion patent to Mr. Read's is No. 679,191, by William Spalckhaver, assignor to Robert Hoe. In this there are two pairs of printing couples, and the second pair may be arranged to operate as a single machine at either full or half speed.

A third patent assigned to Robert Hoe, by Oscar Rosen, is No. 679,266, showing another form of machine for accomplishing practically the same object as the previously described patent.

Patent No. 678,044, by Walter Scott, covers details of his rolling sheet-delivery, now well known to the trade.

Carlyle B. Funk, of Chicago, in patent No. 677,408, shows a somewhat novel web press, having a continuous offset web moving over the cylinder, said web having openings through which the cylinder grippers may operate.

Fred Waite, of Opley, England, in patent No. 677,389, shows a very novel form of platen press. He employs a traveling platen at one edge of which is a gripper bar, with a rear delivery for the sheet.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

J. W. WARR, Moline, Illinois.— Booklet very artistic and well written.

FRANK E. CHEADLE, Cherokee, Oklahoma.— Blotter neat and well displayed.

WILLIAM BROWN, Kansas City, Missouri.— Specimens pleasing and artistic.

BETZ & ORR, East Liverpool, Ohio.—July blotter fine. Should bring results.

R. E. CURRENT, Elmwood, Nebraska.— Stationery specimens very creditable.

H. H. STALKER & Co., Lansing, Michigan.—Folder neat, artistic and attractive.

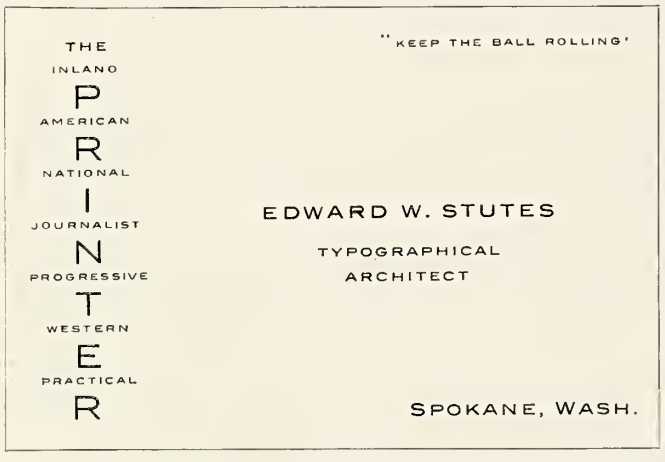
W. P. DUNN & Co., Chicago, Illinois.—The artistic excellence of your "fishing" ad. can not be questioned. It would

certainly find a place in any business office. It pays to send out work like that.

H. C. Reed, Imperial, California.— Newspaper department heading well designed.

Paul Hallingby, Osage, Iowa.— Poultry card too elaborate. Other work good.

Edward W. Stutes, Spokane, Washington.—We reproduce your card, specimen No. 1. It is certainly unique.



No. 1.

Carl Shafer, Richmondville, New York.— Specimens neat and creditably displayed.

Stanley A. Johnson, Washington, D. C.— Bill-head artistic and good as to design.

E. W. Sherriff, Picton, Ontario.— Memorandum heading very neat and good as to design.

E. D. Lowe, Montreal, Canada.—The brochure containing the program of the Printers' Picnic is certainly very artistic and attractive. We reproduce the title-page of this brochure, specimen No. 2. The work all the way through is certainly praiseworthy.



No. 2.

James M. Knapp, Kittanning, Pennsylvania.— Composition neat and forceful. Designs artistic.

M. Z. Remsburgh, Los Angeles, California.— Designs good. Composition neat and effective.

Sisson Miner, Sisson, California.— Reset bill-head is a decided improvement over reprint copy.

Ed F. Collins, Wakefield, Massachusetts. — Neatness and good design characterize your specimens.

H. R. Witter, Canton, Ohio.— Cover good as to design, but the color scheme does not do it justice.

Merchants' Printing Company, Seattle, Washington.— Souvenir artistic and pleasing in appearance.

W. H. Beyer, Spokane, Washington.— Work neat, correctly whited out, and good as to display and balance.

Bancroft Commercial, Bancroft, Michigan.—The No. 1 letter-head of yours is much better than the No. 2.

Richard McArthur, Asheville, North Carolina.—Your work shows that you are studious. Considering your age and experience, you have every reason to feel gratified with the progress you have made.

Charles Collier, Shreve, Ohio.—The note-head in question is very ordinary and far from being up to date.

E. W. Jobe, Little Rock, Arkansas.—Ad. composition excellent. Commercial specimens up to date as to design.

Walter Redfield, Shenandoah, Iowa.— Envelope and program neat and well displayed. Ad. composition good.

Burr A. Brown, Fairmont, Minnesota.— Reset statement heading is neat and much better than the reprint copy.

J. A. Rugaber, Chicago Heights, Illinois.— Composition very striking. Personally, we think it a trifle too bold.

C. L. Powers, Bristol, Connecticut.— Envelope corner and blotter are good as to design and pleasing in appearance.

F. L. Andrews & Co., Pinckney, Michigan.—July blotter would attract attention anywhere. The idea is a good one.

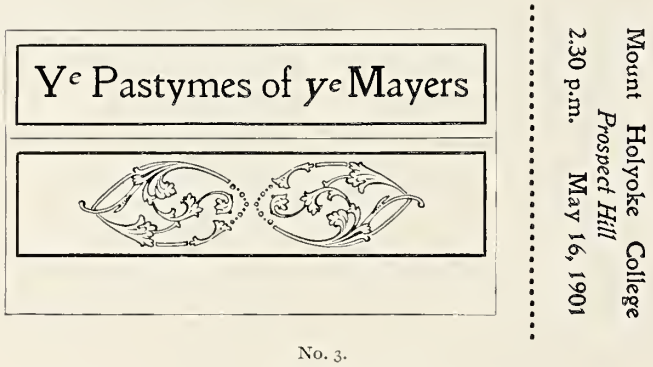
Elwood Moore, Norfolk, Virginia.—Your specimens reflect credit by the good display and general artistic appearance.

Bliss Printing Company, Chicago, Illinois.— Publications artistic from a typographical standpoint. Other work good.

Sitwell Prescott, Cleburne, Texas.—Your work is neat, but not out of the ordinary. Envelope is your best specimen.

Charles L. Johnson, Palmer, Massachusetts.—Your work is creditable in every respect. It shows that you are studious.

H. G. Kelley, Holyoke, Massachusetts.—We reproduce your card, specimen No. 3. The simplicity of design is commendable. Other specimens excellent.



No. 3.

Will Poland, Urbana, Ohio.—Your July blotter is only another evidence of your originality. It should bring trade.

C. A. Fraser, Fargo, North Dakota.—The Sundberg ad. is well written and forcefully displayed. It is also attractive.

George W. Koerber, Kent, Washington.—Taken as a whole, your specimens are quite creditable as to design and composition.

A. M. Farnsworth, Camden, New York.—Your paneling is good. The specimens are neat, well displayed and correctly whited out.

Ed Corman, Indianapolis, Indiana.—Your specimens are neat and good from a typographical standpoint. We have no suggestions.

J. Frank McClave, Elkhart, Indiana.— Specimens evidence neatness, good judgment and artistic ability. We have no criticism.

Woodruff Ad. House, Ravenna, Ohio.—Artistic composition, stock and color combinations make the specimens you send very attractive.

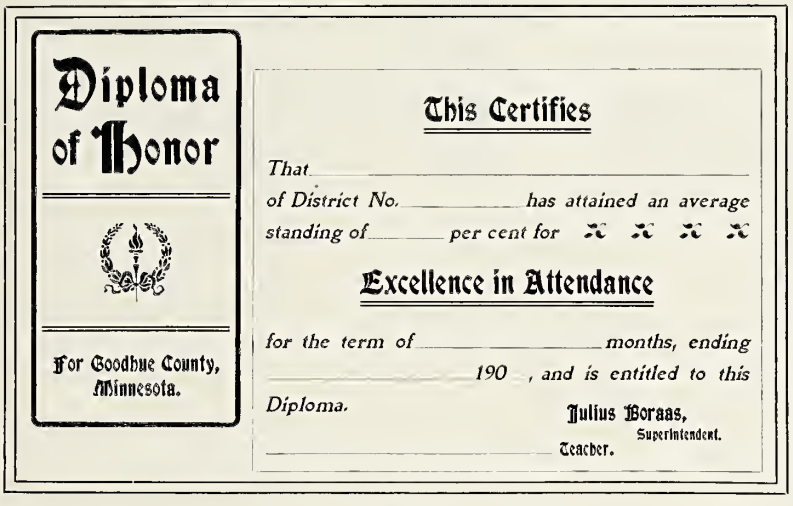
Daniel J. Ginnau, Corning, New York.—We have no fault to find with the business card submitted by you for criticism. We like it very much.

Telegraph Printing Company, Dubuque, Iowa.— G. A. R. letter-head artistic in appearance. The only suggestion we have to offer is that the line "Headquarters of Executive

Committee" should have had the same strength as the line "Twenty-seventh Annual Encampment."

Ray L. Hubbard, Libertyville, Illinois.—There are too many panels on your blotter and the type employed is too nearly uniform as to strength.

D. Gustafson, Red Wing, Minnesota.—We reproduce your Diploma of Honor, specimen No. 4. This diploma is decidedly



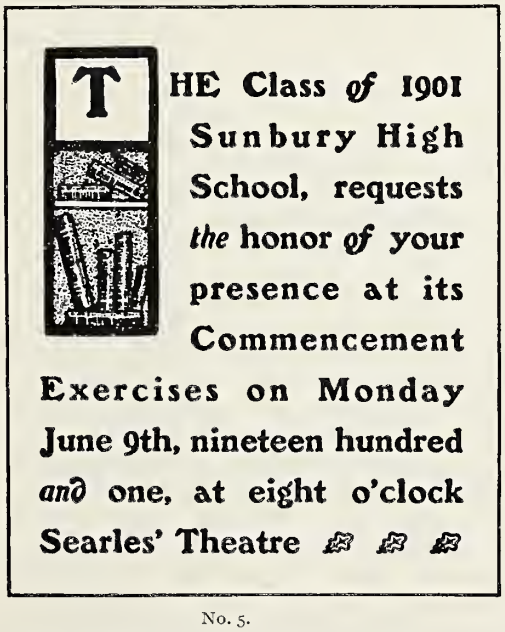
No. 4.

out of the ordinary as to design. Your work is all artistic and forcefully displayed.

R. A. Harris, Salem, Oregon.—Your work shows that you employ modern ideas in regard to designs, even though you do not have the latest type-faces.

Ed Kohli, Monroe, Wisconsin.— Blotters like the one you enclose are sure to bring business. It is excellent in all respects. Label artistic.

O. L. Lilliston, Philadelphia, Pennsylvania.—As is the rule with your work, it is certainly artistic. We reproduce your high school invitation, specimen No. 5. This invitation



No. 5.

was printed on buff stock in two printings, red and brown, red being employed for the initial and border and brown for the remainder.

Gem Printing Company, Natchez, Mississippi.—As regards composition and design, your blotter is all right. As regards presswork it is not. This blotter should have had two impressions in order to make the white ink show up properly.

F. P. Shellenberger, York, Pennsylvania.—The poster sent by you, but which you did not print, is certainly a bad piece of work all the way through.

H. A. Holmes, Boston, Massachusetts.—Your specimens are all up to your usual standard for artistic merit. We have no criticisms — only words of commendation.

Roscoe Thompson, Ransom, Michigan.— Your July blotter is certainly a good one. Too much rulework on the Constable note-head; it is overdone. Other specimens good.

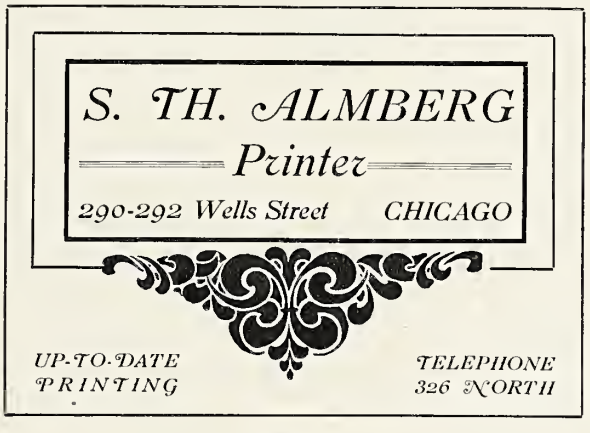
John H. Reed, Hawley, Minnesota.— Program quite good as to design, but the whiting out is not good, too much space between the lines and not enough between subdivisions.

F. E. Harter, Elk Point, South Dakota.— Specimens good as to design, and with the exception of the Chistenson envelope corner are well displayed and good as to whiting out.

L. Franklin Turner, Ware, Massachusetts. The main criticism we have to make on your composition is that you employ too large type-faces to the detriment of your margins.

Charles W. Smith, Hingham, Massachusetts.— Viewed collectively, your specimens do you credit. Too large type is employed on the Atlantic Bottling Works bill-head. Send fewer specimens at a time.

N. W. Anthony, Chicago, Illinois.—The Almberg card is certainly a very artistic one, both as regards composition and



No. 6.

color scheme. We reproduce it, specimen No. 6. It was in three printings, delft blue, red and black.

Hal Marchbanks, Ennis, Texas.—Your work is excellent. The designs are neat and the composition artistic. Book-cover artistic. It would have a better appearance if printed on antique stock instead of enameled book.

Edward D. Willis, Waterloo, Indiana.—The Willis letterhead and the Ahrendt note-head are not good. The letterhead for the Town of Waterloo, as well as the cover-design for public school catalogue, are excellent.

Robert A. Wise, Cleveland, Ohio.— Considering your age and experience, your work is excellent. It shows that you are studious. Get "Modern Type Display" from The Inland Printer Company. It will prove helpful.

John Bertelsen, Litchfield, Minnesota.—The Palm letterhead is your best specimen. Taken as a whole, there is too much "sameness" to your work. Order "Modern Type Display" from The Inland Printer Company. It is a book you

need and that will tell you many things impossible in this department. Send fewer specimens for criticism, if you wish to derive beneficial advice.

C. F. Spencer, Wilmar, Minnesota.—We reproduce the Wilmar letter-head. Specimen No. 7 is the reprint copy, and

Willmar Gasoline Engine Works,

Manufacturers of

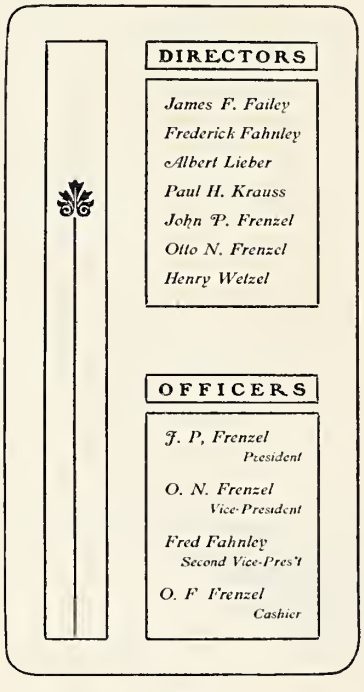
Foundry and Machine Shop In Connection...

The Willmar Gasoline Engine.

Willmar, Minn., ... 1900.

No. 7.

No. 8 is the heading as reset. It seems that objections were made to the No. 8 heading, claims being made that it was not as good as the No. 7. The reprint copy has the appearance of a sale-bill, when compared with the No. 8 specimen. We refer several times in this issue to the employment of too large type-faces for stationery work. The No. 7 specimen not only illustrates this, but also the distasteful habit of some compositors in the employment of very large capitals in conjunction with a small size of lower-case. It is a bad practice.



No. 9.

Harry E. Belt, Indianapolis, Indiana.—We reproduce the reverse side of one of your card specimens, No. 9. This is a very excellent piece of composition. Your work is all artistic and praiseworthy.

Fred S. Grabill, Middleport, Ohio.—The type employed by you on the Dr. Howell note-head is not too small for professional stationery headings. If anything, it is a trifle larger in size than we would advise. But, of course, give your customers what they want, or they will go to your competitor.

W. B. Harlow, Red Lodge, Montana.—Pay no attention to the criticisms made by the party you refer to. The trouble with him is that he evidently does not keep up with the times. All of your specimens are good—especially the card and note-head, which is a decided improvement over the reprint copy.

W. S. Terry, Portland, Michigan.—June blotter attractive and forcefully displayed. July blotter very neat and good as to design from a typographical standpoint. We believe we will have to take sides with the "boss" in regard to your bill-head. The extra labor involved did not make enough difference to justify the expense.

H. Turner, New Brunswick, New Jersey.—We presume every compositor has had untold troubles with the joining of rules in panel work. Unless the rule has all had the same wear it is next to impossible to secure good results, even with an extra expenditure of time on the part of both compositor and pressman. We have no remedy to offer.

C. Z. Welson, Minnesota.—The editor of this department has no reason to change his opinion regarding the location of type lines under cuts running the reverse to the type page. We say run them to the right. Suppose, for instance, that two cuts like the one in question were to go on opposite pages, opening out together. If the cuts were run the way you prefer, the reader would have to turn the book twice in order to read the titles.

Charles B. Ryder, Converse, Indiana.—If you send your specimens direct to the editor of this department, and should have them reach their destination by July 24 (as an example), the comment would appear in the September issue, as the copy for the September issue would be sent in the 1st day of August. You are inclined to employ entirely too large type-faces on your commercial specimens. You should remember that office stationery is not to be posted on a bill-board, and that, therefore, it is not necessary to use type that can be read across the street. As to design, your specimens are creditable.

John O. Battis, East Boston, Massachusetts.—The editor of this department can give no reason for the lay-down of the form you mention. He had nothing to do with the book in question, and would suggest that you write the author for an explanation, if you desire it. One thing he will say, however, and that is: The foreman of your bindery is the person to cater to in regard to the make-up of your forms. He knows the best and most economical ways in which to do the work.

THE WILLMAR GASOLINE ENGINE WORKS,

L. HALVORSON, President and Manager. H. J. RAMSETT, Secretary and Treasurer.

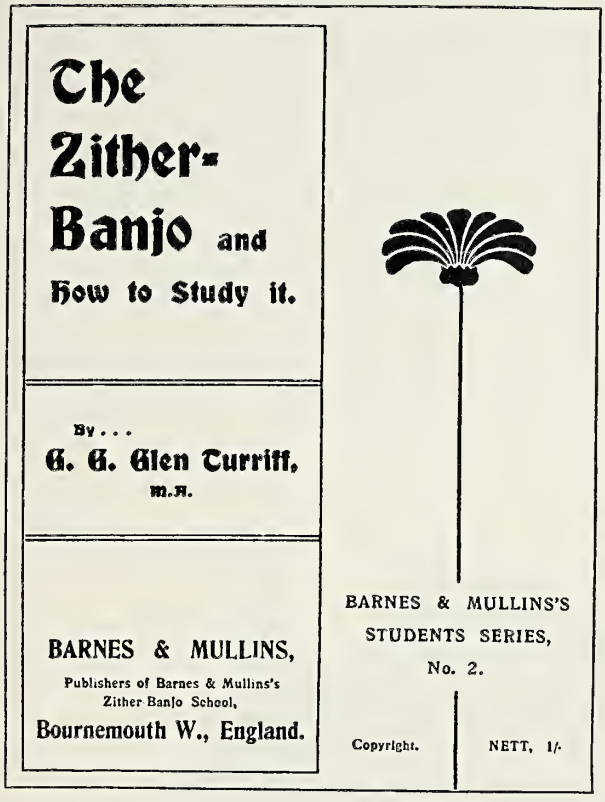
MANUFACTURERS OF

STATIONARY AND PORTABLE GASOLINE ENGINES.

MACHINE SHOP IN CONNECTION.

WILLMAR, MINN., ... 190

No. 8.



No. 10.

There are no hard and fast rules to govern every case. If a form is for a folding machine, a sheet should be folded the way the folder will do it. If it is to be folded by hand, fold the sheet the way an experienced bindery hand would do the work.

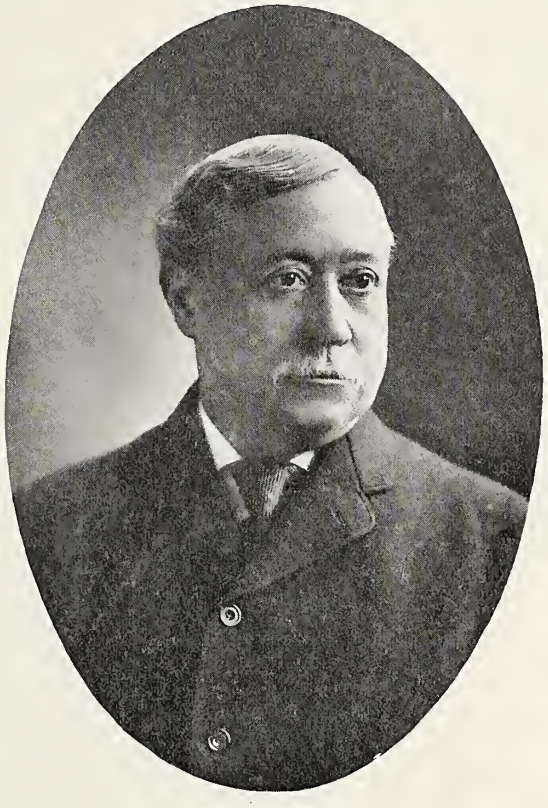
J. E. Barnes, Bournemouth, W., England.—Your work evidences artistic ability in every department. The composition is neat, yet forceful, and the designs are up-to-date. We reproduce one of your specimens, example No. 10. This shows that our English cousins are taking to the panel scheme and that they know how to do it.



COVER.
By William Jordan, New York.

DEATH OF CHARLES MURRAY.

In the death of Charles Murray, which occurred on July 12, at his home in Chicago, the typefounding industry of America lost one of its most estimable members. Mr. Murray was a thoroughly practical man, and did much to advance the art of typefounding. He was born in Ireland on April 30, 1841, of Scotch parentage. The family came to America in 1850 and



CHARLES MURRAY.

settled in Cincinnati, Ohio. A few years after their arrival his parents died, throwing him and his two brothers upon their own resources.

Mr. Murray began his business career as an errand boy in the Allison & Smith Type Foundry, of Cincinnati, and within a few years reached the responsible position of superintendent of the plant.

In 1862 he enlisted as master mate in the United States navy, and before the close of the war commanded a gunboat and participated in many of the engagements of the Mississippi and Red River fleet. After the surrender of the Confederate forces in 1865, he returned to Cincinnati and resumed his former position. In 1881 he came to Chicago to take charge of the mechanical department of the typefoundry of Barnhart Brothers & Spindler, of which he subsequently became a stockholder and director.

In 1869 he was married to Miss Francis J. Mooney, of Cincinnati; in 1882 she died, leaving two children, Charles R. Murray and Mrs. H. E. Klunder, of Chicago, both of whom survive the father. In 1885 he united in marriage to Mrs. Carrie V. Eldredge, widow of Judson M. Eldredge, and daughter of Mr. and Mrs. Amos Grannis. Mrs. Murray also survives her husband.

Until last March, Mr. Murray scarcely knew what sickness was, but after that date he gradually failed and on July 12 passed quietly away. He was a Christian gentleman, prominent in church and all good and charitable works; he was broad, liberal, kindly, considerate and honorable. He was an efficient Sunday-school superintendent in the Wabash and Trinity M. E. churches, and this seemed to be his distinctive work. His death will be deplored in every place which he occupied in life.

THE AUTOPLATE MACHINE AND WHAT IT DOES.

BY WILLIAM J. KELLY.

IT MAY truthfully be said that the history of printing, from its discovery down to the present date, has been replete with startling developments of a more or less important character, in one way or another; but the historian who follows up that history, and does justice to those who have contributed to its advancement, must certainly accord to its latest promoters the largest degree of praise.

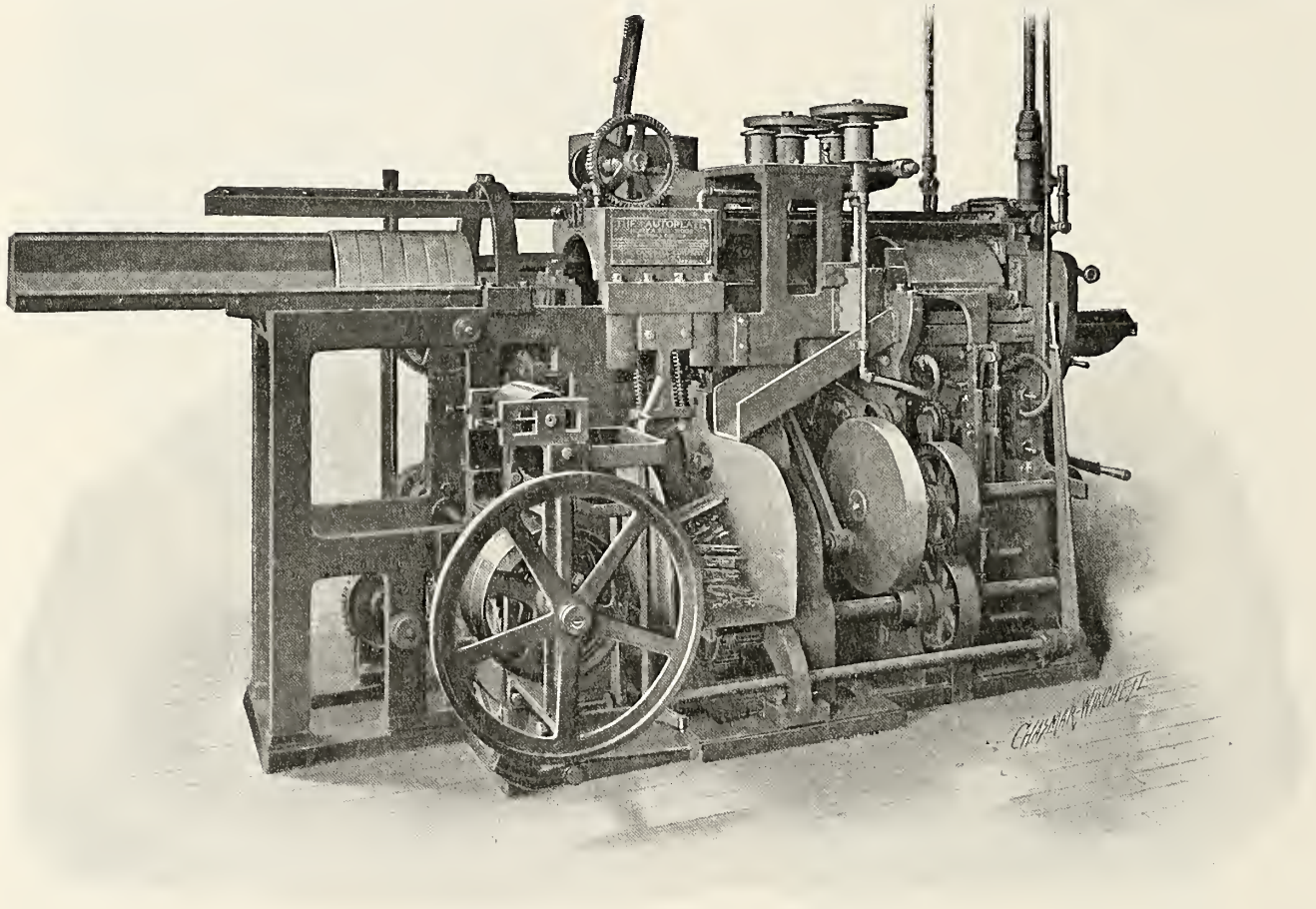
Those who are familiar with the evolution of the printing-press need no reminder of how the hand press has been superseded by the "stop" and the "two-revolution" machines, and of the sudden step from these to the giant-like octuple newspaper press which, when under power, prints, folds and counts its hourly quota of 96,000 copies. It is almost unnecessary to allude to the strides that have been made in the composing-room, where a record of 2,700 ems per hour was phenomenal, because this has been increased upon so largely by machine composition as to dwarf into insignificance all human efforts by handwork.

While the various associated crafts to printing, bookbinding and press-building were busy in the earlier years of the discovery of printing, it was not until about the year 1725, when William Ged, a Scotch goldsmith, evolved a method of making stereotype casts from plaster molds.

The early history of stereotypy seems to have been neglected by its votaries; but from what is obtainable it is asserted that about the last of the seventeenth century a Frenchman discovered that molds from type forms could be made in clay; this was the origin of the clay process. The inventor of the papier-maché process is more difficult to fix, but the system is credited to France. Firmin Didot, of that country, invented the word *stereotype* from two Greek words: *Stereos,* fixed, and *typos,* form; "stereotype printing being the art of taking impressions from a fixed or immovable form, as distinguished from typography, in which impressions are taken from mobile or movable types." The art was originally considered on account of the facilities it afforded for the greater and more rapid production of books of standard merit and also the Holy Scriptures.

But the plaster and clay methods of making molds for the purposes described were crude as well as slow; this disadvantage stimulated experiment, which resulted in the discovery of the papier-maché process. Of those who have been credited as participants in its introduction we find the names of M. Genoud, of Lyons, France; M. Vanoni, an Italian resident in France and later in England; Moses Poole, of England, who patented the method there. Perhaps the man who brought the process into most prominence "was James Dellagana, an Italian, who became familiar with the invention in France, and who was employed by the *London Times* to conduct a series of experiments, with the object of duplicating the forms of that journal, in order that additional presses might be utilized for the printing of its rapidly increasing edition." It was the *London Times* that first used stereotype plates for newspaper printing. In 1859 plates were cast curved; and in 1863 semi-cylindrical plates were cast for the modern rotary printing-press.

Each of the processes no doubt has had its advantages and disadvantages. The plaster process has the advantage of giving finer and better casts; while, by the paper process, a series of plates may be cast from one matrix and the matrices preserved for future use, should occasion require. The plaster



FRONT VIEW OF THE AUTOPLATE MACHINE.

Showing a cast in the rough, one undergoing the last of the dressing operations, and a finished plate. The matrix is inserted at the right hand end and the product delivered at the left, while the refuse is caught by the waste-box as shown.

would serve for only one cast. The paper process, being by far the most rapid, has been adopted as the best for newspaper and other hurried work. As the matrices made by the latter process are flexible, yet very hard, they have given more or less satisfaction in their use, according to the skill employed in their preparation. In 1854 Mr. Charles Craske, of New York, was recorded as having made curved plates for a Hoe rotary printing machine in the office of the New York *Herald;* and that in 1861 he had made so much improvement in the art that he made stereotype plates for the following daily newspapers: *Herald, Times, Tribune* and *Sun.* From that date stereos have been in continuous use by most of the newspapers of the world.

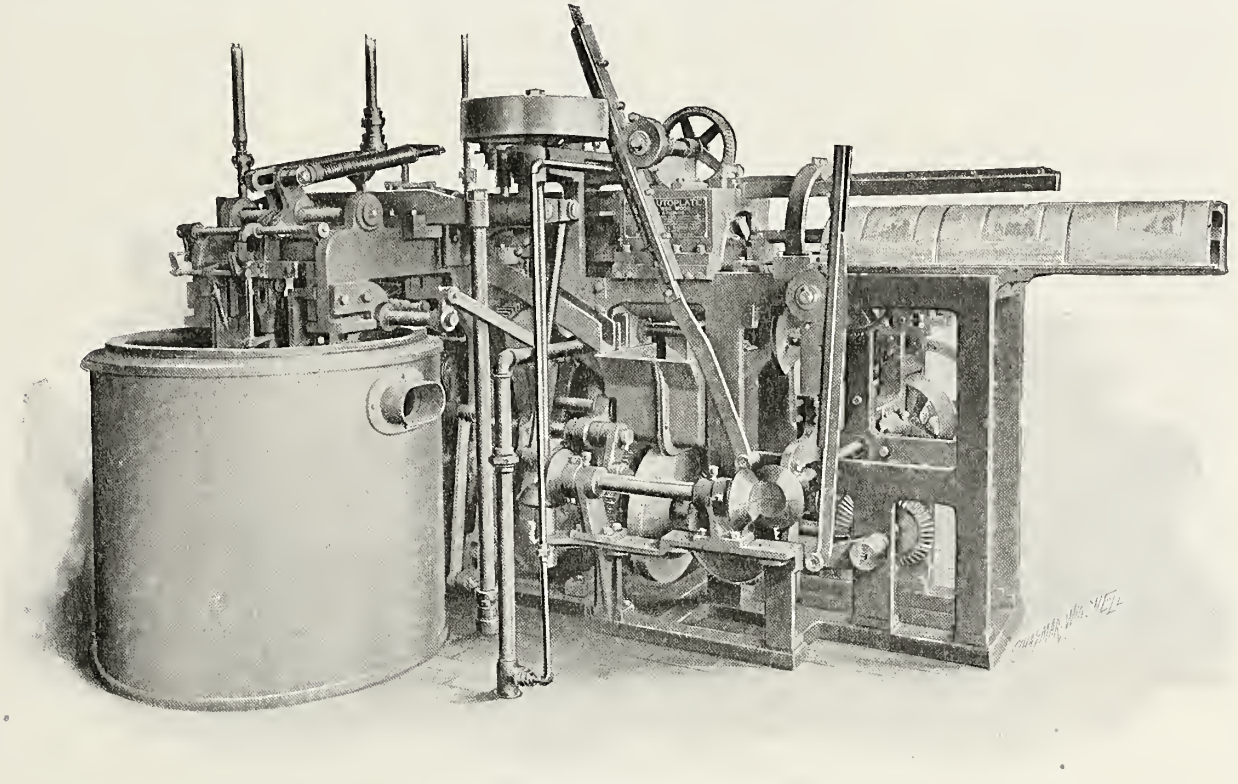
But the modern newspaper requirements of today hâve demanded and experienced many changes in systems and methods, by which space and time have been linked together in the accomplishment of rapid and extraordinary ends. It has witnessed the transition of the hand compositor to the machine compositor and the abandonment of the slower web presses and the instalment of the greatest and most rapid printing machines of human skill — the latter being made possible only by the aid of stereotypy, which has served so opportunely to augment its possibilities.

While the art of stereotypy has done so much to assist its allied sister crafts, it has not kept pace with their strides, hence but little improvement has been attained in its detailed manipulation, if we except that of drying the matrix, which is now more perfect than any of the others, et cetera.

Finding this function to rapid newspaper production so far behind the other adjuncts, and realizing its significance to newspaperdom generally, Mr. Henry A. Wise Wood, a young and well-known mechanician and printing-press inventor of the city of New York, began to consider how best to improve the condition of both means and men. After six years of hard work and experiment he has launched upon the newspaper world a creation in stereotype mechanism that can not fail to revolutionize present methods in speed, labor and quality of product. This wonderful piece of mechanism (of which is here shown front and rear views), he has properly named "The Autoplate." A corps of three to five man this machine.

By a glance at the illustrations, it will be seen that the machine is symmetrical and compact, and of very substantial build; every essential working part of which is faultlessly automatic, precise in action and phenomenally rapid in production. Indeed, as one stands looking at this almost human-in-action machine (where every movement approaches that of the skilled hand-machine workman) he is more than amazed at the regularity with which each part of this machine coöperates with the other in its individual detail to produce a perfectly cast, trimmed and finished printing plate, and which fits onto the cylinder of the printing-press with positive nicety.

In the limited space at command it will be impossible to dilate upon the masterful way in which so strange a combination of utilities have been united together to perform so important a result, for the autoplate machine consists of casting mechanism, finishing mechanisms, metal-controlling mechanisms, with all that these imply practically.



REAR VIEW OF AUTOPLATE MACHINE.

Showing metal furnace and pumping mechanism at the left and finished plates at the right.

Standing at the front of the autoplate machine, to the right of illustration, the matrix tray or holder is partly drawn out, showing where the papier-maché matrix is placed before putting the machine in operation. This curved tray, or receiver, affords every facility for carefully setting the matrix in the right position, where it is firmly held until the necessary number of casts have been taken from it. The changing of matrices may be accomplished in a few seconds and the machine instantly started to turn out plates.

Immediately the matrix has been adjusted and the operator draws the lever for putting on power, the matrix holder having previously been slid into the casting box, the bottom of this box rises up and carries the matrix gently yet close to a ribbed or fluted steel cylinder, which forms the ribbed surface on the inside of the plate. In this position the casting box is filled with molten metal, forced into it by a powerful pump located over a 12,000-pound melting pot. The pump

pressure is regulated by strong steel springs, while the inflowing metal is kept hot by means of an iron throat that is surrounded with lighted gas jets. As the metal enters the casting box it is almost instantly cooled by a water jacket, ingeniously applied to the machine. This gives the metal plate a steel-like face, just as iron is transformed into steel by immersion. The heat of the metal in the pot can be maintained to uniformity (as it is under the control of the metal tender), the necessity of which is obvious when poured into the ordinary casting box. Metal can be worked much cooler in the autoplate machine because of the mechanical safeguards



HENRY A. WISE WOOD.

The inventor of the Autoplate.

placed for its control; this assures effective results from matrices containing half-tone pictures — a desirable desideratum, in view of the fact that so many newspapers now contain much of this kind of illustration.

While the cast is being taken the plate is undergoing a sudden change from hot to cold, as sprays of cold water are injected into a jacket that encircles the casting box. A steel cylinder, with cones or ribs, forms the inside of the plate in the casting box. Every half revolution of this cylinder the machine "gives up" a full-page plate, and as soon as the plate appears a pair of arms raises, releases and assists it to the next stage of manufacture, where four saws quickly divest the plate of its rough sides, leaving them beveled for the side "stops" of the press. From this point the plate is carried under the inside shaving and end-finishing mechanism, where it is shaved and the ends beveled and trimmed up to the type matter, then discharged on a plate-table, where it receives final attention by passing under a power-driven hand attachment for extra routing at head and foot. These routers are attached on either side of the machine at the delivery end. All manipulation in casting, cooling and finishing a plate is done automatically, except that of routing.

The autoplate matrix is trimmed straight for immediate application in the matrix-holder, but is in no other way different from that in general use. The same kind of metal is used as on handwork. The wear on matrices is far below that in ordinary use in stereotype rooms.

Chiefly important to the introduction of the autoplate machine in newspaper plants is the time saved by its use. At best the possibility of the stereotyper with the machinery now under his charge is one page per minute. The rate at which the autoplate machine turns out such work is from three and a half to four plates a minute, all ready for the printing-press. If this is a realization, and it certainly is, then the economic bridge between the composing and press rooms has been constructed, and the time between the receipt of news and its publication brought to the brink of happening. The autoplate will increase the capacity of the composing-room and enlarge that of the pressroom by the time it will save to both; besides reducing the cost of stereotyping because quicker methods will produce more plates and at less outlay, if directed by skilful workmen, and only such should be employed on this machine.

The autoplate has been at work for some time in the stereotype room of the New York *Herald,* where it is highly spoken of by the workmen there.

The inventor, Mr. Henry A. Wise Wood, was born an engineer. He has invented many valuable improvements in printing machinery. At the age of seventeen he joined the Campbell Printing Press Company, and has displayed wonderful inventive genius, the Patent Office being a chronicler of his fertility. Six years ago he conceived the idea that better and quicker facilities could be inaugurated in the stereotype branch of the allied arts. That conception is the Autoplate; and the newspaper world rejoices.

THE DOW COMPOSING MACHINE.

Word has been sent out by the Dow Composing Machine Company, of Park Row building, New York, that it is now ready to accept orders for the Dow machine. Printers have been looking forward to the time when this machine would be ready for the market, and undoubtedly many will be glad to know that it can now be purchased. The machine is in operation at the Pan-American Exposition at Buffalo, and those visiting there should not fail to examine it. We have pleasure in presenting an excellent half-tone view of the machine. The following information in reference to this interesting labor-saving device will prove of value:

The Dow system of composition involves the use of two machines, a composing machine which sets single foundry types and delivers them automatically justified on the galley, and a distributing machine for the assorting of the types to be used in composing machine. Simply stated, it is a machine for setting type line by line, by means of a keyboard similar to that of the ordinary typewriter. The operation of composing the line consists in manipulating the keys until a line approaches completion. With each depression of the key a single type is ejected from the type magazine and conveyed to the "stick," or upright channel in which the line is being composed. A bell gives warning of the fact that a line is nearly completed, and the operator finishes the final word, touches the line key, and proceeds with the composition of the next line. When the line key is touched, the stick containing the composed line rotates so that its channel comes into line with a raceway, and the line of type is transferred from it to the raceway. When the transference has been made, the stick rotates back to its normal position and is ready to receive the second line in process of composition.

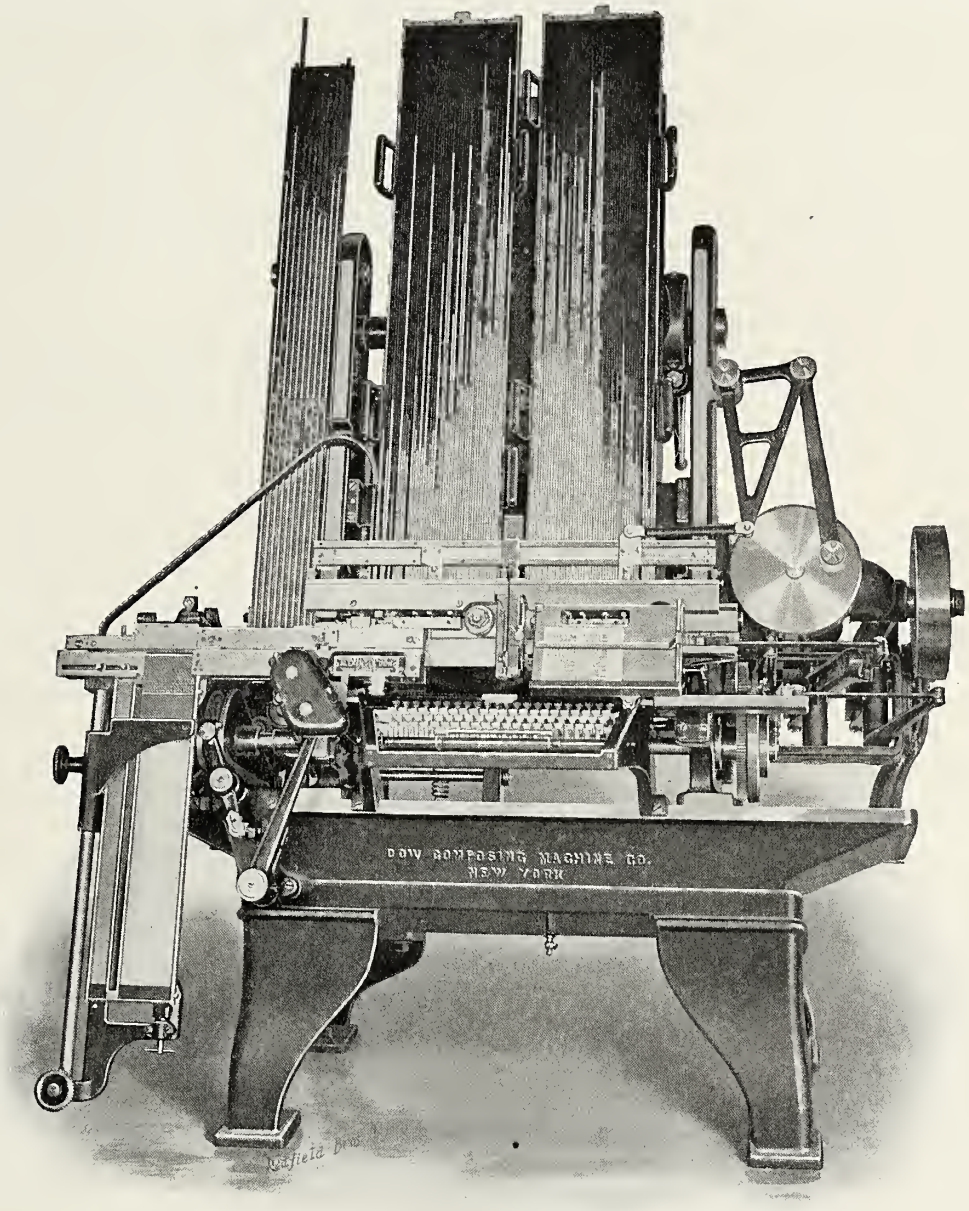
The composed line on the raceway is, in the meantime, dealt with by an automatic mechanism which removes the words one by one, pushes back into their channel the brass spaces inserted by the operator to separate the words, and substitutes in their places permanent type metal spaces of the right width. This operation, known as justification, is one of the most essential requirements in type composition. It means that each

line shall be laid in the galley of the exact length of the previous line, and with the words in each uniformly spaced. All these operations are performed so quickly that it is possible for an expert operator to set as many as eight to ten thousand ems in one hour, and an average operator can maintain four thousand ems in the same time. To set a line of quads, the operator simply keeps his finger on the quad key and the quads are set in the stick at the rate of ten a second, until the line is completed.

The distributor is a machine which arranges the various types in their respective channels, so that they are ready for placing in the channels of the type magazines of the composing machine. Its operation is automatic, and allows of a normal speed sufficient to supply three composing machines with type. As with the composing machine, so with the distributor — type is handled irrespective of its condition. Rotating carriers take off the "dead matter" from the galley and transfer the type with great rapidity to the proper channels which radiate from the center of the distributor. By means of a safety lock, it is impossible to break the type in transferring them to their proper places.

The composing machine occupies about seventeen feet of floor space, and is more than six feet high, this height being for the purpose of affording type magazines of large capacity. It stands on a solid base and can be run on an uneven or elastic floor without trouble or annoyance. The main type magazine is divided into two parts, for greater ease in handling. The type channels are four feet in length, and in them the type lie with their faces in sight toward the operator, who is thus always able to see the condition of his type. As the type rest on their sides, a great many of them may be placed in one channel, and for further increase of capacity three channels are given up to e's, and two each to t's, o's, h's, n's, a's, and four to quadrats.

Somewhat in front of and parallel with the type magazines,



THE DOW COMPOSING MACHINE.

lies the type raceway, upon which the types as they are required are ejected from the magazines. Rapidly reciprocating type-drivers traverse this raceway and collect all type upon it and assemble them at a central channel into which they are in turn depressed by a blade operating harmoniously with the type-drivers. Each type forces down the preceding one, while a gauge and a bell serve to inform the operator when the line is approaching completion.

The keyboard mechanism is very rapid, and the "touch" of the keys very light, requiring only about one-twelfth of the energy employed on a Remington typewriter. The keys descend

only three thirty-seconds of an inch, and are used simply to release certain parts, the driving power of the machine accomplishing the rest of the work.

As the types enter the stick, their faces are presented directly in view of the operator, and may be read and corrected at will. When the line is sufficiently full, the operator touches the line key, whereupon the line is removed from the stick and forwarded to the justifying mechanism. This is accomplished without any attention or delay on his part, while he continues to manipulate the keyboard in the composition of the next succeeding line.

When the line key is touched, the stick turns half way round, and the line is thrust by a blade to a point on the raceway called the "bridge," where the justification begins. During the composition, the spaces inserted have been plain, type-high rectangular bits of brass that serve simply to separate the words temporarily; these are removed later to make space for permanent spaces of proper size for justification. At the bridge the word is removed from the forward end of the line and carried to the galley, where the temporary space is extracted and returned to the setting case. As each word is in turn forwarded to the galley a proper justifying space is inserted before it, until the whole line is in the galley, perfectly justified.

The process of automatic justification, which has been the despair of most inventors and mechanics who have attempted the problem, is said to be effected easily enough in actual practice in the Dow machine. Each time the operator depresses the space-key, the action is registered in a calculating device placed at the back of the machine. This device registers, let us say, eight spaces for the line, and, when the line key is touched, there remain .350 of an inch of space unfilled in that line to bring it to full measure. The calculator registers this shortage, divides it by eight, and, selecting from the ten sizes of spaces in the space magazine five spaces .040 of an inch thick and three spaces .050 of an inch thick, which would aggregate .350 of an inch, it sets in motion another mechanism that ejects eight spaces of the thickness above, and places them between the words as they pass in succession across the space raceway to the galley.

The Dow machine has a perfectly automatic mechanism which measures the length of each composed line, calculating and inserting the necessary spaces for perfect justification of each line, and, at the same time, permitting of artistic spacing results through the aid of the keyboard operator. The automatic justification is not interfered with by changes in the measure, and it inserts solid metal spaces, that permit of electrotyping and any and all operations to which the printer subjects type. It will justify in and around a cut, without delay of any sort. It will space widely for heavily leaded matter, and narrowly for solid matter.

The calculating mechanism is a marvel of ingenuity. It never makes an error, and it operates equally well with all measures and all sizes of type. Corrections made by hand in the line do not interfere with its results. In perfecting this, Mr. Dow has accomplished what has been ineffectually sought by all previous inventors, a perfectly working justifying device that will not get out of order or fail because of complications.

The whole operation of justifying a line occupies but a few seconds of time, so that the justified line is always out of the way before the operator can finish another line and present it to the justifying mechanism.

A distributor constructed to work in harmony with a composing machine is necessarily limited in its output by the operation of that composing machine; but a distributor constructed separately is not so limited, and can, on that account, be made much more efficient. It is for this reason that the Dow distributor has not been attached to the composing machine, and, consequently, it distributes as much as 15,000 ems of type in an hour.

For purposes of distribution each type requires to be specially nicked. The dead matter galley when filled holds about 20,000 ems of six-point type at one loading. This matter may be given to the machine either solid, leaded, or in any condition. It matters nothing if the type be wet, inky or oily, the machine will distribute them satisfactorily and without breakage.

The method of operation is as follows: The central disk of the machine supports on its periphery thirty-six type carriers. As these are rotated past the distributing channel each carrier receives a single type and carries it round until it arrives opposite its proper channel. When a type comes opposite the ward nicked to receive it, it is pushed out of its carrier into the channel, the distributor wheel rotating in the meantime. The mechanism is all of the same positive kind as in the composing machine, no dependence placed upon gravity or any other similarly uncertain force.

Owing to the positive mechanism and owing to the fact that it handles type in any condition at about three times the speed of any other distributor, the Dow machine is less costly to the printer. One person can attend to two distributors and supply sufficient type for six operators at six composing machines. The speed of the Dow machine is said to be limited only by the ability of the operator; all restrictions to his speed being removed by mechanical conditions which admit of a possibility of 12,000 ems an hour.

Notes and Queries on The Laws of Copyright

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHTING SYNDICATE MATTER.

On June 5, Judge Kohlsaat, of the Seventh Circuit, Northern District of Illinois, handed down an opinion upon a matter submitted to him, which the newspapers announced as a new ruling on copyrights. The Daily Story Publishing Company (engaged in the business of syndicating fiction to newspapers) sold the right to reproduce within certain prescribed territory to the St. Louis *Globe Democrat,* under an agreement to print the copyright notice with each story. In the case under consideration the notice did not appear. The defendant, the American Press Association, evidently relying upon the absence of any claim of exclusive property right in such story, "clipped" it, and furnished a number of its patrons with such clipping. Suit was brought by the Story Publishing Company and the question at issue was, Does the omission of the copyright notice give one the right to appropriate the property of another? The writer has read the opinion, which is terse and incisive. The court held, the fact the notice was omitted through ignorance or negligence of the *Globe Democrat* did not excuse the appropriation nor deprive the true owner of its rights. Commenting upon this decision, one newspaper said: "If upheld, will overturn the old idea that all matter is free to the world, provided it appears without copyright notice." This view takes no cognizance of the law. Presumably the court had in mind Section 4965, which forbids the reproduction and publishing of protected matter without the consent of the owner in writing being first obtained. In this case no such consent had been secured. Ignorance of the law is no justifi-

cation. The statute provides where copyrights are issued. The Librarian's office is accessible to the public, and necessary information is furnished. The Press Association presumptively knew an undisclosed proprietor had written the story, and deemed it good material to furnish to its patrons, without exerting itself very strenuously to ascertain if it had acquired good title. It also knew literary property was subject to exclusive protection. It could have ascertained at the Librarian's office if a copyright had been granted. The plaintiff in this suit had complied with the law; and as a further precaution required its lessee to agree in writing to print the statutory notice with each story. More could not be asked. The neglect of such lessee to perform its contract should not prevent the lessor asserting and enforcing its rights, against third parties. I am aware it will be argued against this position that no one could safely use the property of another, APPARENTLY dedicated to the public, without first making inquiry of the Librarian, if the same was covered by copyright; and this would work hardship and inconvenience. That it is the duty of the owner and his lessees and assigns to see to it that notice of copyright in the form prescribed by the statute appears upon each issue of the article protected; and failing this, exclusive property is lost. Hardship and inconvenience bear no relation to the issue. It is a matter of strict legal right, founded upon the broad equitable ground, that no one shall use the property of another without his consent. Again it may be urged that the lessee was the agent of the Story Publishing Company, and its act of neglect was the neglect of the plaintiff, and the suit should fail. I do not think the doctrine of agency will reach that far; especially in view of the fact the plaintiff had in all things met the requirements of the law. Again, the Story Publishing Company did not employ or authorize the *Globe Democrat* to publish the matter for it or in its behalf, but sold the right to reproduce, for the benefit of the *Globe Democrat,* with the restriction that the notice of copyright and by whom claimed would appear with each story. The plaintiff had parted with the right to publish the story in the territory granted the *Globe Democrat;* therefore, for the purpose of publication and circulation in such restricted territory, the *Globe Democrat* was the principal and not the agent. Relying upon the protection which the statute guaranteed, the owner of a copyright should not be deprived of his rights without his consent. When a copyright is granted, all must take notice of the special grant.

COPYRIGHT ON FOREIGN PHOTOGRAPHS.— R. A. asks: "Does notice of copyright upon photographs made in foreign countries give protection?" *Answer.*— Section 4956 provides in the case of a photograph, the two copies required to be deposited shall be printed from negatives made in the United States, and during the existence of such copyright the importation into the United States of any photograph so copyrighted, or any editions thereof, or any plate of the same not made from negative manufactured in the United States, shall be prohibited.

COPYRIGHT ON PAINTINGS.—W. F. asks: "When a dealer exhibits an imported painting, offering the same for sale, which is not marked copyrighted, and photogravures of it, duly copyrighted, are distributed, will the exhibition of the painting invalidate the copyright of the reproduction?" *Answer.*— It has been held that exhibition of a painting in a gallery does not constitute publication, unless the rules of the gallery permitted making of copies. Upon appeal, this was reversed, and it was held that the public exhibition of a painting constitutes an abandonment of the artist's property therein, unless protected by copyright. Again, it has been held that reproduction and sale of chromolithographic copies of a painting was a publication, and the right to protection was lost. "At the common law, the artist or the owner of a painting can prohibit the reproductions of it until he in some way publishes it; but, after publishing it, either by photographs or otherwise, it becomes subject to the same rules as other published matter, and the public becomes entitled to it. Again, at the common law, the right to control the publication of a painting follows the painting. It vests in the artist so long as he retains the painting, but when it is sold without any qualification, limitation or restriction, all the incidents of the painting, including that of controlling its publication, vest in the purchaser. This is in strict harmony with the law touching the incidents of property and flows necessarily out of it." From the above it will be seen that IF the exhibition constituted publication, subsequent reproductions of it are not protected, even if copyrighted; and the unrestricted sale of the original painting forfeits the right to prevent reproduction by the purchaser.



"God blew with His wind and they were scattered."



The sea-fight off Sluys.



Joan of Arc hears the voices.

SCHOOL-BOOK ILLUSTRATIONS.

Drawn by D. H. Souter, Sydney, Australia.



Photo by Theodore Eitel, Louisville, Ky.

SUNLIGHT AND SHADOW.

Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

Most all of you know Tom Powers, the cartoonist. He first started in with the old Chicago *Herald*. Now he is with the New York *Evening World* and one of the best known and most famous newspaper artists in the country. Tom went out to Manhattan Beach not long ago to make a few pictures of Senator Tom Platt. At the same time he thought he would interview the senator. Now, Powers is as bashful as a girl at a husking bee. So, on the way out to the beach, he thought it all over to himself and planned exactly how he was going to do the interviewing. He arranged the questions in his mind in categorical order. He numbered them in his memory and then learned them by heart. When Tom reached the Oriental Hotel at Manhattan Beach, somehow or other everything slipped back, and his scheme did not work out just the way he expected. In speaking of it afterward, he said: "Now, I had all this fixed up and I congratulated myself and the paper on what was going to happen. It was just before they rang the gong for dinner that I spied Senator Platt and Henry Clews, the Wall street man, talking together. I think Platt was arguing more for the sake of keeping his hand in and getting up an appetite than for any real use in it. A mutual friend beckoned me to the senator's side. I am quite sure he took me for a constituent from Herkimer county, for he greeted me with a smile. Then the friend said:

"'Allow me to introduce to you Mr. Powers, the *Evening World* artist.'

"'Mr. Powers,' murmured Senator Platt, as he touched my hand with the tips of his fingers, 'I am very glad to meet you, and I hope I shall never see you again.'

"As he followed the sound of the gong, I wondered what Henry Clews was thinking of."

But Powers got even by cartooning Senator Platt in a way that would make a man's washerwoman ashamed to be seen taking his shirts home.

❦ ❦

Speaking of interviewing United States senators, recalls the time when old Peck — now gathered to his fathers — was "doing" the hotels for the Chicago *Inter Ocean*. Peck and the *Times* man were working together. They saw the name of Senator Vest on the register at the Grand Pacific, and they made up their minds to interview him on Missouri and national politics. So they seated themselves in easy chairs in the big office and waited till the boy came back from the senator's room with their cards. Word was returned that the senator did not care to see anybody.

"Let's go," said the man from the *Times*.

"Oh, no," said Peck. He was too old a stager to give it up like that. "We will just wait a bit and then we will go up to his room unannounced."

In about fifteen minutes the two men made their way to Vest's room. Peck led. The senator's door was slightly ajar. Peck gave a light tap and pushed the door wide open at the same instant. In the middle of the room, under a full head of gas jets, stood Senator Vest in a very short undershirt drinking rye whisky from a very long black bottle.

"Hell's fire!" yelled the senator, and he jumped under the bed covers.

"Senator," began Peck, without so much as turning an eye-winker, "what is the political outlook in Missouri?"

"D——n your impudence, sah," cried the senator, "If I had you down thah, sah, I'd blow the whole top of your d——d head off, so help me God, sah."

And then he was so taken off his feet that he answered every question that Peck sprung on him, and the old man and his side-partner on the *Times* had first-class interviews from Senator Vest the next morning — the first time he had spoken for publication for six months.

The senator some time afterward, in narrating his experiences to a select group in Washington, remarked:

"I have always known that newspaper men had gall, but d——n me, sah, those fur-bearing specimens in Chicago lay over anything I had ever seen or heard of."

❦ ❦

WHY THEY CUSS THER PAPERS.

When yer hear a feller cussin'
'Bout ther "sneakin', lyin' press,"
An' a-roastin' ther reporters —
Say — ther's somethin' wrong, I guess.
Now, I'll bet er year's subscription
To ther *Weekly Bugle Call*
Thet thet feller's bin a-doin'
Things he hadn't ought — thet's all.

Yer remember ole Bill Owens —
Handled all ther county tin —
Said: "Dod-gast ther lyin' papers;
They ar' allus mixin' in —
Snoopin' 'round an' axin' questions,
Scratchin' down each word yer say;
Printin' all ther bloomin' gossip
In ther village ev'ry day."

Bill is sarvin' out his sentence —
Breakin' stones ter help ther State;
Helped hisself jist onct too offen;
Longed fer riches — couldn't wait.
But thet leetle danged reporter —
He got onter Bill, yer know;
Seemed ter smell er defalcation —
Writ 'er up an' let 'er go.

So yer take Tom Jones, ther bully —
Licks his wife and raises Cain;
An' Hank Smith, ther barroom loafer,
Drunken Pete an' Job McLain —
Ev'ry God-forsaken bummer
Thet's a eyesore in ther town,
Says: "Dod-gast ther lyin' papers,"
'Cause ther papers calls 'em down.

❦ ❦

Randolph C. Lewis, of the *Evening World,* is one of the best desk men in New York. And, in addition to that, he can write a story in a way that strikes you from start to finish. Lewis is always ready to help "the other fellow" out. With that idea in mind, he dropped into the room of the New York correspondent of the *North American,* of Philadelphia, the other evening. The *North American* was planning to get up an entertainment for the benefit of the Seaside Home for Poor Children at Atlantic City. Litchfield, the correspondent, was racking his brain trying to fill out the programme by getting some one to volunteer to do something or other.

"Why don't you get Mrs. Carrie Nation to lecture for you?" suggested Lewis.

"That would be first-class," said Litchfield; "the only trouble is that Mrs. Nation is at present locked up in the Wichita jail for doing those stunts with a hatchet in Kansas saloons."

While Litchfield was speaking, Lewis was turning over the "flimsy" duplicate "specials" to the *World,* to which the *North American* has access. Just as Mrs. Nation's name was mentioned, he turned over a "special" which announced she had that day been released from prison.

Litchfield turned the coincidence to his advantage and at once wired her, asking if she would lecture for the children's fresh-air fund. The next morning the papers announced the lecture.



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION, BIRMINGHAM, ALABAMA, AUGUST 12–17, 1901.

FORTY-SEVENTH ANNUAL CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

BIRMINGHAM, Alabama, "The Pittsburg of the South," began to receive the delegates and visitors to the forty-seventh convention of the International Typographical Union on Friday, August 9, and the labors of the reception committee were by no means of an easy nature during these first days.

On Monday, August 12, at 10 o'clock, President Lynch called the convention to order in Elk's Hall, and prayer was offered by Rev. I. D. Steele, pastor of the Cumberland Presbyterian Church. Allen M. Holt, chairman of the Entertainment Committee, was introduced to the convention, and after making a few remarks introduced President T. T. Nock, of Birmingham Typographical Union, No. 104. President Nock said:

"As this particular portion of the programme this morning requires but brief remarks, the committee in charge, with an eye to the eternal fitness of things, selected for the occasion a very brief member.

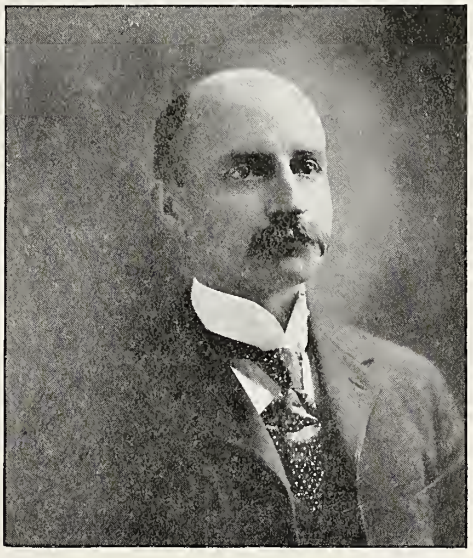
"To successfully perform the pleasant duty to which I have been assigned would require the oratorical ability of a



JAMES M. LYNCH.
President, International Typographical Union.

Depew and the silvery-tongued eloquence of an Edward Everett, and had I their combined powers I could even then but feebly express to you the pleasure of your local union in entertaining its International body. After three hard-fought battles in preceding conventions to attain the honor which you today confer upon us, it is indeed superfluous to tell you that No. 104 is proud to welcome you as its guests, and throws open wide the gates of friendship and hospitality. But the custom attendant upon such occasions decrees that formal expression be given to those feelings which swell within the bosoms of the members of your local union.

"It is peculiarly appropriate that a convention of the International Typographical Union be held in the city of Birmingham. Of almost the same age, these two leaders have with equal pace kept step in the march of progress. In bygone days, when the International, held together by the faithful few, was struggling for its proper place in the great army of organized labor, this city, then a straggling village, was endeavoring to demonstrate to the world the vast mines of mineral wealth hidden beneath her surrounding hills, only awaiting the magic touch of capital. The story has been told. The onward march of Birmingham has been and is the marvel of the industrial world. The rapid strides of the International Typographical Union is the pride of organized labor and it stands today in the front ranks of that great army, with a membership as cohesive and formidable as the ancient Druids



J. W. BRAMWOOD.
Secretary-Treasurer, International Typographical Union.

of Britain, and as resolute as the croziered crusaders, equaled by few, surpassed by none.

"While each succeeding year has added its quota to that advancement, it remained for this, its forty-ninth anniversary, to mark the crowning glory of them all. The increased membership, financial showing and bringing together in closer touch and better understanding the employer and the employe, are standing monuments to the energy, zeal and wisdom of its present officers. With magnificent executive ability, calm



ALLEN M. HOLT.
Chairman Entertainment Committee.

and conservative judgment, these officials have placed our organization in a position to at once command the confidence of the employer and the increased admiration of its members.

"In the face of these conditions, then, the present convention is pregnant with great possibilities for the International Typographical Union, and upon the members of this

body great responsibilities rest. That they may be met with cool and dispassionate judgment I do not for one moment doubt, as a glance at the personnel of this convention reveals



C. J. DEATON.
Secretary, Entertainment Committee.

the fact that President Lynch is in command of the very flower of the typographical army.

"And now, gentlemen of the convention, confident as we are of a successful business meeting, it is the earnest desire of every member of No. 104 that your stay in our sunny Southern city be such, that when you return to your homes you will carry with you none but the pleasantest recollections. To this end a short series of entertainment has been prepared, and while the original programme has been curtailed to some extent by unfortunate and unforeseen circumstances, and has been nibbled at as it were by the festive rodent, the original welcome is still intact, and in proportion as you enjoy your visit, in that same proportion will No. 104 feel rewarded. Your pleasure, gentlemen, is the barometer of our satisfaction. May you 'bust' the barometer."

Prolonged applause greeted President Nock's address, after which Mr. Holt introduced Mayor W. M. Drennen, who gave a synopsis of the growth and prosperity of Birmingham. "For the past four years," said Mayor Drennen, "the governors of Alabama, the mayors of Birmingham, the board of trade, the Commercial Club and the typographical union, have sent letters and representatives to your annual conventions, asking you to meet with us here in Birmingham; while we felt disappointed for the first three years, we now realize that it was only a deferred pleasure, and as the representative of the people of this city I can cheerfully say that we are more than delighted to have you with us here today.

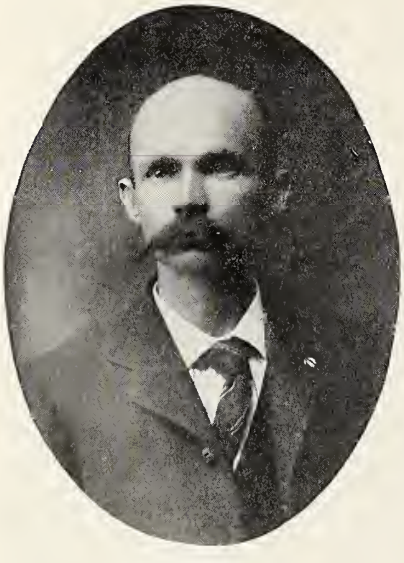
"While we may not have the advantages of older and larger cities where you have met, in the way of hotel accommodations, still we hope that you will overlook our disadvantages under which we are now placed, as 1901 is only our thirtieth anniversary. Should we be so fortunate as to have you meet with us in 1911 we will welcome you to our city with more than double our present population, with ample hotel accommodations and more suitable quarters for holding your meetings.

"During the past two years Birmingham and the Birmingham district has been more prosperous than ever in her history. In speaking of our city it is necessary to include the Birmingham district, which includes the entire county in which this city is located.

"Our present corporate limits are very small; in fact, Birmingham really has a larger population on the outside than inside our corporate limits. Within the near future I expect to see our boundaries extended so that our corporate limits will cover the territory that naturally belongs to us, thereby giving us a population that we are rightfully entitled to.

"Comparatively speaking, Birmingham and the Birmingham district lead in the procession in the march of commercial progress and enterprise, and today we are looked upon by the outside world as a district that has no equal in natural advantages. Our municipality is now erecting three new school buildings at a cost of $100,000 when completed, and a city hall that will cost a quarter of a million. Our street improvements in course of construction will amount to little less than $500,000. With all of these improvements and expansion and increase in population it has not been necessary to enlarge our city jail or increase our police force.

"Our street railway is being overhauled, tracks extended, new cars purchased and this company has announced that it will expend three quarters of a million dollars during the next twelve months. The Hillman Hotel, which represents



T. T. Nock, President.



W. K. Trechsel, Recording Secretary.



William Leath, Financial Secretary.

OFFICERS OF BIRMINGHAM TYPOGRAPHICAL UNION.



FIRST AVENUE, BIRMINGHAM, ALABAMA.
Morris Hotel, the Headquarters, on the right.



JEFFERSON COUNTY COURTHOUSE, BIRMINGHAM.

an investment of $200,000, will be completed and thrown open to the public within the next thirty days. The Tennessee Coal, Iron & Railway Company has issued $3,000,000 bonds to be used in improving its properties in this district. Summed up, the total investments in Birmingham and the Birmingham district during the past two years ending June 30, including buildings, industrial plants, coal and ore mines, will reach the enormous amount of not less than $25,000,000.

"In looking over the history of the International Typographical Union, which you gentlemen so ably represent here this morning, I find that you came into existence in the year 1851 in the city of Baltimore, and had at that time only twenty-eight delegates in attendance. Today I understand that it can safely be estimated that you have a membership of more than forty thousand. Your organization, like all others, has had its ups and downs, and today you are to be congratulated upon the great success that you have made.

"The first meeting of your order, held in Nashville in 1860, was the largest attendance up to that time, and when you met in Louisville in 1864 greater progress was made than ever before in its history, and quoting from the history of this organization which said, 'It was there that the organization got down to business.'

"Now, as you are again in the South, I hope that the meeting held in Birmingham will mark another red letter convention in the history of your order, for I assure you that the people of Birmingham have the interest of your organization at heart and extend a most hearty greeting during your stay in our midst.

"'Come in the evening, come in the morning,
Come when we are looking for you, or come without warning;
A thousand welcomes you find before you,
And the oftener you come the more we will adore you.'"

Cheers greeted this welcome, and President Lynch in a brief address stated that he expressed on behalf of the visiting delegates a keen appreciation of the cordiality of the welcome extended to them. They all knew something of Southern hospitality, and the reception they had received would emphasize their good opinion of the hospitality of the people of the sunny South.

The convention was declared open for business and with characteristic snap and vigor President Lynch began the preliminary work.

In the afternoon a special train was provided by the courtesy of the Louisville & Nashville Railway, through the Committee of Entertainment, and with a special baggage car furnished with eatables and drinkables, took the visitors and delegates on a trip of inspection of the mineral region and of the great resources and industries which have given Birmingham its preëminence in the industrial world.

The Smyth mines at Ishkooda was the first stop, and here speeches were made by the orators. The next stop was at Bessemer. Here the Bessemer Committee, consisting of Mayor T. T. Huey, A. A. Randall, D. R. Williams, W. R. Gunn and W. H. Parke, was picked up and presented to the visitors. They then became part of the crowd and went along to the pipe foundry of the United States East Iron Pipe Company.

After seeing the works of the pipe plant, Mayor Huey, of Bessemer, was introduced by Master of Ceremonies Johnston,



MAYOR W. M. DRENNEN, OF BIRMINGHAM.

and in a few words, "fitly spoken," welcomed the party to Bessemer, assuring all that not only is Bessemer great in iron and coal, but in love for humanity, and if they glory in any one good thing more than another it is in entertaining those who visit the city.

Leaving Bessemer, the train made good time, as it was then getting late, to Thomas, where the next stop was made. Here the visitors were shown the furnaces of the Republic Iron & Steel Company, and the way "they make iron." All were intensely interested, and evinced the keenest desire to get

information. There was a speechmaking programme for Thomas, but this was cut out on account of the noise.

Leaving Thomas, the run was made straight to Boyles and then home.

The trip was most interesting and instructive, enlivened by an excellent band of music, speechmaking and a flow of good spirits, both liquid and animal; it was a pronounced success.

On Tuesday evening a barbecue and cakewalk at North Birmingham Park was the special feature of entertainment. The novelty of the barbecue was only equaled by the cakewalk. Every one looked greasy and happy after the first number and the speeches made by Charles Deacon, of the Printers' Home, Delegate Daviler, of Salt Lake City, and First Vice-President Hawkes, were enthusiastically received. The merits of the cakewalkers were judged by C. H. Govan, of New York, C. E. Hawkes and Mayor Drennen, of Birmingham. Dancing wound up the evening at a late hour.

By special invitation, the delegates were given an opportunity to visit the town of Ensley on Thursday afternoon, and to witness the laying of the corner-stones of the new city hall and school buildings. The wonderful growth of the city, its prosperity and its opportunities, were given at length by the various speakers at the ceremonies attending the laying of the corner-stones.

The large steel plant was visited by a number of the delegates. Five of the open-hearth furnaces were in operation, and one of them was tapped. The ponderous machinery, the glow of the heated metal, and the manner in which the workmen handled it was a revelation to many. The day wound up with a visit to Tuxedo Park, where refreshments, speeches, etc., were in order.

In the evening the delegates were entertained with a ball and supper by the Ladies' Auxiliary of Birmingham.

Drives, tally-ho parties and other entertainments were provided through the week for the visiting ladies, and nothing was left undone to make the Birmingham convention a memorable one.

On Saturday the Committee on Thanks submitted their report, which was received by a rising vote. The efforts of President T. T. Nock, Allen M. Holt, C. J. Deaton, Richard F. Johnston and Mayor W. M. Drennen were most appreciatively mentioned. Special thanks were voted to the Ladies' Auxiliary, with particular mention of Mrs. W. N. R. Venable, Mrs. W. S. Lopez and Mrs. Walter Gardner. The press (the *Age-Herald,* the *News* and the *Ledger*) were thanked as models of journalistic enterprise. Eli P. Smith and Rufus N. Rhodes, of the Birmingham *News,* Charles Frye, of the Ensley *Herald,* and Mr. L. P. Hill, of the Ensley *Enterprise,* received special mention. Mr. Culpepper Exum, of the Commercial Club, Superintendent Lynn, of the Birmingham Water Works Company, the Mayor of Ensley, Judge Dan Greene, Alderman Henry Gray, W. M. Lindsay, Rev. I. D. Steele, the Louisville & Nashville Railway, all received hearty acknowledgments for the many courtesies extended.



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION — DELEGATES AT THE ISHKOODA ORE MINES.

Pleasing incidents were the presentation to the Ladies' Auxiliary, by Mrs. Craighead, of Omaha, on behalf of the visiting ladies, of a handsome desk as a token of appreciation, and of an umbrella to Mrs. W. R. Venable, the president of the auxiliary.

Chairman Holt, of the Entertainment Committee, was presented with a handsome gold ring on behalf of the delegates. Mr. R. F. Johnston received a token of good will in the shape of a watch fob, and said it was the first time he had received anything for having a good time. Each member of the Entertainment Committee was presented with a token of appreciation.

The last day partook of the nature of a love feast, and it is



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION — DELEGATES AT REPUBLIC IRON AND STEEL WORKS, THOMAS, ALA.

doubtful if there was ever in the history of the organization a more harmonious meeting, or one in which a greater amount of business was dispatched.

Cincinnati was chosen as the next place of meeting to commemorate the fiftieth anniversary of the union which found its birth in that city.

In closing the convention, President Lynch made reference to Secretary Deaton, of the Entertainment Committee, and regretted that he was not present to receive in person the handsome clock which he was commissioned to present to him as a testimonial of appreciation for his untiring and cordial efforts on behalf of the delegates.

President Lynch complimented the delegates on the amount of business transacted, and asked that they should overlook any errors of which he might have been guilty, as they were of the head and not of the heart.

Delegate Krieter in reply expressed admiration for the able rulings of President Lynch, and the convention was then declared adjourned.

BUSINESS TRANSACTED.

It is not intended here to give more than an outline of the work done — much of it was of a negative character, and therefore not necessary for record. James Tole, of New York, made an able reading clerk; Michael Colbert had arduous duties as assistant secretary, and Messengers T. T. Nock and G. G. Lanier, of Birmingham, were kept busy, while J. F. C. Stateson, of Birmingham, filled the office of sergeant-at-arms with all the dignity the position demanded.

A communication from Mr. J. L. Kennedy, of the United States Industrial Commission, warning the convention against the insidious Chinese and particularly Mr. Wu Ting Fang, was referred to the delegates from the Pacific coast, as being more experienced in that particular trouble. The delegates made a report, which was adopted, advising restrictions being placed upon all classes of undesirable emigrants, with special reference to Malays, Chinese and other unblendable material.

Mr. Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, addressed the convention



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION — DELEGATES AT BESSEMER PIPE WORKS.



THE ST. LOUIS BADGE.

on behalf of the arbitration agreement. A vote of thanks was given to Mr. Driscoll and his address ordered spread on the minutes.

The most important legislation was submitting to the referendum the proposition that the tripartite agreement be abrogated. There is a feeling that the agreement will be abrogated by popular vote of the membership.

A proposition for subscription blanks to be sent out from headquarters in support of the striking steel workers was adopted.

The piece scale was left to the local unions to decide.

Article I, section 1, "Jurisdictio ," was amended by the addition:

Provided, further, That the right is reserved to reëstablish jurisdiction over any branch of the kindred trades whose affairs are conducted in such manner as to menace the welfare of the International Typographical Union.

There were a great many minor matters transacted, but the above will go to show that the coming year will be pregnant of events in the printing trades.

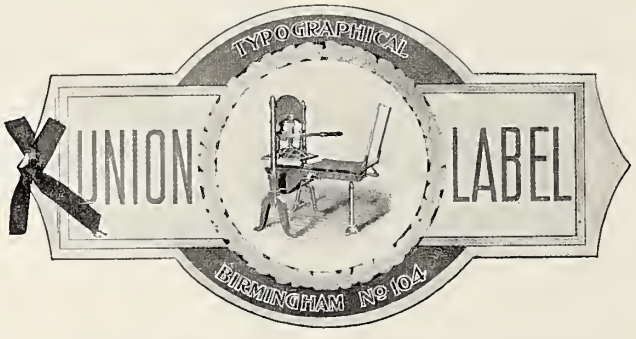
The souvenir of the forty-seventh convention was compiled by Mr. M. Ohlander and printed by the Model Printing Company, of Birmingham. The design, in the form of a union label, is reproduced herewith. The illustrations and general preparation were very creditable. Owing to the continued rain, few photographs could be taken of the scenes and incidents of the convention, and we are indebted to Mr. Ohlander for the use of the small cuts from the souvenir used in the account of the proceedings. The large group picture was made from a photograph by Morton, and the three smaller ones from photographs by Bradish, both well-known photographers of Birmingham. We also present portraits of the Washington delegation.



RED HILL.

GOVERNMENT PRINTING-OFFICE IN THE PHILIPPINES.

The War Department, in making arrangements for the establishment of a Government printing-office at Manila, has decided to equip the plant with three Linotype machines, and will probably increase the number shortly, as occasion arises. The use of these machines at Manila has been decided upon by Col. Clarence Edwards, Chief of the Division of Insular Affairs. There are no trades unions in the Philippines, so that there will be no local sentiment there to overcome, and if the experiment is successful there it is believed that the introduction of the machines in this country is likely to occur. Colonel Edwards, upon the recommendation of Public Printer Palmer, has selected Mr. John S. Leech, an employe of the Government Printing-office, as the head of the Manila office, and some ten or fifteen other competent workmen have also been chosen. Their names will not be made public for some time, as it will take at least a month to secure the presses, type, and other equipment. Bids for this material have already been asked. When the selection has been made the date of the departure of the force for the Philippines will be fixed. It is expected that about $100,000 will be spent by the Government, but the most important outlay, from the point of view of the labor organizations, will be for the typesetting machines. It is interesting to add in this connection, that the union printers who are going to the Philippines will be required by their contracts with the Government to act as instructors upon the machines. It is expected that there will be numerous applicants for work upon the opening of the Manila office, and they are to be given an opportunity to perfect themselves in manipulating the machines. It will be something of a novelty to see union printers not only working side by side with unorganized help, but actually assisting in training the new employes to become capable workmen.



THE CONVENTION SOUVENIR BOOK.



W. M. Leavitt.



Charles T. Graff.



E. E. Wear.



Don L. Murray.

THE WASHINGTON DELEGATION.

Eastman Oldstyle

6 Point	
24 A	48 a $2.30
8 Point	
22 A	30 a $2.50
9 Point	
20 A	40 a $2.55
10 Point	
20 A	26 a $2.75
12 Point	
16 A	20 a $3.00
18 Point	
10 A	16 a $3.25
24 Point	
8 A	10 a $4.00
30 Point	
6 A	9 a $5.00
36 Point	
5 A	8 a $5.50
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4 A	6 a $6.95
60 Point	
4 A	5 a $9.90
72 Point	
3 A	5 a $10.65

6431A 75 CTS.



THE Eastman Oldstyle is cut to supply the demand for a letter similar to the DeVinne, but eliminating the features of that face which were objectionable to some printers. Its sharpness of cut makes it very legible, while its evenly distributed shading is remarkably well balanced in the whiting out. This letter is adapted to every grade of work, and should be in all offices.

UEL RICHTON

PROGRESSIVE AMERICAN

CTICAL PRINTER

USING AMERICAN TYPE FOUNDERS CO.'S FACES EXCLUSIVELY

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American Type Founders Company

In Stock and For Sale at Salesrooms Everywhere

Attention is called to the liberal font schemes and low prices of this series

PROGRAM

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PIANO SOLO . . . . DE KOVEN

VOCAL SOLO COME AWAY . . MEREDITH

READING . . . . . FIELD

DUET MIDSUMMER . . . CLARKE

ADDRESS . . . PROF. DRUMMOND

PART TWO

CORNET SOLO . . . . EMERSON

DUET EVENING SHADOWS . . ST. CLAIRE

PIANO SOLO . . . . DE KOVEN

SOLO HAPPY HOME . . . MEREDITH

MY COUNTRY, 'TIS OF THEE .

BENEDICTION . . REV. HOL

ENGRAVERS GOTHIC

THE VERY SMALL OUTLAY OF $9.50 FOR THE COMPLETE SERIES WILL BRING MANY ORDERS FOR PRINTING. PRICES SUBJECT TO THE USUAL DISCOUNT

A USEFUL DESIGN FOR ALL CLASSES OF FINE STATIONERY

IN STOCK AND FOR SALE BY ALL BRANCH HOUSES AND AGENCIES

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12 POINT NO 2 12A $1 50
THE NATIONAL

12 POINT NO 1 14A $1 50
BANK OF DETROIT

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INCORPORATED 1883
CAPITAL STOCK FIVE

6 POINT NO. 4 16A $1 00
HUNDRED THOUSAND $$$
SURPLUS AND UNDIVIDED

6 POINT NO. 3. 16A $1 00
PROFITS MORE THAN $164,930.
CASH AND DUE FROM BANKS

6 POINT NO 2 18A $1 00
D. M. FERRY IS PRESIDENT OF BANK
JOHN T. SHAW IS VICE-PRESIDENT

6 POINT NO 1. 20A $1 00
THE CASHIER, JOHN T. SHAW, IS ABLY
ASSISTED BY A. W. CLARK AND F. G. SMITH

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NASHVILLE_____190__

M_____

TO A. M. FORBES LUMBER CO. DR.

YOUR ORDER NO._____

SHIPPED VIA_____

TELEPHONE
WEST 1949

LARGE STOCK OF TELEGRAPH POLES STRAIGHTEST AND LONGEST IN THE MARKET

REMITTANCES MUST BE MADE IN CHICAGO OR NEW YORK EXCHANGE

RETURN IN FIVE DAYS
EDGAR FISHER, M. D.
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MASONIC TEMPLE
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BARNES, ALLEN & CHAMBERS
ATTORNEYS AT LAW
SUITE 468 PLYMOUTH BUILDING

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ARTHUR G. MUNSON

302 HOLMES AVE.

EDITOR
THE BROOKLINE INDEX

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Insurance in all Branches
Only the safest Risks taken
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..... 1901

Organ Recital

Given by the Pupils of

Sig. H. E. Delsegno

assisted by

Miss L. Treble Clef
of Screechton, Soprano

Octave Hall, Carol Avenue
Pedal, Conn.

Monday evening, July tenth
nineteen hundred
at eight fifteen o'clock

Admittance by programme only

Kindergarten School for Girls

The trustees will hold a session at Empty Hall, on October ninth, to meet the parents and friends of pupils who desire to take the course of lessons in spelling. Terms, five dollars for a course of twenty lessons.

Very respectfully,

H. K. Welcome.

Hill & Lane,

Importers of Flowers

Oxford, Penn.

The beautiful

Victoria Script

Shown in the specimens on this page is manufactured by the

A. D. Farmer & Son Type Fdy. Co.
63 and 65 Beekman Street
New York

PRICES OF VICTORIA SCRIPT

12 point	6 A 36 a,	$3 80
18 point	5 A 30 a,	5 50
24 point	4 A 24 a,	6 75
36 point	3 A 12 a,	8 00

From the
Artist and Advertiser
come the words:

"Give us Types that Speak!"

What think you
of this
Charcoal
Series?



Made in five sizes
14, 18, 24, 36, 48 pt.

The Keystone
Type Foundry
Philadelphia, Pa.

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

The following list of books is given for the convenience of readers. and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO KEEP up with the necessary repairs; don't let them culminate in a breakdown.

W. B. K., Kalamazoo, Michigan.—The average speed of a Linotype operator, working on minion, "off the hook," should be five thousand ems per hour.

AT a recent meeting of New York Typographical Union, No. 6, the committee appointed to consider the advisability of establishing a machine school for the instruction of its members reported that it would cost about $1,400 a year for five machines. The union decided not to establish the school.

AN attempt will be made by opponents of the time scale on typesetting machines to induce the Birmingham convention to recede from the position taken at the Detroit convention, when a resolution recommending local unions to adopt the time scale in preference to the piece system was passed. It is claimed that only under the piece system can the slow man secure a chance to acquire speed in operating.

A PONY LINOTYPE.—Well-authenticated rumors are to the effect that the Mergenthaler Linotype Company will have its new composing machine on the market in November. This is an improved form of the Rogers Typograph machine, the new device permitting the circulation of the matrices through the machine, instead of the retrograde distribution of the old Rogers, and is expected to meet the requirement of those who are waiting for a cheaper composing machine.

THREE London Linotype operators recently won in a suit against an employer who hired them to go to work at a certain time, but when they called they were told that the machines were not yet ready, but that arrangements had been made for them to work temporarily on the Linotypes in another office. As the office indicated was non-union, the men refused to work on its machines, and later sued their employer for the day's wages, which the court awarded them with costs.

A LIST of matrix-faces manufactured by the London Linotype Company shows, in addition to fifty-nine fonts in bodytype, in which are included emerald, pica and english sizes, several black-letter faces in "freak" sizes, such as minion-ruby, two-line minion, bourgeois-nonpareil, two-line brevier, etc. The faces indicate their intended use for setting advertisements — nonpareil extended antique, long primer doric, pica Albion and extended and condensed faces up to 16-point.

THE War Department is arranging for the establishment of a Government Printing-office at Manila, Philippine Islands, and it has been decided to equip the plant with three or more Linotypes, increasing the number as the necessity for their use develops. If the experiment with the typesetting machine in the Philippines is successful, it is believed that the introduction of the machines in the Government Printing-office in Washington is likely to occur. Operators will be taken from this country under contract to act as instructors to such local talent as may be secured in Manila.

THE Dow composing machine has made its appearance at the Buffalo Exposition. It is being exhibited in the Graphic Arts Workshop. In appearance it resembles the Paige Compositor, of which so much was expected eight or ten years ago, and its method is similar. The machine occupies seventeen feet of floor space, is six feet high and weighs about a ton. Individual type is composed by positive movements, the spacing being automatically done by means of a calculating device. Twelve thousand ems per hour is said to be the normal capacity of the Dow. Distribution is accomplished in a secondary machine, the type being foundry product. (See page 870.)

AT a meeting lately held in London, an employing printer said: "We are satisfied that, with existing conditions, both in regard to small details, but chiefly with piece rates, that Linotype machines are not worked with the skill they should be worked in this country. Thousands of pounds are going to waste at present in the printing trade of Great Britain because the skill of the workman is nothing like what it should be. I took some trouble some time ago to compare the rate of working in America and here, and I am quite certain that the average rate in America is very little short, if not more, than double the rate worked in this country. This is owing to the fact that we have not what is really an equitable piece rate on the machines. Men on one of the Belfast papers take a day a week off on principle, because they do not wish to earn too much money. Five days a week they can earn, without straining, £3 10s., and some of them £4 a week. That is not a condition of things which will call forth a proper amount of energy on these machines."

A. D. F., St. Louis, Missouri.—You will readily understand how the Australian operator, mentioned in these columns recently, averaged 12,000 to 14,000 per hour when you learn that type is measured in that country by the en — half an em — as the article plainly stated. Divide his speed by two to compare it with our standard. You are mistaken, however, in thinking that it is impossible to set 12,000 to 14,000 ems per hour on the Linotype — that if set in narrow measure the machine would not cast the required number of lines, or, if set in wide measure, that the matrices would run out. William A. Stubbs, of Baltimore, has a record of 66,717 ems in five and one-half hours, made in competition. Don Sweinhart and Gus Bilger, of Chicago, have demonstrated their ability to get as high speed as 14,000 ems per hour out of their machine, speeded to nine lines per minute, 13½ ems pica measure. Fast men work with twenty-two matrices in the channels, while on bookwork the double-e arrangement precludes the possibility of running out of matrices.

THE report presented at the recent annual general meeting of the Linotype Users' Association of England states that the London evening classes, which are now entering upon the fourth year of their existence, continue to show that the more intelligent hand compositors recognize the importance of becoming thoroughly conversant with the Linotype machine.

Starting with sixteen, the number gradually increased until an average attendance of fifty students was attained. The Manchester class has, since its establishment in 1899, always had more applicants for admission than the school could accommodate. It is satisfactory also to note that the pupils who join the classes for the purpose of learning the machine composition acquire in a short time the keenest interest in learning the mechanism of the machine — a point of great importance. The effect of the work has been amply demonstrated by the fact that the difficulty at one time experienced of securing efficient operators is now rapidly passing away. It is intended to ask the Linotype Company to supply machines for another school, in Glasgow or other important center of labor.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

MENDING HIS NET.

Has Trouble with Metal.—J. T. T., Cumberland, Maryland, writes us as follows: "Your answers to correspondents are so full of information that I take the liberty of propounding to you a question relative to the Linotype slugs sent you under separate cover. You will observe the very bad brevier slug, while the minion is decidedly better. These slugs were, of course, cast on two different machines, but both using identically the same metal. Very often the brevier slug will be so full of holes that the face (or top) will break down as soon as the proof-press roller touches it. We never experienced this trouble in setting a wider measure, as you will observe from the 21½-em slug sent you. We wrote the factory, which suggested we remove the mouthpiece and clean out the dross, etc., from behind it. This we did before writing them, but received no benefit at all. We want to say that the slugs are not always as bad as above described, but nine-tenths of the time similar to the quad-line with word 'list' thereon." *Answer.*—The appearance of the slugs sent would indicate a combination of poor metal and lack of heat. It may be that soot has so choked up that side of the flues that heat can not be directed to the right-hand side of the mouthpiece. Lack of proper constituents in the metal will also give such poor slugs, and renewing metal may be added to this lot with satisfactory results. Reduce flame under pot and raise governor to send more gas to mouthpiece burner.

A Leaky Mouthpiece.— C. H. S., Jamestown, New York, writes: "We have been having considerable trouble with metal in our machines clogging mouthpiece with dirt, and new metal was gotten and a furnace procured so that we burned the metal out by pouring lubricating oil on once a day, and it is now about three weeks since and the metal seems thin and has lost its body. The mouthpiece leaks continually in spite of everything and our slugs are not good. I had suggested we were burning the metal too much, but am not sure. Could you give me metal formula? We have not at any time heated the metal above the point of turning paper." *Answer.*— Clogging of the unused holes of the mouthpiece is unavoidable, and it is also necessary to occasionally run a wire through the used holes to keep them perfectly free from dross and dirt. No real good is accomplished by burning oil on the surface of metal and such a course could not make the metal "thin." Aërate the metal by plunging a stick of green wood into the molten mass and allowing it to boil a few minutes. Reduce the dross by melting a lump of rosin in the remelting pot. These remedies should only be applied when remelting slugs and not be attempted in the machine metal pot. Your mouthpiece leaks because it is warped by the heat, and it needs "bedding" or refitting to make a tight lock-up with back of mold. If your metal is old it should be renewed by adding a quantity of metal which will be furnished by your metal dealer for this purpose.

Clean Molds a Necessity.— I. W. Allspaugh, of the Stockton (Cal.) *Mail,* submits the following: "The one particular thing more than any other that indirectly damages molds on the Linotype, is the small particles of metal that gather on the back of it and are not removed by the back knife. Metal will gather at this point, according to the condition of the mold and the degree of nicety to which the back knife is adjusted. To remove whatever metal may be on the mold after a day's run, possibly each machinist has his own method. In fact, some

machinists are so careless or brainless that the back of the mold must be cleaned many times a day to keep from getting poorly trimmed slugs, feathers on the bottom, high lines, back squirts, etc. And every time a mold is cleaned or scraped with emery cloth, sandpaper or like materials, damage is bound to result. But, when one comes to think of it, the only common-sense and scientific way to remedy trouble of this character is to get at the basic principle of it — that is, to keep the first particle of metal from sticking to the back of the mold; then there can be no possibility of it gathering in greater quantities." If a piece of felt were attached to the ejector slide in such a position that it would wipe the back of the mold at each revolution of the disk at a point between the ejecting and casting positions of the mold, it would prevent the adhesion of metal, especially if the wiper is coated with graphite and oil. The front mold wiper performs this service for the face of the mold, and an auxiliary wiper could be arranged to keep the back of the mold clean likewise.

Two-letter Machines.— G. W. S., Brooklyn, New York, writes: "Your column in The Inland Printer has been a great help to me, as the questions which others ask have often been stumbling-blocks to me which were readily overcome through your timely advice. But this time I find it necessary to address you personally in order to meet new conditions. The office in which I am employed is about to have my old pattern Linotype transformed into an up-to-date two-letter. During the machine's sojourn at the factory I will be employed at the case, and upon its return I will be expected to meet new requirements. I beg of you to explain the mechanical adjustment in order to compose black-face side-heads, italics wherever necessary, recasting of slugs, etc. I have obtained a diagram of a two-letter keyboard to practice on." *Answer.*—You will have no difficulty in handling the two-letter machine if you are familiar with the old-style machine. In order to compose lines containing italics, small-caps or other characters, in combination with body-type on two-letter machines, it is only necessary to move a shift-key mounted on the assembler, which thus prevents the matrices thereafter assembled from sinking to their full depth in the assembler, and so brings the lower character borne by the matrices in alignment with those previously assembled in the line. When proceeding again with straight matter, the shift-key is retracted and the line assembles as in the ordinary Linotype. To recast lines, the machine is provided with a little block or catch fastened to the under side of the lower guide of elevator, and this block must be swung around to prevent the raised matrices from coming to the common level when the elevator rises after the line is cast. There is nothing intricate about the two-letter attachment which need worry you about mastering.

New Features in the Linotype.— Changes, which in all cases are not improvements, are being made from time to time in the Linotype machines turned out from the factory. Experiment and experience are eliminating many causes of trouble and annoyance to the operator, and minimizing the necessity of adjustment and repairs. Features adopted in one batch of machines are occasionally abandoned in later productions, however, and this course will quite likely be taken later on in regard to the assembler of the latest machine. It is calculated to cause more profanity in a given time than anything recently incorporated in the Merg. The matrices are guided by a small rubber disk attached to the back rail of the assembler, so that their lower outside ears pass into a groove in the front assembler rail. Result: When it is desired to remove a matrix from or insert one in an assembled line, it has to be "hitched" forward in the same manner as is necessary when using shift-key for two-letter attachment. The object is to prevent matrices standing above the proper level when sending up a line, and overcome the trouble of matrices jumping out of assembler, but the added trouble in making corrections in the matrix line will never commend it to operators. The over-set latch on the assembler slide has been abandoned, although it has proven to be a great convenience. An important change has been made in the keyboard mechanism. Comb springs are no longer used; instead, the short, upright bar is made with a projecting flange, making it heavier and causing the bar to be retracted by its own weight. Evenness of keyboard "touch" is therefore secured, a result hardly possible with the comb-springs. The new temperature governor and pot-burner is a decided improvement. As much, however, can not be said of the new magazine mouth, which is now made in one removable piece, the sectional plates being no longer supplied. The assembler gate is, in the latest pattern of Linotype, made of a thin strip and beveled inward so as to permit the matrix line to be more readily seen when assembling. A bell is also fastened to the distributor bracket in such a way as to cause its hammer to strike it when the distributor clutch is released and distributor stops. The new knife-block permits of quick changes and is more accurate than the old. The matrix-lift cam on distributor screw is now made with one face only, a coil-spring holding the lever against side-face of cam. The pot-pump is one solid casting, instead of the ring plunger, as formerly. The making of the driving-clutch so that it is no longer adjustable is a good thing, but what will the novice who screwed up the clutch as a remedy for all the ills of the machine do now? He will probably amuse himself with adjusting the packing of the line-delivery carriage air cylinder, which has been made adjustable by means of a piston-head of four quarter-sections which are spreadable by means of eccentric slots and pins, thus increasing the size of the piston-head as the felt packing wears. The forgetful tyro who neglects to lock the keyboard when changing the magazine has also been provided against, as the keyboards are now notched near the top and a strip extending across the rods prevents their dropping when the keyrods are retracted. The following additional inscriptions are now found upon the framework at various points: "Keep temperature 550°"; "Avoid yellow flame at burner"; "Keep rubber rolls clean."

PATENTS.

Patent No. 678,036, by John R. Rogers, assignor to the Mergenthaler Linotype Company, describes a very old-fashioned appearing Linotype machine. Its old appearance is accounted for by the fact that the application was filed in 1900, and it is fair to presume that the patent is taken out now simply to protect certain details of mechanism and not to introduce any new features in the modern machine.

What may be called a post-mortem patent is No. 678,268, by the late Ottmar Mergenthaler, the application for which was filed shortly before his death. It covers a very considerable number of improved minor details of the Linotype machine.

Frank A. Vinton, of Baltimore, has assigned to the Mergenthaler Company patent No. 678,310, covering details of justifying mechanism, his method being to advance the wedges with gentle pressure through the line until the latter slightly exceeds the measure, and then compress the line endwise to the exact measure.

U. S. G. Peoples and C. F. Walther, of Baltimore, Maryland, have taken out patent No. 677,693, on a locking device for a Linotype galley. The galley proper is made about a brevier wider than the slugs and is slightly beveled on one side, so that a strip or rule may be pushed down to do the locking up.

A decided convenience in making up of Linotype matter is the galley patented by Herbert Clark, of Knoxville, Pennsylvania, as No. 678,611. The galley has at the open end side extensions that have under-sloping edges so that the forward open end of the galley may be rested on the imposing stone while the under-sloping edges of the sides rest on the column rules. By this device the Linotype matter can be distributed directly into the column of a newspaper page.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

From Huntley S. Turner, Ayer, Massachusetts, a few samples of booklets artistically set and handsomely printed.

Will O. Greene, Fairport, New York.—The samples of commercial printing submitted are neat in design, good in composition, and presswork is of excellent quality.

John G. Stiles, 2519 West Lake street, Chicago.— If your customers wished a bold and obtrusive letter-head, you have undoubtedly satisfied them, but our choice lies with the neat letter-head furnished as copy.

The Stanton Printing Company, Grand Rapids, Michigan, is sending out a booklet printed in black and red in the old style of printing — Blanchard type and ornaments, neatly gotten up and composition and presswork good.

The Boston Farm School, Thompson's Island, Boston, Massachusetts, got out a Fourth of July program unique in design and printed on three kinds of stock — red, white and blue in color. The idea is a catchy one, and the printing of good quality.

The Methodist Book & Publishing House, of Toronto, Canada, gave its eighth annual picnic and games at Jackson Point, in that city, Saturday, July 27. The Inland Printer is in receipt of a neat program giving a list of the games and prizes.

The Estabrook Press, Marlborough, Massachusetts, submits a package of commercial printing, the composition and presswork on which are of general excellence. The designs show that care is taken in origination and execution, and combination of colors is harmonious and pleasing.

A series of monthly calendars is being issued by the Winchester Press, Broadway, New York city, each having a background printed in two-color half-tone illustrating scenes appropriate to the month. The work — engraving, composition and presswork — is all of the highest class.

"To Have and to Hold" is the title of a blotter issued by the Stanley-Taylor Company, of San Francisco, California. The design represents a youth holding the city of San Francisco in his hands, and this is what the Stanley-Taylor Company is trying to do with the excellence of its work.

The Franklin Machine Works, Philadelphia, Pennsylvania, has issued a well-printed catalogue of some of the machinery manufactured thereat. The cover is a striking feature, being unique in shape and printed in gold bronze on black stock. From a printer's point of view, the work is attractive and well executed.

A pamphlet, entitled "The Real Ramona," of fifty-eight leaves 5 by 8, printed on one side only and interspersed with half-tone illustrations, is issued by D. A. Hufford & Co., Los Angeles, California. The covers are made from the Yucca palm, which is adaptable to this purpose, being flexible and tough, and easily takes printing-ink.

A package of "every-day" printing from the Homer (N. Y.) *Republican,* contains some good samples of letterpress printing. Two catalogues of the Academy — 1900 and 1901 — are submitted; the latter is by far the better in style, the cover, by comparison with the 1900 cover, being very artistic in design and execution. Presswork is good on all the samples.

Fred L. Carroll, Review Publishing Company, Plymouth, Wisconsin. The two posters sent by you are well displayed and attractively printed. You should have used commas between the figures 3, 4, 5 in the dateline. The cover of the Premium List is good, but the first line should have been set in caps. to give it strength. Otherwise there is no fault to be found with it.

Betz & Orr, East Liverpool, Ohio, send out a blotter, the principal type-line on which is: "It has caught on." A cut illustrates the blotter, depicting a bather to whose toe a lobster has "caught on"; but we would remind our friends B. & O. that a lobster is not red until he is boiled, when his capacity for "catching on" is reduced to a very minute minimum quantity.

A package of commercial printing from the office of Brodie & Crocker, Rockhampton, Queensland, Australia, contains some samples of artistic composition and excellent presswork. Designs are appropriate to the business for which they were originated, and colors are happily chosen. Some blotters show careful thought in plan and execution and should prove remunerative trade-bringers.

Norfolk Press, Cliftondale, Massachusetts.— Samples submitted show neatness in design and artistic tendencies in the compositor, but why do you use so many different colored inks? One color used on note-heads, bill-heads, etc., would be sufficient, and make a much more artistic job. On a blotter two colors are permissible, but where more are used the returns will seldom compensate for the outlay.

From the exhibit of the Boston Printing Press Company, in the Graphic Arts Workshop, Pan-American Exposition, Buffalo, come several specimens of half-tone and three-color printing done on the perfected Prouty press. The plan of showing the machines in actual operation is a good one. Printers visiting Buffalo should not fail to see the working of the Prouty machines, as well as others in that building.

John T. Palmer, printer, Race street, Philadelphia, Pennsylvania, is sending out an advertising novelty in the form of a thermometer. The background is of heavy cardboard with neatly printed design in delicate shades of color, thermometric scale in gold bronze, and glass bulb and tube with red fluid to mark the temperature. On the back is an advertisement of Mr. Palmer's business. It is a neat and useful advertising souvenir.

Homer H. Martin, Clinton, Missouri.—The page of a shoe booklet can be improved by carrying over the syllable "re" into the next line and reducing the space between the two sentences. The cover is not bad, but would suggest a deep blue instead of the green ink. Your own letter-head is what might be termed a "scare-crow," the light-face type so widely spaced creating a most unfavorable impression. Try some other type and dispense with some of the rulework. Your blotter is the best sample submitted.

The Evans-Snider-Buel Company, live stock commission agent, Kansas City, is sending to its friends and customers a neat box containing a handsome briar pipe, a package of tobacco, and a vest-pocket matchsafe. This outfit the company calls its "Souvenir Peace Pipe," and accompanying it are two dainty booklets, one with an appropriate selection from the "Song of Hiawatha" and the other setting forth the business of the company. The booklets bear the imprint of the Union Bank Note Company, and their execution reflects nothing but credit on that concern.

The Richardson Press, William street, New York city, has issued an advertising booklet entitled "Business Getting," in which the art of engraver, compositor, pressman, papermaker and bookbinder have been combined to produce an attractive, readable and valuable brochure. Egg-shell stock was used for the body of the booklet and parchment for the cover; the inside printed in black and red, and cover in black, red and yellow. Every inducement is held out to prospective customers to visit the office, and if the booklet fails of its purpose then artistic advertising has no charm.

Poor rollers cause pressmen no end of trouble in the summer time, and on a neat little blotter, Godfrey & Co., Sansom street, Philadelphia, say: "The *paper* may be right, the *ink* may be right, but the job won't print right unless you have the *right rollers.*" They also send out an advertising novelty printed and die-cut in the form of a pipe, and also a tobacco leaf, enclosed in an envelope on the outside of which is printed "Our Smoker." "This is no pipe dream." The souvenir is well gotten up and will be appreciated by those pressmen who receive a copy, as many of them are devotees of the "weed."

We acknowledge the receipt of a sample book of printing-inks from Shackell, Edwards & Co., Red Lion Passage, London, England. The stock used is a highly enameled heavy book, thus setting forth the high quality of the inks to perfection. The composition of the book is good, the presswork of excellent quality, and the binding in cloth very neat. Samples of colors used in the three-color process are shown, together with a finished print with the colors combined, demonstrating their fitness for the work. Messrs. Shackell, Edwards & Co. are to be congratulated on their enterprise in getting up such an attractive work for the printing trade.

"Just a few nickeltypes" is the title of a booklet being sent out by the Eclipse Electrotype & Engraving Company, Cleveland, Ohio, describing the making of nickeltypes. The company estimates that it can preserve ninety-five per cent of the printing quality of the original half-tone in making duplicates by this process. There are examples of fine vignetted half-tone cuts, the original copperplate being shown on the same page with the nickeltype, which gives an opportunity of observing the difference, if any, in the same cut. Printers interested in seeing a copy of this pamphlet should write to the Eclipse Company for it. The address is 197 Superior street, Cleveland, Ohio.

Pennsylvania Grit, Williamsport, Pennsylvania, is an enterprising newspaper, and has just issued an advertising booklet with the title "There's Good Money In It"— a brochure of eight pages 3¾ by 5 inches in size, well printed on heavy enameled stock, with cover squared on. Inside the front cover an envelope is attached containing an aluminum medal with a new 1-cent piece embedded in the center. On one side is the legend "Keep me and always have money"; on the reverse, "Pennsylvania GRIT, Williamsport, pays advertisers. Over 100,000

copies weekly." The booklet itself is well worth keeping as a sample of good, clean letterpress printing. It ought to prove a first-class trade-bringer.

We acknowledge receipt of a souvenir issued by the Book and Job Branch of Boston Typographical Union, No. 13. It is a neat piece of typography in black and red, with cover in silver on steel-blue stock. The composition is admirable and the presswork — on the half-tones especially — is very good. A few tints are worked in with telling effect. Everyone concerned in the get-up of the souvenir is entitled to much credit.

"Sowing" is the title of a finely printed half-tone engraving by the Sanders Engraving Company, St. Louis, Missouri, showing the excellent quality of the work turned out by this well-known firm. The size of the plate is 10 by 12 inches, with tint one inch larger for background, printed on stock 14 by 16, mounted for hanging on wall. It has the softness of a steelplate engraving, and shows what art, photography and mechanical expertness can accomplish in the line of half-tone engraving.

Griffith, Axtell & Cady Company, Holyoke, Massachusetts, has gotten up a *de luxe* pamphlet for the St. John's School. It contains sixteen pages printed in old-style antique, with headings and initials rubricated, on Japan vellum, 5¼ by 8½ inches, with four blank leaves in front and back, the whole enclosed in a cover of pearl gray stock, with linen strips on back, top gilt. The front and bottom edges are left untrimmed. The margins are wide at side and bottom and the pamphlet has a unique and rich appearance. One hundred copies only were printed, and each copy lies snugly in a box, with a duplicate of the title pasted outside. It is a work that book collectors would give much to possess.



A NOVEL PAPER DISPLAY.

Exhibit of the Niagara Paper Mills, in the Graphic Arts Gallery, Pan-American Exposition, Buffalo, New York.

The employes of Robert L. Stillson, Center and Pearl streets, New York, took a vacation on August 10, and went on their third fishing excursion. This information is conveyed on a very artistic hanger, printed in white, red, blue and gray inks, on black stock. The design is neat and pleasing and presswork above criticism. The announcement closes in the following strain: "Please bring your own sticks and body-spacing material. Sorts and benzine will be furnished by the committee. It will be well to take 6, 8 and 10 point hooks, as you don't know what kind of a take you'll get. The boat has ample room to space out, so there is no danger of getting your lines pied. Lots of bunk room for those who become italicized."

The Inland Printer is in receipt of a copy of the catalogue of the Hoke Engraving Plate Company, St. Louis, Missouri, makers of the "Crown" engraving plates, and tools of every description for chalk-plate work. It gives illustrations of the various devices for chalk-plate work as well as apparatus for stereotyping, routing, sawing, and doing other work necessary to produce a plate ready for the press. The catalogue is one which those interested in chalk-plate work will be glad to possess. The cover-design is by the chalk-plate process, but it seems unfortunate that the artist has adapted a design of John Sloan used on a souvenir book of the American Type Founders Company, instead of originating some special design.

From the Bernard Press, St. Louis, Missouri, we have received a few samples of printing, with a request for criticism. Considering the lack of facilities and the imperfect training enjoyed by Mr. Bernard, he has done wonderfully well. A few faults are noticeable, however, in his work. The cover of the Children's Day booklet would look better if the fleur-de-lis ornaments had been omitted and the laurel border continued down the sides instead of being broken at the center. The inside of this booklet is neatly set and well printed. The title-page of the Calendar is poor — type not suitable and thrown too far to the left, giving the page a one-sided appearance. Watch the pages of your instructor, The Inland Printer, and you will come out all right.

Patents of Interest to Printers

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Talbot C. Dexter's latest patent is No. 679,219, and relates to a device for cutting register-slips in printed sheets. The device is fixed in a block for locking in a form, so that the slip is cut simultaneously with the printing.

A printing and addressing machine is the subject of patent No. 679,193, by J. L. Sullivan, of Columbus, Ohio. The addresses are mounted on a chain and carried successively to the printing point, the papers to be addressed being fed in by hand.

An improved form of paper-slitting machine has been devised by Clarence W. Hobbs, of Worcester, Massachusetts, patent No. 678,999. The speed of the slitting mechanism is varied relatively to the driving shaft by means of beveled driving disks.

A device for inducing storekeepers to do their own printing has been patented by W. R. Haney, of Dayton, Ohio, as No. 679,226. In a frame bearing rolls of wrapping paper, of several widths, he mounts type cylinders and inking pads, so that an advertisement may be printed on the paper as fast as it is unrolled for use in wrapping up a parcel.

Leonard Garding, of Denver, Colorado, has patented a simple form of card cutter as No. 679,167.

Patent No. 677,821, by Stephen B. Tilcy et al., assigned to John Wanamaker, describes a label printing and cutting machine, the distinctive feature of which is that the printed labels come out in strips partly severed, and are rolled up on spools.

A card-cutting machine patented as No. 677,504, by F. J. George and Louis Delivouk, of Chicago, looks as though it would be a useful machine in certain classes of work.

An improvement in hand presses, by L. B. Woodruff, of San Miguel, California, patented as No. 677,910, substitutes for the bed and lever a rolling cylinder of small diameter that is carried back and forth by chains.

Frederick Hart, of Poughkeepsie, New York, in patent No. 678,561, describes a somewhat novel machine for stitching, folding and stacking pamphlets. He employs a frictional-feed mechanism to bring the blanks to the point of stitching.

A machine for cleaning printers' rollers is the subject of another patent (No. 678,484), by Mr. Hart, assignor to Samuel Crump Machine Company. This machine promises to revolutionize the methods of roller washing in large offices. A large number of rollers may be placed in it at one time, the cleaning being done automatically by a lengthwise spiral movement, during which a cleaning liquid is applied, a stationary wiper serving to remove the liquid afterward.

John F. McNutt, of Warren, Ohio, has taken out patent No. 678,754, assigned to the Harris Press Company. It describes a mechanism for feeding sacks automatically for printing.

Joseph L. Firm, the designer of the Goss Printing Press Company, is the author of patents Nos. 677,735 to 677,739, inclusive. These are all improvements in web-printing presses, the first dealing principally with the inking mechanism, the second with the method of using off-set webs, the third with a means for conducting a half-width web, the fourth with a combination of folding mechanism with means for introducing off-set webs, and the fifth with an arrangement of cylinders whereby only one-half the surface of a web is printed on one cylinder, another cylinder printing the other half.

Trade Notes

THE Alpha Engraving Company and the Southern Illustrating Company, Baltimore, Maryland, have consolidated.

AT the last annual meeting of the stockholders of Frank Leslie Publishing House, Robert Cade Wilson was elected a director and secretary of the company. Mr. Wilson will continue to take as active an interest in the advertising department of *Frank Leslie's Popular Monthly* as heretofore.

THE Keystone Photoengraving Company announces the opening of a complete photoengraving plant at 723 Sansome street, Philadelphia.

CHARLES R. MURRAY succeeds his father, Charles Murray, deceased, in the management of the manufacturing department of the typefoundry of Barnhart Brothers & Spindler, Chicago.

MARQUAM & WILDER, "progressive printers," Decatur, Illinois, announce their removal to larger quarters in the Powers building. The firm will hereafter be known as Marquam & Company.

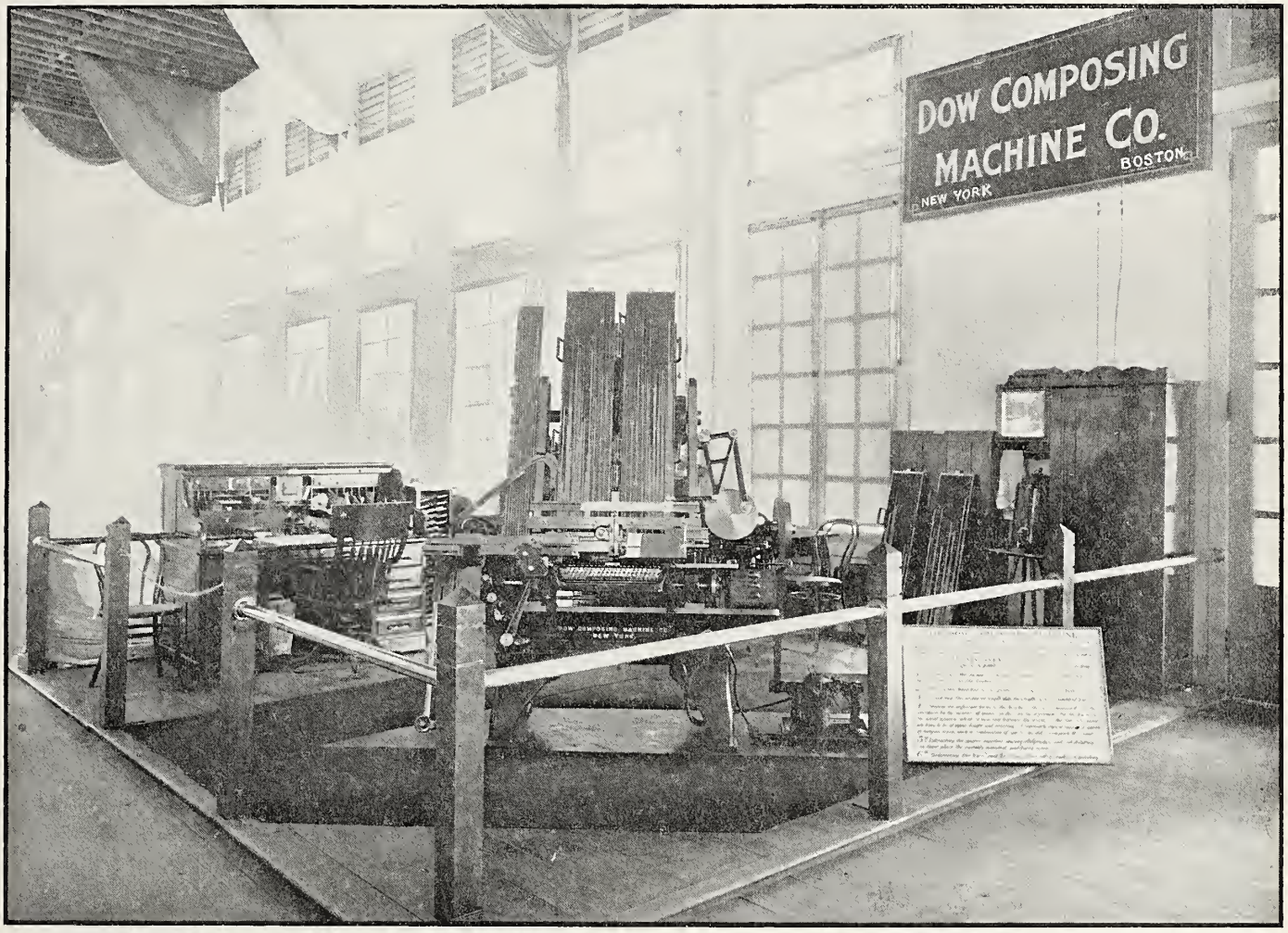
CHAMPLIN & SMITH, Chicago, have made arrangements with the American Type Founders Company to handle its complete line of type, and can furnish the faces made by any of the foundries of that concern. The firm is practical in the business and expects to do a large trade in this particular line.

THE Correspondent Show Printing House, Piqua, Ohio, has been removed to Erie, Pennsylvania. T. W. Walker, formerly of the Erie Lithographing & Printing Company, takes controlling interest in the new concern, which is to be called the T. W. Walker Show Printing Company. J. Boni Hemsteger is general manager.

J. O. SPENCER, western manager John Thomson Press Company, at Chicago, relieved Robert Coddington at the Pan-American Exposition, Buffalo, during the latter's vacation last month. Mr. Spencer installed and managed the company's exhibit at the World's Fair, and he says he felt quite at home in Buffalo, as it called back old memories.

MR. FERDINAND WESEL, president of the F. Wesel Manufacturing Company, of New York, left for a two months' trip to Europe on August 15. His address while abroad is care of the agents of the F. Wesel Manufacturing Company, The Machinery Trust, Ltd., 189 Fleet street, London. This is the twentieth time Mr. Wesel has crossed the Atlantic.

THE Chandler & Price Company, Cleveland, Ohio, has made an extension to its already large building. The addition is 40 by 87 feet, four stories. The company has also fitted up a complete suite of offices in a very handsome manner. The trim is all of quarter-sawed oak, highly polished, and all the appointments are in the very best taste. The colonial style has been followed, and sitting in the private office of Mr. Chandler,



PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

Exhibit of the Dow Composing Machine Company, in the Graphic Arts Workshop. (See description of the Dow machine on page 870.)

which has a large open fireplace, the visitor can imagine himself in New England in the early days of its history.

Frank C. Tolan, for eight years connected with the Chicago Newspaper Union, has taken a position with the American Type Founders Company, representing the firm in northern Indiana, with headquarters at Fort Wayne. Mr. Tolan is a practical printer, and was at one time in business for himself. He has the qualifications of a good salesman, a territory in which he is acquainted, and there is no reason why he should not be successful.

The Ault & Wiborg Company, the well-known manufacturers of printing-inks and dry colors, Cincinnati, Ohio, announce that they will, on September 1, establish a regular branch house, catering to the Canadian trade, at No. 5 Scott street, Toronto, Canada. The location is a central one, and the new branch will carry and manufacture a full line of printing-inks, more complete, they claim, than anything now in Canada, and will manufacture on the premises.

Smith & Thomson, the enterprising New York stationers, of 81 New street and 102 Broad street, have recently added one of the most complete printing plants in that city, to handle their rapidly increasing business. It is located at 57 Broad street, one block distant from their stores. Mr. William W. Heacock, a printer of broad experience, selected the outfit, and is the business manager. Everything in the place is entirely new; the type has all been bought in complete series, and everything is labor-saving. The presses and cutter are run by electricity, each machine being supplied with an individual motor.

Announcement is made that a paper to be called *Travel* will shortly be published at Indianapolis, Indiana, by the Mercantile Guide and Bureau Company. It is to be a weekly journal devoted to the passenger side of the railway and steamer interests of America. E. H. Talbot, late president and manager of the *Railway Age,* is the editor, and each number will contain at least twenty pages of reading matter. The subscription price is $3 per year. J. H. Konersman is now superintendent of the printing and manufacturing department of the Mercantile Guide and Bureau Company, and under his management an artistic publication from a typographical standpoint may be looked for.

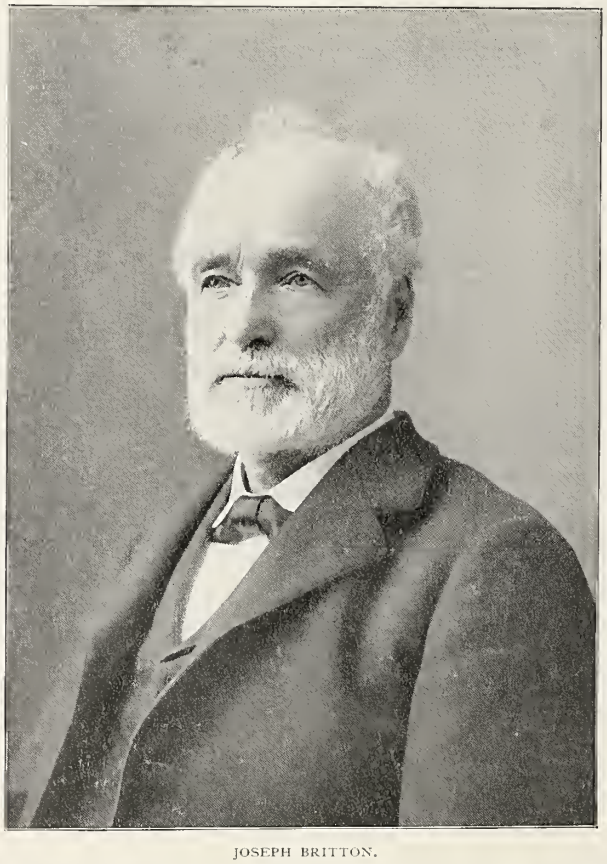
The Inland Type Foundry, St. Louis, has inaugurated an original scheme for still further calling attention to "standard line." It asks printers who have discarded the scissors formerly used to cut cardboard and paper for justification, to send them in with letters giving reasons why they are not needed, and offers three prizes as follows: To the printer (either employer or employe) sending in the best, clearest and most comprehensive explanatory letter, a prize of $10 is offered; to the writer of the second best, a prize of $5; to the third best, a prize of $2. In addition, five consolation prizes of $1 each are to be given to the writers of the five next best letters. The pair of scissors sent in by the winner of the first prize will be photographed and the picture printed in the *Practical Printer.* The contest will close October 31, 1901.

George S. Duncan, printers' and bookbinders' engineer, London and Edinburgh, has recently been on a tour in America, and favored The Inland Printer with a call. Mr. Duncan represents the firm of Waite & Saville, Ltd., Otley, Yorksire, and besides making arrangements for the handling of some American machinery, was here for the purpose of introducing the Falcon safety platen press. This machine has gripper-feed and automatic delivery, and is said to have a capacity of 2,500 per hour. He was also introducing the Waite die press, a direct plate-printing machine, which inks, wipes, polishes and prints at one operation at a speed of 1,500 impressions per hour. Mr. Duncan carried samples produced on the machine, which indicate that the press is capable of turning out excellent work. Printers in America will undoubtedly hear more of these machines before long.

The Century Engraving Company, photoengraving, at 64 Trinity place, New York city, made an assignment August 14 to George H. Johnson, who resides in Nyack. The deed was signed by Frederick Sheffield, as president and H. B. Dingman, secretary. The business was started in 1894 by Mr. Sheffield, and was incorporated on February 1, 1896, with a capital stock of $7,500, which was increased to $10,000 on May 1, 1898. In August, 1900, it was stated that George P. Hampton, formerly publisher of the *National Single Taxer,* had bought a controlling interest in the Century Engraving Company, and had succeeded Mr. Sheffield as president. Mr. Hampton withdrew some months ago, and Mr. Sheffield became president again. The liabilities are reported to be less than $10,000.

DEATH OF THE FOUNDER OF THE OLDEST LITHOGRAPHING FIRM IN SAN FRANCISCO.

THERE died in San Francisco, July 18, one of her oldest citizens, who, during a period of nearly fifty years, was actively engaged in the lithographing business. Joseph Britton was born in Yorkshire, England, in 1825, and in early life learned the trade of a lithographer. He came to



JOSEPH BRITTON.

the United States when a young man, and in 1849 he joined the George Gordon party for California. Like all pioneers, he first sought his fortune in the mines, but soon returned to San Francisco, where he resided until his death. Mr. Britton deserved the title of a leading citizen, although that term is much abused in the estimate of men so freely made in the newspapers of the day. He was a leader in all movements to improve the conditions and affairs of the city at large, both political and civil. He was a mover in some of its most prominent industries, particularly the cable railroad systems, of which he was one of the four originators. He never sought office, but was always active in the politics of the city. His only public trust was to serve as supervisor, during which

term he introduced the resolution which committed San Francisco to the cause of the Union in 1862. Recently when a new charter was demanded he was chairman of the freeholders who framed the instrument which was adopted. He was also active in the committee of vigilance which drove the criminal element out in 1855.

For the readers of THE INLAND PRINTER his career as a business man and lithographer has more interest. When he returned from the mines in 1852 he applied for work at the only lithographing establishment then in operation, owned by a young Alsatian named Jacques J. Rey, and not only did he obtain employment, but in a very short time he took an interest in the business. From that time until the end of his life he devoted his energies to the development of an institution which has been in existence ever since. Being a practical man, and having a keen perception of improved methods, he it was who visited the Paris Exhibition in 1867, with the view of studying any new inventions. He brought to San Francisco the first steam lithographing press landed in America, and this machine is now being used on tin signs.

Mr. Britton always gave due credit to his associates for the part they took in developing the business, and it is proper here to mention the principal ones. To his partner, J. J. Rey, was due much of the success of the firm. He was an artist of correct training and much natural skill. He was born in Alsace in 1820, and died in 1892. His arrival in San Francisco was in 1851, and at a time when any and all kinds of productive workmen were in demand. When Mr. Rey died the firm had the distinction of being the oldest at that time, of which both or all its original partners were living. On the death of Mr. Rey the business was continued by Mr. Britton and V. J. A. Rey, a son of the elder Rey, and nephew of Britton, J. J. Rey having married Miss Britton. Mr. Rey was particularly skilful in portraiture and figure work, and he produced much that was creditable.

In the early days of the business, F. X. Van de Casteele, a skilful transferrer and printer, was associated with Britton & Rey, and later became a partner in the business. This gentleman was born in Belgium in 1816, and spent a number of years in Paris, where he was at one time foreman for the lithographing firm of Le Mercier & Co., and at another period connected with the publishing house of Havas & Co. In 1866 Van de Casteele sold out his interest and returned to Paris. Here Mr. Britton sought him out in 1867, and induced him to return to San Francisco with him to install the new steam press then purchased. This he did, and he continued in the employment of the old firm as occasion demanded until his death in 1880. His son, H. X. Van de Casteele, came here in 1867, and continued with the firm for a number of years.

Another employe and at one time a partner in the firm was Henry Steinegger, a native of Switzerland, an all-round artist and engraver. He spent many years of his life in the establishment of Britton & Rey, and for several years prior to 1875 was one of the partners. About that time he retired from business, having amassed a competency.

Thus all the founders and old employes have passed off the stage. Mr. Britton never married, and the business has descended to his nephew and son of his former partner, Valentine J. A. Rey. W. E. L.

PRINCESS COVERS.

Princess cover-paper is manufactured by C. H. Dexter & Sons, Windsor Locks, Connecticut. S. W. Tilton & Co., the inkmakers, have selected this stock to show their Tiltonian inks in this issue of THE INLAND PRINTER. Striking results can be obtained with these inks on the various shades of Princess stock. This paper can be obtained from any of the leading dealers. James White & Co., 210 Monroe street, Chicago, carry it in stock.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

VICTORIA SCRIPT.

The A. D. Farmer & Son Type Founding Company, of New York, takes pleasure in presenting this month a specimen page of its new Victoria Script. This script is made in four sizes, from 12-point to 36-point, and will be found very useful for invitations, circulars, cards and other jobwork. It can be obtained at either the New York or Chicago office of the company.

ABOUT WIRE STITCHERS.

The exhibit of New "Perfection" Wire-Stitching Machines Nos. 2, 4, 6 and 12 at the Pan-American Exposition has aroused a great deal of interest. The comment made by almost every one who examines these machines is, "That is the simplest I ever saw." And, as in any line of manufacture, simplicity is conceded to be the highest attainment, the above comment proves that the J. L. Morrison Company has done a good thing in placing this line of machinery before the trade.

THREE-COLOR PRINTING FULLY EXPLAINED.

At last any good printer can do three-color process printing, such as is now being shown in this magazine, by following the detailed instructions given in "The Practical Colorist." This is the first book to illustrate and explain in a simple and clear manner the details of process printing. The advertising sent out for the book by the Owl Press, Burlington, Vermont, can not fail to inspire renewed purpose and ambition. Write them for sample pages of the book.

STEEL DIE EMBOSSING.

Readers of this month's issue of THE INLAND PRINTER will notice that a new cut has been inserted in the advertisement of the Fullard Manufacturing Company, makers of the "Victor" steel die power and printing-press. This illustration shows the machine to better advantage than the one previously used. Steel die work is becoming very popular, and those who are having calls for work of this description will certainly be interested in machines which economically produce it. The company will be pleased to furnish samples and information at any time.

THE GRAND TRUNK EULOGIZED.

During the month of June the Grand Trunk Railway System transported the Minnesota Press Association by special train from Chicago to Buffalo, Buffalo to Toronto, and return to Chicago. Governor Van Sant and suite accompanied the newspaper party to be present at the dedication of the Minnesota State building, returning home with the Western scribes. On the return journey a resolution was unanimously adopted in the car containing the governor's staff, expressing much pleasure as to the treatment they had received while on the Grand Trunk, the following being an extract from a letter addressed to the company by Governor Van Sant: "I take great pleasure in informing you that in the car containing my staff, self and party, a resolution was unanimously adopted

expressing much pleasure on account of the splendid treatment accorded us by the Grand Trunk Railway and their representatives. The adoption of the resolution was moved by Senator Clapp, seconded by Colonel Monfort, and unanimously adopted."

When you go to Buffalo no better route can be selected. For information about the road send to G. T. Bell, general passenger and ticket agent, Montreal, Canada, or George W. Vaux, assistant general passenger and ticket agent, Chicago.

THE JOHNSTOWN FLOOD.

Visitors to the Pan-American Exposition at Buffalo should not fail to visit the wonderful scenograph of the Johnstown Flood, located on the Midway, which has been said by competent judges to be the most realistic panorama ever presented.



The panorama is 100 feet in length and 40 feet in width, and shows the city of Johnstown, Pennsylvania, as it appeared on the morning of May 30, 1889, when the appalling disaster overtook that city. The production is made possible by a combination of art, nature, marvelous electrical effects and ingenious mechanical devices. When the curtain rises, the town is seen resting between the hills in full sunlight. Later, the sun sinks, the distant hills and the city are bathed in the orange-red of the dying day, the shadows creep over the town until the last warm glow vanishes from the hill tops and night comes on. Sunrise over the hill tops is even lovelier than the sunset. Long before the city comes out of the shadows the hills are alight with the golden glory of the coming day. Gradually clouds gather, some rain falls, slowly at first, then in torrents, accompanied by thunder and lightning. Suddenly the great dam at South Fork breaks. With tremendous force the water rushes down upon the town, carrying everything before it. Finally the scene changes and the Johnstown of today is shown, a busy, thriving town. We present herewith half-tone reproduction of the building.

AN UNEXCELLED TOURIST RESORT.

The Highlands of Ontario are now so favorably known by the summer traveler and those looking for a place to spend the hot summer months that some of the districts are becoming so popular that the hotel accommodation has to be increased each year. Thousands of people annually go up into the Muskoka Lakes district, and no one is ever disappointed at the beauties that are there and the health-giving properties of the pure air. The altitude of Muskoka — 1,000 feet above sea level — endows it with all the advantages obtainable among the mountains, while as a matter of course it lacks nothing in so far as lakes and islands are concerned. In fact, it possesses a variety of attractions, any one of which would be more than sufficient to make it dear to the hearts of its summer habitues.

Standing high above the plane of humidity, the immense expanse of country is favored by cooling breezes from the broad bosom of the Georgian Bay, whose waters wash its western limits.

The district is located about one hundred miles north of the city of Toronto, and can be reached from Buffalo in less than seven hours and from Toronto in three hours, and the farthest points on the lakes are reached at a reasonable hour the same day. Perfect immunity from hay fever is assured.

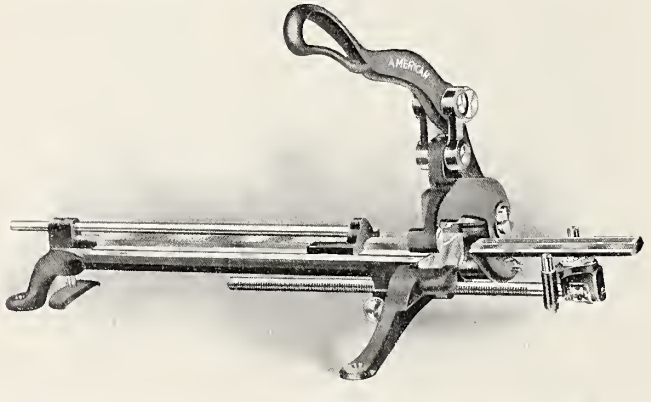
Handsomely illustrated descriptive publications of the several districts comprising the "Highlands of Ontario" are issued by the Grand Trunk Railway System, and can be had free on application to J. H. Burgis, city passenger and ticket agent, Chicago.

A NEW IDEA IN ADVERTISING.

The Beck Engraving Company, 147 North Tenth street, Philadelphia, shows this month something new in the way of a half-tone advertising plate. At first glance it would appear to be a half-tone reproduced from a photograph of a clay model design, but we learn that the original was carved in wood. The company is prepared to furnish designs of this character carved in quartered oak at a very reasonable price, considering the time and work necessary to turn out the plates. Although work of this character used on furniture has been reproduced in this way before, it is a new idea to apply it to the advertising business. The company proposes to furnish the original carved design to customers after the plate is made and delivered, which certainly is an advantage, as this will be a very interesting memento.

THE AMERICAN LEAD AND RULE CUTTER.

We present herewith an illustration of a lead-cutter which is having a phenomenal sale and meeting with great success in all offices where introduced. It has a number of points which recommend it, among these being the micrometer gauge, which sets to points accurately, and the gauge lock, which can be set instantly. The front gauge is readily operated and has a range from 1 point to 48 ems pica, by points. It is impossible for either gauge to slip or for the material, however thin, to get under the bed gauge. Reference to the larger cut shown in the advertisement on page 816 will be interesting. It will be

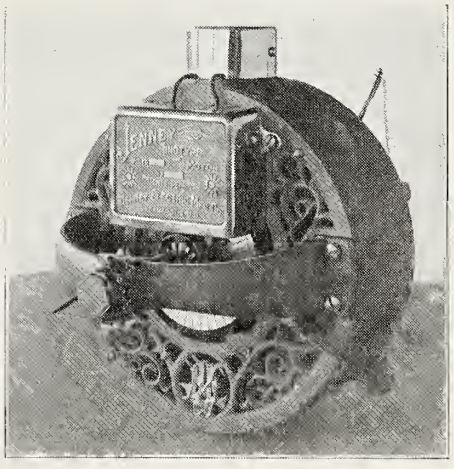


noticed that the bed and gauge rods are graduated to ems pica and numbered every five ems, the back gauge indicating the measure when extended beyond the end of the bed. The compound lever gives a cut which has no superior. The cutter is provided with a shear cut for brass rule and a straight cut for leads. In order to prevent the sagging of material, a support is provided between the front gauge and the knives. In cutting very short pieces, this may be turned back out of the way. The cutter is made of the very best material, and the workmanship is of the best. Printers contemplating the pur-

chase of a machine of this description should call upon their material man and take a look at this cutter, or write to H. B. Rouse & Co., Chicago, for circulars and information in reference to it.

JENNEY LINOTYPE MOTOR.

The introduction of electricity into the printing-office has resulted in a complete transformation; the absence of shafting and belting, with their attendant noise and dirt, the economy in floor space and the greater output of a better grade of work. Experience has proved that to derive the greatest benefit from the use of electric power as applied to printing machinery, the



motors should be either direct-connected or geared, not belted. This is true of the Linotype, as well as the other machines.

It is the general practice to drive the Linotypes from a counter-shaft, but this is open to all the objections of belting and shafting. One of the wasteful features in driving from a line-shaft is that the shaft with its driving motor, as well as the belts on loose pulleys, are in operation when but one or two Linotypes are in service. When the machines are driven with individual motors they may be located in the most convenient place for light, or to economize in space, and can be moved without affecting the driving process. On account of the disadvantage in driving by belts, and in order to reduce these disadvantages to a minimum, it has been the practice in many composing-rooms to locate the Linotypes on an elevated floor to provide room for driving-shaft under said floor. The use of individual motors overcomes the necessity for such additional expense.

In order to meet the demand for an individual motor, the Jenney Electric Manufacturing Company, of Indianapolis, Indiana, is making a 110 and 220 volt direct-current motor, to be mounted upon and geared to the Linotype machine. The motor virtually becomes a part of the machine, making the combination a unit to itself, dependent upon nothing except the supply of current. The breaking or slippage of belts, hot boxes or other minor accidents which are liable to shut down the entire Linotype plant are entirely avoided. Not only are the machines self-contained, but the regulation is better, an important feature, as any irregularities in the speed of the Linotype is very annoying to the operator. In order to allow for a fine adjustment of speed, there is an auxiliary field winding with five connections to a terminal board on top of the motor. By this means a variation of 10 revolutions per minute in the speed of the Linotype machine is realized so that the operator can make the finest adjustment to suit conditions.

The motor as a whole is very compact and neat in appearance and its efficiency is all that could be desired. The energy taken by the motor to run the Linotype is from 90 to 100 watts per hour, or less than that required by two 16 candle-power incandescent lamps.

The motor is multipolar and entirely enclosed, the field frame being cylindrical, with an ornamental, ventilated front head. The bearings are of phosphor-bronze and self-oiling. Two projecting lugs on the frame are drilled to receive bolts which hold the motor rigidly in place on the Linotype frame. These bolts are the ones that hold the cap on main bearing of the Linotype machine, and in mounting the motor but one ⅜-inch tap is required.

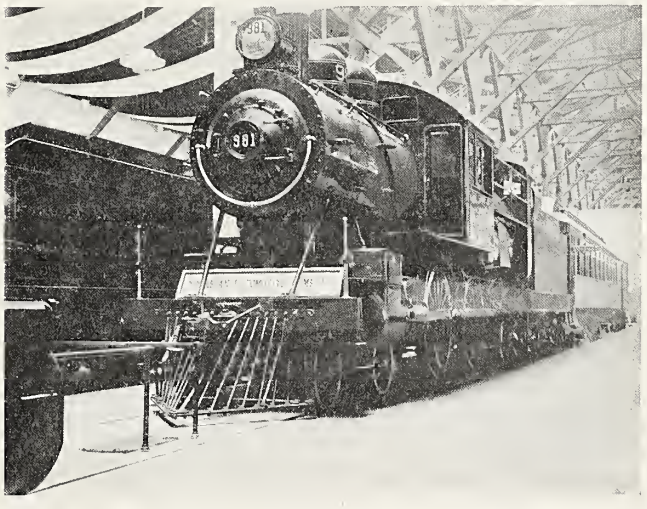
Carbon brushes bear on commutator with radial bars flush with the front head. The armature consists of machine-formed coils placed on a toothed laminated core. The bronze pinion on the motor shaft and gear on the Linotype have cut teeth. Every part of these motors is interchangeable and of the best material and workmanship, which accounts in part for the excellent service rendered.

The most prominent recent installation of these motors was made at the Chicago *Tribune*, where thirty-seven Linotype motors were installed after a competitive test of seven motors. Full information can be obtained by writing the company.

THE LACKAWANNA RAILROAD EXHIBIT AT THE PAN-AMERICAN EXPOSITION.

In the Transportation building, standing at the extreme north end of the Pan-American Exposition grounds, Buffalo, the Lackawanna Railroad has a most interesting exhibit appropriately made up as a railroad train. No one can pass through the building without discovering the big eight-wheel passenger locomotive with its short smokestack, huge boiler and two cabs looming high above the head of the ordinary man; and few can resist the temptation to enter as they come to the vestibule coach, which, with curtain drawn and awaiting step at the open platform door, presents a delightful mystery.

Within the coach one finds immediately a gallery of illuminated photographic transparencies representing the beautiful scenery of the Lackawanna country. These line the sides of the broad aisle, showing, instead of the full internal equip-



LACKAWANNA RAILROAD EXHIBIT AT BUFFALO.

ment, what may be seen *from* Lackawanna cars, which is the greater point in travel.

In the second car, which is a specimen of all the box or freight cars built by the Lackawanna Railroad in its shops, may be found a general exhibit representative of all the manufacturing interests along the line of the road. In restricted space it was impossible to show products of all manufacturing establishments, but the effort to make a typical display includes canned goods — fruits, vegetables and meats — flour and breakfast foods, agricultural implements, seeds, dairy prod-

ucts, silks, knit goods, mineral water, slate, bicycles, organs, flavors and perfumes, bolts and nuts, paints, scales — all of which find shipment by this line.

The third, a coal car, is typical of this class as made in the Lackawanna shops, and contains, first, a collection of fossils found in anthracite mines, with the impress of strange vegetation of prehistoric eras. Next to be seen is a miniature coal mine demonstrating the manner in which anthracite coal is taken from the earth. In the upper vein of this miniature mine is shown the method of timbering and operating by electricity for hauling the product. In the lower vein is seen the older method of operation in which the mine mule is such an important factor. A true representation is given of the manner in which the earth above the drift is supported by columns of coal at regular intervals.

The farther end of the car, resting on a great block of anthracite coal weighing nearly nine thousand pounds, and said to be one of the largest lumps of anthracite coal ever mined, is a model of a coal breaker as now used in the anthracite coal regions. Little cars come from the mine beneath, raising to the top of the building their loads, which are dumped automatically upon the rollers which crush the coal. The coal may be seen passing from the crushers on the ways, beside which sit the breaker boys to pick out the slate. It then passes into the cylindrical screens, each having a different mesh, where the coal is sorted into the various sizes, and passes into the bins from which the coal cars are loaded.

The throngs of people constantly passing through this exhibit show the public appreciation of both a unique exhibit and a great railroad.

A GOOD RECORD.

E. L. Megill, 60 Duane street, New York, the well-known manufacturer of gauge pins, reports a series of 100,000 impressions worked off at a high rate of speed to a perfect register on a job press equipped with one of his latest automatic registering gauges. Mr. Megill early secured a patent on a form of registering device applicable directly to the tympan or face of the platen, with operation obtained by contact with the gripper or other parts of the press. He claims this to be more practicable than automatic devices constructed with the press or made fast to other parts. His latest achievement in this direction is the perfection of entirely novel means of making the device fast. It requires no glue, does not penetrate the tympan, and holds like grim death. His automatic registering device not only corrects the position of the sheet fed by hand, but may be adjusted from a hair to half an inch after it is secured to the platen. Its simplicity also places it at a selling price.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

HOW TO LEARN THE LINOTYPE.— Contains thorough and practical information and instructions for the beginner. Published by BUCKNER LINOTYPE COMPOSITION COMPANY, 20 West Missouri avenue, Kansas City, Mo. 35 cents.

INTERNATIONAL BOOKBINDER, 10 cents per copy, $1 per year, issued monthly; only journal devoted exclusively to bookbinding in the United States. J. L. FEENEY, publisher, 425 G street, N. W., Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY —The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE LINOTYPE MANUAL, by Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. 88 pages, cloth; $1.50. THE INLAND PRINTER COMPANY.

THE THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents. THE INLAND PRINTER COMPANY.

TRITE SAYINGS —A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents postpaid. THE INLAND PRINTER COMPANY.

BOOKS.

VEST-POCKET MANUAL OF PRINTING. A full and concise explanation of all the technical points in the printing trade, for the use of the printer and his patrons. Table of contents: Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurements, Imposition of Forms. Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A TEXAS PROPOSITION — Who wants one of the best paying job-printing plants in the State of Texas? Doing a business of $10,000 a year; can be bought for $2,500 cash in next 30 days; books open to those who mean business; largest city in the State. S 610.

DO YOU WANT a $10,000 plant, doing $15,000 business a year, for $4,500, part cash? Answer quickly. S 476.

FOR SALE —All or two-thirds interest in well-equipped job-office in one of the best towns in the Northwest; best trade in city — profitable; investigation solicited; will assist purchaser until acquainted; good reason for selling; exceptional opportunity for starting daily. U 565.

FOR SALE — Complete plant, consisting of 1 Linotype, 2-letter machine; 1 cylinder, 3 jobbers, self-clamping cutter, 400 fonts up-to-date type, 2 motors; $4,000. S 139.

FOR SALE — Electrotype foundry in large manufacturing city, doing a business of $500 to $600 per month; excellent opportunity to operate engraving and process business in connection. S 152.

FOR SALE — Good paying Republican weekly in Iowa; official paper; also profitable job department; write if you have cash. S 401.

FOR SALE — I am desirous of disposing of half-interest in a book and job office and electrotype foundry; business has grown so owner can not take proper care of it; purchaser must be an all-round hustling printer and have $5,000 cash; investment will pay 25 to 30 per cent besides salary; no risk, money secured if necessary; New York State. S 590.

FOR SALE — Job-office and bindery in large Southern city; 4 cylinder and 5 job presses, good condition; well-established business. S 405.

FOR SALE —Job office; city fast growth, wholesale center, 13,000; office netting wages and about $1,000 per annum; invoice about $2,000; sell at invoice; other business to attend to; come, investigate, if not as represented will pay expenses. S 607.

FOR SALE — Photoengraving plant complete, equipped with full line of Royle machinery and electric light and power plant; cheap plant to maintain and operate; is running at the present time at a good profit; good reason for disposing of property. Address C. F. CASE, Akron, Ohio.

FOR SALE —The Orion *Times*, Orion, Ill., one of the best-paying country weeklies in northwestern Illinois; newspaper and job office; population of town, 600; paying ads. run from 16 to 25 columns weekly; will clear any one $1,000 a year; business can be increased; price is $2,000, and will not be reduced.

FOR SALE — $25,000, Democratic paper, South, earning 30 per cent; $9,000, German Democratic weekly in central State, good; $1,200, job-office, Wisconsin, for $1,000 cash, or $800 down; $35,000, Republican daily, earning big money, in fine field, splendid plant; these and many others, Atlantic to Pacific, $500 to $40,000. A. H. SMITH, Newspaper Broker, Earlville, Ill.

FOR SALE — $25,000 job-printing plant in Western city of 100,000 inhabitants, including 3 cylinder presses, 2 jobbers, Linotype, power cutter, stitcher and folder, full electrical equipment, all the new type-faces, type cabinets, stones, etc.; a model plant in best city in West, best location in city; long lease, low rent, good paying business; other interests demand owners' attention; they might retain some stock with proper parties. S 538.

LIVE WEEKLY, news and jobbing plant; hour from New York; electric motor; very desirable; too much other business. S 551.

NEWSPAPER AND JOB PLANTS of all kinds; if you wish to buy or sell, write PRINTERS' EXCHANGE, Des Moines, Iowa.

PRINTING-OFFICE, bargain; 255 fonts job, 600 lbs. body, 1 cylinder, 2 Gordons, paper-cutter. A. J. DANIELS, 53 Dearborn st., Chicago.

RARE OPPORTUNITY for a man with little money to manage printing-plant doing about $15,000 business yearly. S 22.

WANTED TO LEASE — Newspaper or job office with privilege of purchase. S 239.

$750 buys a well-equipped job-office in Eastern manufacturing city of 60,000; will inventory $1,100; good opportunity. S 361.

$1,500 cash and $1,000 easy payments secures a $3,500 new job-plant doing good business; good-will, business, etc.; Southern town 1,500. S 554.

FOR SALE.

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A YEAR'S SUPPLY of the best ad. matter you ever used for $1; 20 ads.; can be used for blotters, calendars, envelope slips, newspaper ads. or combined into booklets and folders — I'll show you how; sold to only one printer in a town. BENJAMIN SHERBOW, Advertiser, 2152 North Thirtieth street, Philadelphia.

BARGAIN FOR SMALL DAILY — Cottrell press, 2-revolution, rear delivery, 38 by 55 bed, 6, 7 or 8-column quarto, speed 1,900, Stonemetz folder attached, both in good condition; also 10-horse-power motor if desired. S 540.

BARGAIN IN TYPE — We have a large assortment of modern-faced advertising and head-line type for sale, almost as good as new; used a few weeks; write for catalogue and particulars. THE NEW WORLD, 158 Adams street, Chicago.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

EMPIRE TYPESETTING MACHINES for sale at a bargain by a firm not finding them particularly adapted to their line of work; in good working order. S 579.

FOR SALE — Democratic daily in Democratic city of 20,000 in middle West; $10,000. PRINTERS' EXCHANGE, Good Block, Des Moines, Iowa.

FOR SALE — Pony Cottrell, 25 by 30, 2 rollers, tapeless, rear delivery, table distribution; good condition. TABER-CHANEY PRINTING COMPANY, Laporte, Ind.

FOR SALE — Size No. 1 electrotypers' dynamo, molding press, single trimmer and saw; Ostrander make; for particulars address S 550.

FOR SALE — 1 Dexter Intermediate folder, $100; 1 Gem paper-cutter (30-inch), $100; ¼-horse-power electric motor; about 300 lbs. brevier body-type. Address TIMES PUB. CO., Warren, Pa.

FOR SALE — 7 Kelton D steelplate presses; also 1 1-horse-power Otto gas engine and a routing machine. C. F. BEATTY, 35 West Fourth street, New York.

MENGEL'S MACHINERY EXCHANGE, 26 E. Balderston st., Baltimore, Md., offers all the machinery, printing-presses, stereotype outfit, etc., contained in the Charles A. Vogeler Co.'s (St. Jacobs Oil) plant at very low prices. We enumerate partly as follows: 1 4-roller, 36x52 Cottrell, plate distribution, air springs, tapeless delivery; 1 29x42 4-roller Hoe single cylinder, plate distribution, back-up motion, tapeless delivery; 1 29x42 first-class 2-roller Cottrell, air springs, R. & S. distribution, tapeless delivery; 1 32x47 Hoe single cylinder, 2-roller, R. & S. distribution; 1 32x46 4-roller Country Campbell, complete; 1 17x21 2-roller Hoe pony cylinder, R. & S. distribution; 1 Hoe 42-inch power paper-cutter; 1 Sheridan book trimmer; 1 extra heavy Sheridan toggle-joint smashing press, bed 15x19, platen 13½x19; ink mixer; 2 Donnell wire stitchers; 48 Hoe's patent iron plate blocks, size 8x5 largest plate; complete papier-maché stereotype outfit; steam drying table, 32x85; metal furnace for 1,500 lbs., with hood and pipe; casting box, with cores and handle bars, for plate or type-high; 1 raising-top beating table and 3 brass-top tables, size 22x28, with chases, head and foot blocks; power side trimmer; 1 14x20 Peerless job press, with fountain and steam; 1 10x15 Peerless job press, with fountain and steam; 1 10x15 Universal press, with fountain and steam; all sizes and makes of eighth medium job presses; lot of Hoe's iron stands; large lot of standard makes of printing inks at less than half cost. Address MENGEL'S MACHINERY EXCHANGE, Baltimore, Maryland.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN ESTABLISHED TYPEFOUNDRY has opening for capable man for responsible and improving inside position which is difficult to outline; applicants should therefore give as much information as possible as to qualifications and experience, all in confidence. S 303.

ELECTROTYPE MAN WANTED in Chicago who is thoroughly acquainted with the trade and able to get business; good opportunity for man of good address and energy; give experience and reference. S 262.

FIRST-CLASS AD. AND JOB COMPOSITOR, familiar with platen presses, to assist foreman in up-to-date California office; must be hustler for business and able to write up-to-date ads.; state salary and submit samples. U 418.

GOOD FOREMAN WANTED on evening paper; union wages $21, give $24 to right party; must also set ads. Address THE STANDARD, Ogden, Utah, with good references.

HALF-TONE ETCHER WANTED; also line etcher; must be expert workmen, used to doing the finest class of work. S 589.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED —A first-class artist job-printer to design the best grades of letterpress work; must be tasty, original and thoroughly up to date in modern job-printing ideas and laying out of work for others to execute; send samples; a splendid chance for a man of ability and integrity with a strictly first-class Western house. S 570.

WANTED — A first-class cylinder pressman, competent on half-tone cut and general jobwork; give references, state wages; steady position for right man. Address DANDO COMPANY, Philadelphia.

WANTED —A good Linotype operator who is also a Linotype machinist. Address THE STANDARD, Ogden, Utah.

WANTED — Competent and reliable job compositor; salary $18 week; steady position; non-union. ALVIN S. HAWK CO., Portland, Ore.

WANTED — First-class commercial artist, expert designer, familiar with Ben Day and air-brush, good letterer; state age, salary, references; permanent position to good man. INDIANA ILLUSTRATING COMPANY, Indianapolis, Ind.

WANTED — First-class designer on commercial and theatrical posters in flat colors and lettering; state salary and experience. S 539.

WANTED — First-class Gordon pressman; one with good head for management and who can produce the best work. S 577.

WANTED — First-class side-wood engraver on pictorial and block work; state salary and experience; steady work. U 539.

WANTED — Foreman job-office; references required. BOATWRIGHT BROTHERS COMPANY, Danville, Va.

WANTED — Half-tone photographer and etcher. MINNEAPOLIS ENGRAVING CO.

WANTED — Linotype operator; must have good speed and be sober and reliable; steady job to right party; give reference, experience and wages required. CHRISTMAN PUBLISHING CO., Washington, Pa.

WANTED — Practical photoengraver to take entire charge small plant; paying business; rare chance for right man; small investment as guarantee of good faith required. S 289.

WANTED — Superintendent for medium-sized printing-office, in a Southern city; must be able to bring satisfactory testimonials as to sobricty, integrity and competency; must have education, taste and executive ability to hold the place; salary $1,300 per annum. S 534.

WANTED, FOREMAN —An up-to-date working foreman for book and job printing-office in Denver, Colo.; one capable of handling eight or ten men; to such a man good, steady position is offered; must have union card. S 546.

NEWSPAPER BROKER.

SELLERS AND BUYERS, big and little, have confidence and take to original methods of A. H. Smith, Newspaper Broker, Earlville, Ill., like a duck takes to water. Why delay — write for information today.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. WRIGHT, Electric Printer, Buffalo, N. Y.

ONE DOLLAR for lodging and breakfast; nice rooms; best location; your patronage earnestly solicited. F. McCONKEY, 149 York street, Buffalo, N. Y.

SITUATIONS WANTED.

A THOROUGHLY PRACTICAL FOREMAN of a bindery, now employed, would like to make a change. S 568.

ARTIST — Strictly first-class, capable of earning good salary, wants responsible position with progressive engraving house to take charge of artists' department; original designs, figure and colorwork a specialty. S 561.

AMBITIOUS BOY wishes situation as pressman of few presses, or as assistant pressman in job-office; has had 2 years' experience running 3 presses. S 594.

AMBITIOUS MAN of exceptional ability desires position as head jobber or foreman with progressive up-to-date office in or near New York; has received favorable mention in INLAND PRINTER, taken prominent place in competitions and thoroughly understands all branches. S 508.

A1 CYLINDER PRESSMAN wishes situation in Northern manufacturing city, 50,000 population. S 459.

A1 FOREMAN, competent to manage large composing-room, up to date in all the typographical fads of the day, and capable of originating new ideas, 18 years' experience, 5 as foreman, desires foremanship of high-grade office. S 65.

A1 LINOTYPE MACHINIST, with excellent factory and office experience, desires position in news or job office; first-class references. Address C. P. R., 1906 West North avenue, Baltimore, Md.

A1 PRESSMAN, first-class on half-tone, catalogue, job, experienced on three-color work; cylinder or platen. S 555.

BOOKBINDERS —A young man wishes position, superintendent or foreman; 20 years' practical experience; manager 12 years large edition bindery, specialty school books; understands estimating, buying, soliciting, correspondence, handling men; will take position in another line requiring similar duties. W. S. REED, 42 Mansion avenue, Haddonfield, N. J.

BY FIRST-CLASS CYLINDER AND JOB PRESSMAN; half-tone work a specialty; now foreman of good-size office. S 566.

COMPETENT CARTOONIST, general artist, desires position with hustling daily in West or Mid-west; portraits, news, comics, decorative designs; specimens submitted. DON C. WILSON, 1939 N street, Lincoln, Neb.

COMPOSITOR — Job and ad., young man, 7 years' experience, up to date, strictly temperate, wants steady position in Chicago or suburbs; can forward samples. S 450.

CYLINDER PRESSMAN desires permanent position in Northern city. S 457.

EDITOR, country weekly, desires position; office position on daily preferred; practical all-round printer also; references for both; college education; will hustle; investigation pays, etc. S 581.

EDITOR OR REPORTER on independent or Democratic daily by young married man, energetic, experienced and reliable; permanency desired. S 495.

EMPLOYERS —Are you in need of a practical man to manage your book or job room? S 602, New York office INLAND PRINTER.

FIRST-CLASS ALL-ROUND PRINTER wants steady position in East; best of references. S 553.

FIRST-CLASS CYLINDER AND PLATEN PRESSMAN desires position in city of medium size; at present employed. S 571.

FIRST-CLASS HALF-TONE PHOTOGRAPHER, good all-round man, wants position; 11 years' experience. S 214.

FIRST-CLASS LINOTYPE MACHINIST-OPERATOR, 11 years' experience, desires situation in South; day work; salary at least $25. S 586.

FIRST-CLASS WORKING FOREMAN, A1 on ads., who can read proof, wants foremanship of newspaper office; long experience. Y 562.

FOREMAN — Book, job, news, read proof, make estimates, married, 20 years' experience, 10 years foreman, desires permanent position. S 509.

FOREMAN desires situation; competent man to take charge of mechanical department of country newspaper and job plant; A1 references. S 402.

FOREMAN — Strictly first-class A1 man in either newspaper or job office; very successful manager; would lease good office. S 209.

FOREMAN understanding buying, estimating, and how to produce good printing, open for engagement October 1. S 559.

GOOD MOLDER wants position; can do all kinds of foundry work; wages reasonable; furnish references. Address Box 381, Dunmore, Pennsylvania.

HALF-TONE PHOTOGRAPHER, also experienced in other branches, desires position, newspaper preferred; can take charge; sober, industrious; references; married. S 601.

HALF-TONE PHOTOGRAPHER desires permanent position on newspaper; has 8 years' experience. S 520.

INDUSTRIOUS YOUNG PRINTER, with thorough all-round country training, present foreman of news and job office, would like to grow with an A1 city office; best references. S 611.

JOB FOREMAN wants permanent position; capable of estimating and handling all classes of printing; references given and required. S 516.

JOB PRINTER — Practical all-round man with 20 years' experience, wishes to change; well-equipped office in Oregon or Washington preferred; up-to-date job man, good pressman, familiar with make-up on daily or weekly; sober and steady. S 576.

LINOTYPE MACHINIST, competent to take charge of any kind of plant, wants situation; also operator; now in business of his own, but wishes change. S 599.

LINOTYPE MACHINIST — Position by a man who is an expert machinist and is competent to take full charge of Linotype room; has the executive ability to maintain system and discipline; first-class book office preferred; unquestionable references. S 580.

THE
UNIVERSAL PRESS
MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK
THE LATEST IMPROVED OF ALL AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.
SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

SITUATIONS WANTED.

LINOTYPE MACHINIST-OPERATOR desires position; steady, sober, reliable. S 606.

LINOTYPE MACHINIST-OPERATOR desires situation; sober and competent. S 324.

LINOTYPE MACHINIST-OPERATOR wants situation after September 10; 4,500 minion; also ad. compositor and make-up; temperate; union. S 588.

LINOTYPE OPERATOR-MACHINIST — Four years' experience, married, steady, seeks change; capable of taking charge. S 572.

LINOTYPE OPERATOR-MACHINISTS —Two rapid, thoroughly competent men desire situations, together or separate, in Rocky Mountain or Pacific coast region; first-class references given. S 592.

MACHINIST-OPERATOR, now employed, desires change; rapid and accurate; understands machine thoroughly; best of references. S 575.

MANAGER OR FOREMAN — Long experience in large offices; sober, reliable; at liberty after September 15. PARK W. COWAN, Muncie, Indiana.

PHOTOENGRAVER wants position as foreman or half-tone operator; had long experience in all branches of business. S 363.

POSITION as traveling salesman by young, active man of good address, familiar with the printing business. S 596.

POSITIONS for two machinist-operators; speedy, accurate and reliable; desire positions in same plant. S 552.

PRACTICAL WEB PRESSMAN AND STEREOTYPER wants position; married, best of references, union, strictly first-class. S 344.

PRESSMAN — First-class cylinder and platen; years of wide experience on all classes of work. S 204.

PRESSMAN, now foreman of an Eastern pressroom, having been there the past 4 years, accustomed to all grades of fine half-tone and catalogue work, etc., wishes to make a change; best of reference. S 585.

PRESSMAN wants position; No. 1 half-tone, all-round man, capable to take charge; union. S 574.

PRESSROOM FOREMAN, now with large New York house, experienced on *all* classes of work, desiring change, solicits correspondence with A1 house; address, salary and number of presses, S 573.

PRINTER — Now in charge of drug label company's printing; samples on application; good references; South preferred. S 544.

PROGRESSIVE IMPROVER wishes to place himself under instruction in first-class job-office; references; state wages. S 597.

PROOFREADER, experienced on fine catalogue and book work, desires change of location; is practical printer also; references given; do you need me? S 497.

SITUATION WANTED —An opportunity to learn the Linotype by young lady compositor; have had some experience on Linotype. S 595.

SITUATION WANTED as foreman by a pressman of 20 years' experience; 38 years old, and man of family; reference as to character and ability by present employer; want change of climate. S 587.

SITUATION WANTED as foreman of newspaper in town of less than 50,000; first-class ad. man (have option on A1 rapid machinist-operator, two of the best in the business — an unusual combination); answer quick; South preferred. U 562.

SITUATION WANTED — Bookbinder, forwarder; young man, sober, industrious, moral, desires position; 5 years' experience; can furnish good references. S 523.

SITUATION WANTED by photoengraver as foreman; can also attend to customers and office; has A1 references. S 117.

SITUATION WANTED — By pressman and all-round printer, capable of taking charge; first-class on fine catalogue and color work; sober, industrious, steady; good wages expected. H. G. PEAT, 5 West Washington street, Norwalk, Ohio.

SITUATION WANTED by stereotyper; 15 years' experience as foreman; knows all about stereotyping half-tones. S 583.

SITUATION WANTED — Pressman, all-round practical knowledge of pressroom, desires steady position with house doing good work; working foremanship preferred; married; reference; union. S 582.

SITUATION WANTED — Pressman, first-class on all classes work; South preferred; good reasons; best of references; married, union. S 244.

STEADY SITUATION by young up-to-date job-printer; married, union. S 276.

TACT, EXPERIENCE, PRACTICAL KNOWLEDGE, is at the command of those wanting foreman for job composing-room; Chicago experience. S 562.

WANTED — By a young newspaper man, 30 years old, position in editorial department of class publication or Baptist periodical, with chance to work up; am practical printer; had 2 years' experience as reporter on daily; 4½ years as editor and manager of country weekly. S 547.

WANTED — By thoroughly practical man, position as superintendent of large or fair-sized printing-plant doing good class of work; familiar with stock and the allied trades, can estimate on all classes of work, schooled in organization and discipline, can handle men to best advantage; good references. S 541.

WANTED — Foremanship by first-class man, experienced on web, cylinder and platen presses; best references; 9 years with last employer (retired from business). M., Box 851, Helena, Mont.

WEB PRESSMAN, thorough mechanic, wants position; any make machine, right-angle or straightline; 10 years in charge; married, temperate, and a hustler; guarantee first-class work. S 563.

YOUNG MAN, 7 years' experience, desires place on staff medium daily; qualified as reporter, editorial writer, proofreader, ad. designer, solicitor; references, recommendations. W. H. FARMER, 800 Dauphin st., Mobile, Ala.

WANTED TO PURCHASE.

FOLDER — For book and periodical work; four folds; also a circular folder wanted. Box 603, Columbus, Ohio.

WANTED — Cylinder press, 5 or 6 column folio; not particular about condition; must be cheap. G. W. HUBBS, Dexter, N. Y.

WANTED — Lithographic press, No. 2 or 3; must be late style and in good condition; price rock-bottom for cash. S 604.

WANTED — Second-hand Kidder, Webb, or other machine suitable for ticket work; state lowest cash price. S 548.

WANTED — Secondhand Monitor wire-stitcher No. 2, 2½ or 3; state condition and price. ADAMS PRINTING CO., Pine Bluff, Ark.

WANTED —Two Hoe lithos; must be late style and guaranteed; price, rock-bottom for cash. S 558.

WANTED — Wood engraver's ruling machine; must be in good condition, cheap for cash. U 589.

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STEREOTYPING PAPER (prepared), for cold or hot process; manufactured by F. SCHREINER, Plainfield, New Jersey. Machinery for sale cheap.

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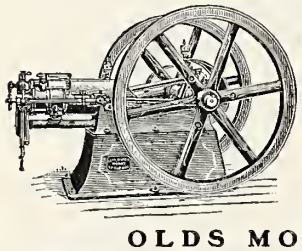


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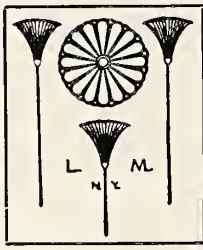
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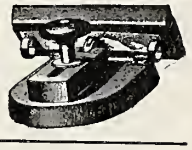
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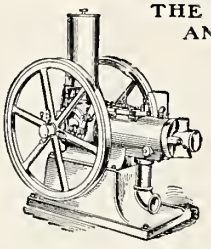
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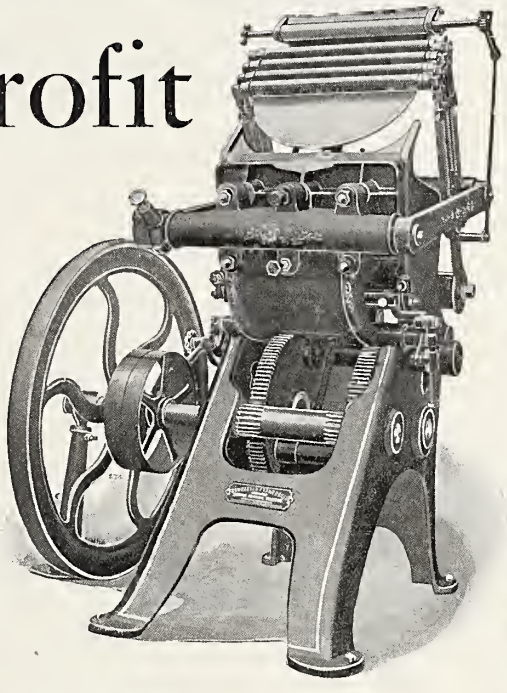
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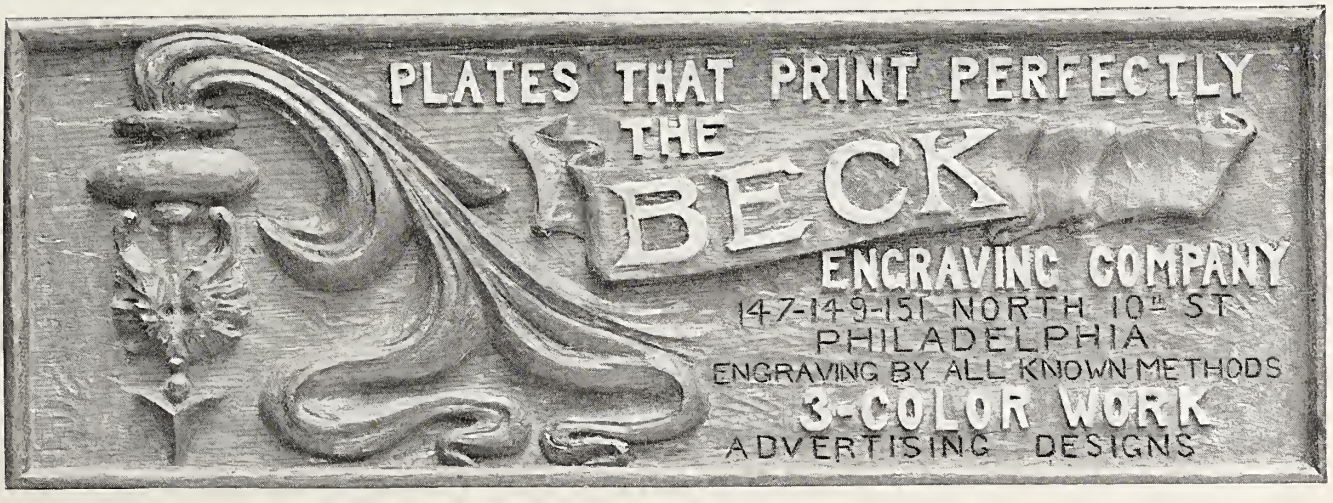
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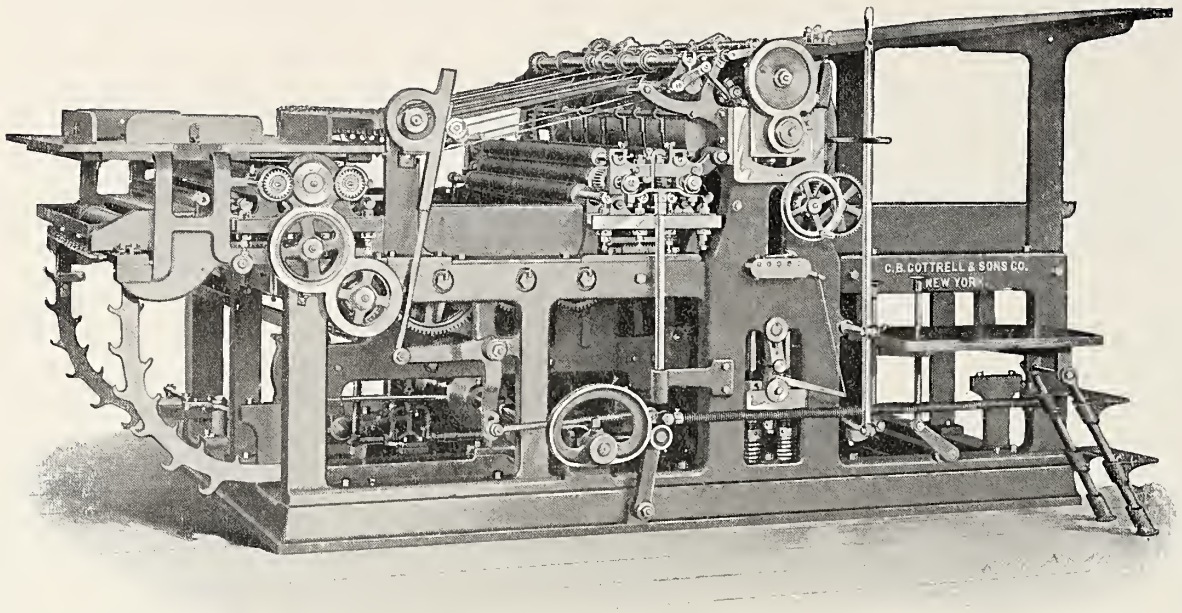
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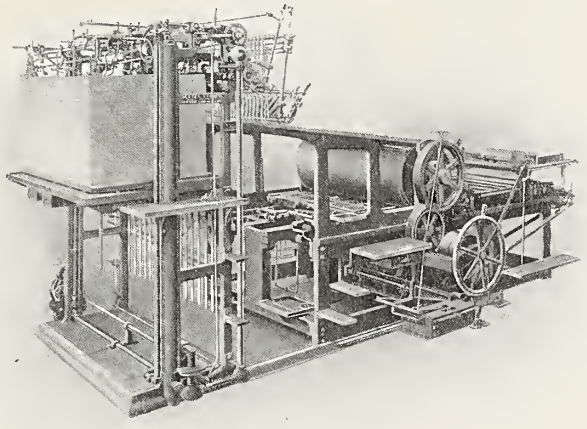
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The Cottrell Press draws out every last cent of profit, reaches up for every last single impression, and gives the printer all there is of profit in a job.

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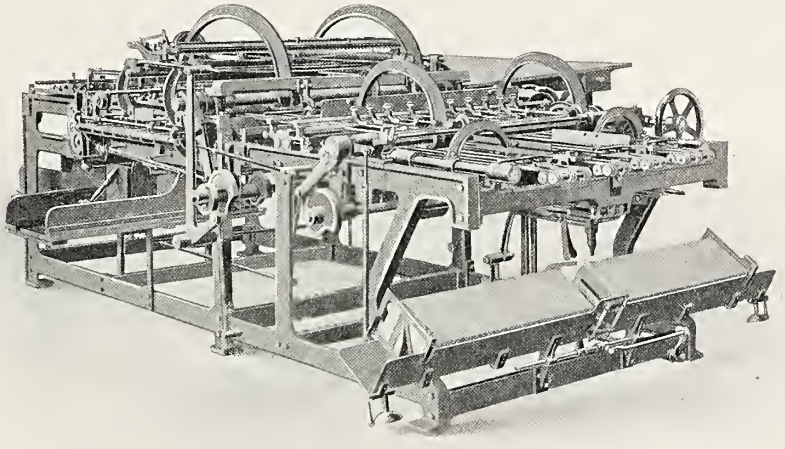
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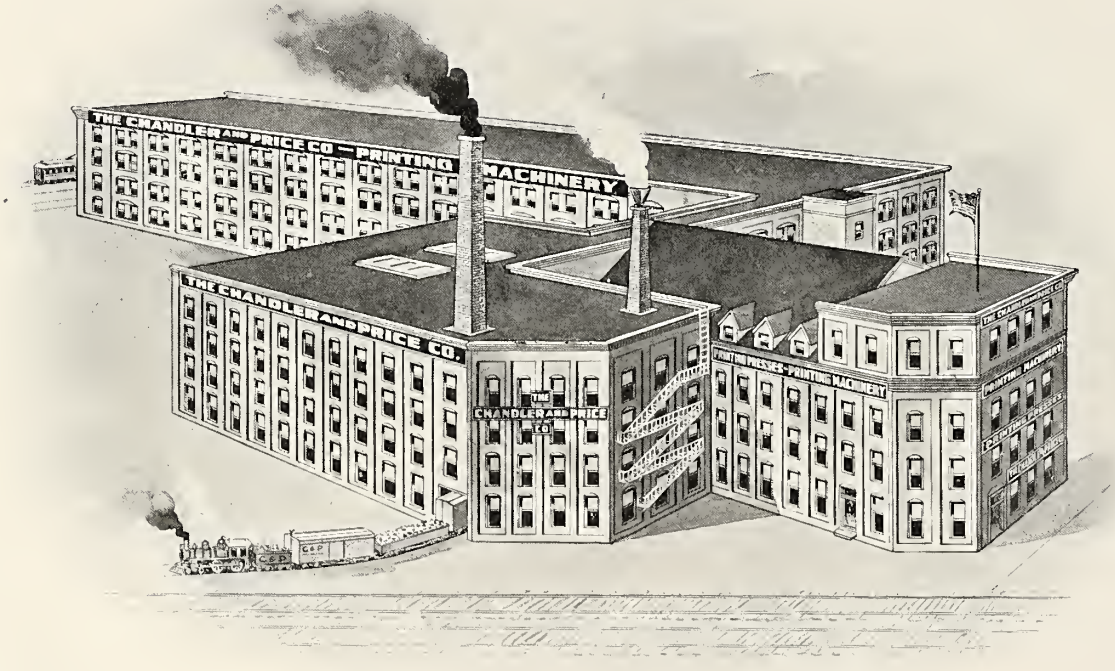
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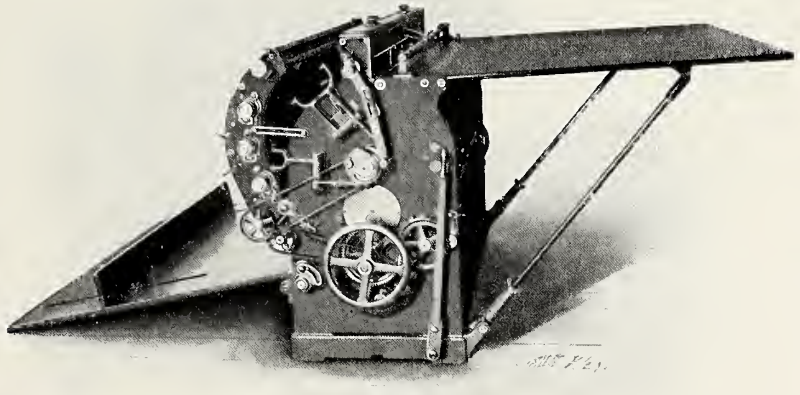
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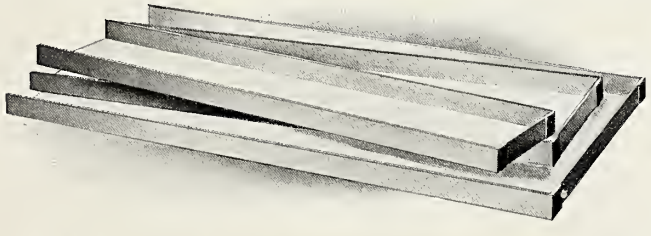
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For Linotype and Type-Setting Machines.

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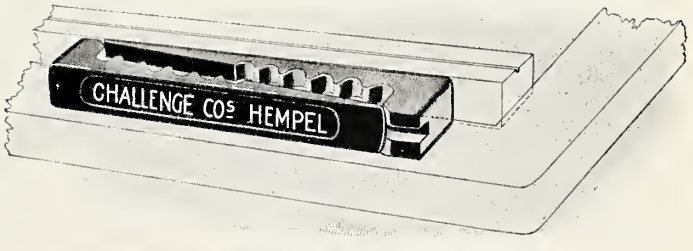
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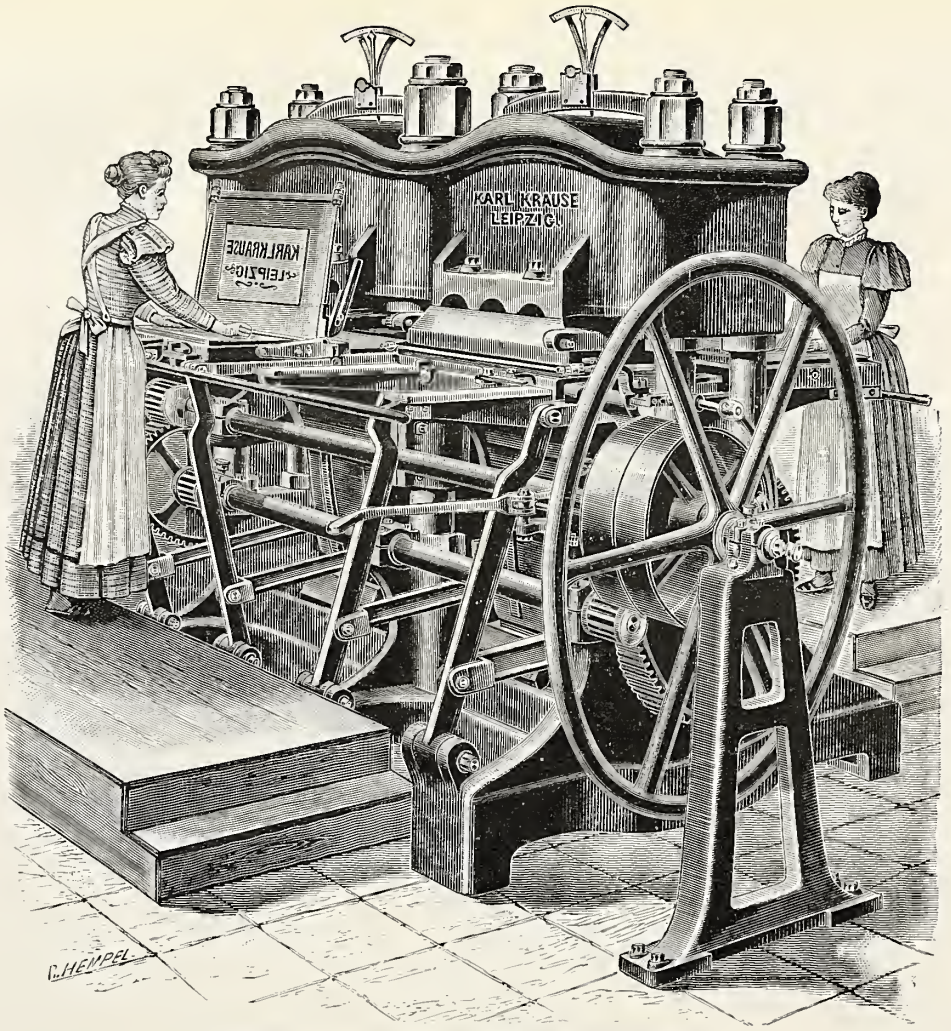
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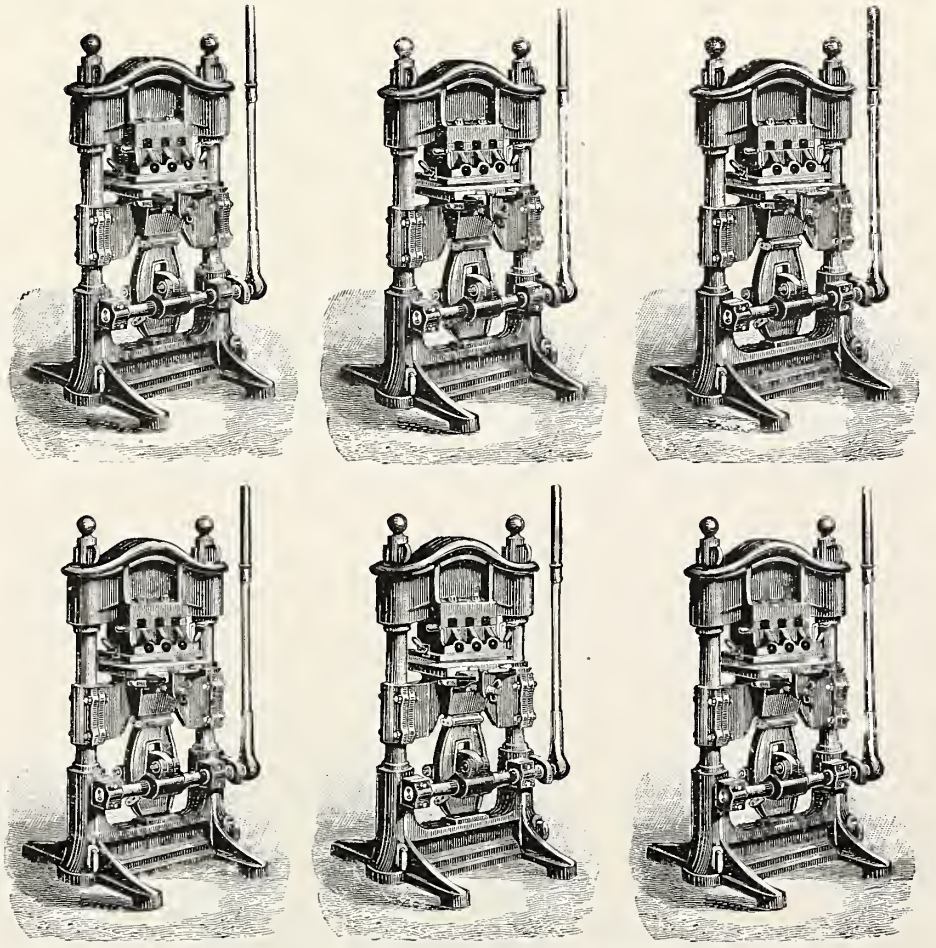
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ALL DEALERS SELL THEM.

Manufactured by THE CHALLENGE—MACHINERY CO., 2553 Leo Street, CHICAGO



Krause "Non Plus Ultra" Power Embossing Press.



Six Krause Two-Rod Lever Embossing Presses.

One "NON PLUS ULTRA" EMBOSSING PRESS will do the work of from *Six* to *Nine* TWO-ROD EMBOSSING PRESSES.

Our "NON PLUS ULTRA" Patented Power Embossing Presses

Require only two operators for the four tables. It will pay for itself in one year. Write for particulars.

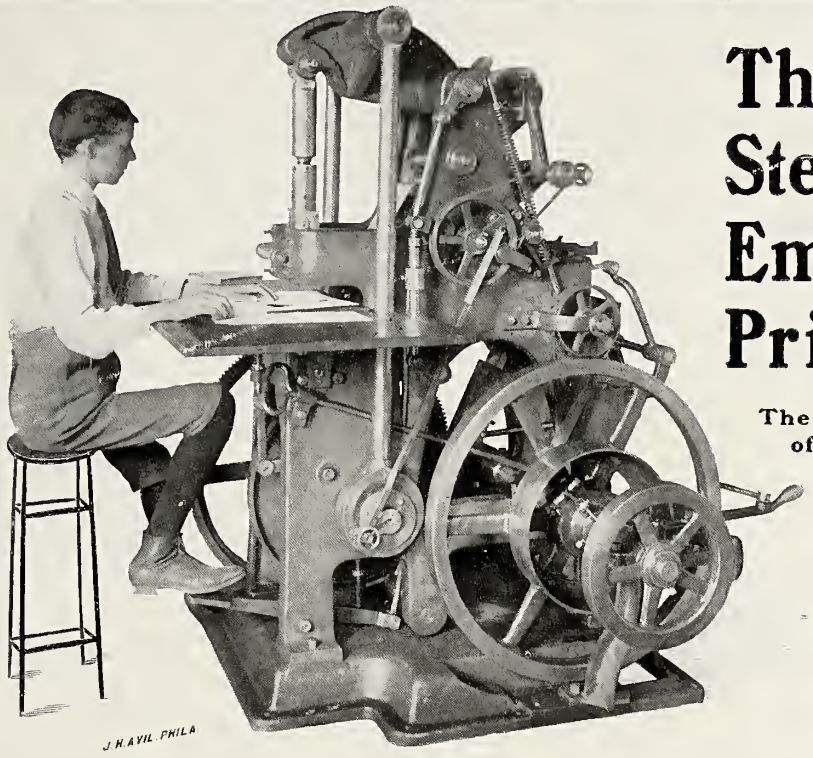
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The "VICTOR" Steel Die Power Embossing and Printing Press

The only entirely satisfactory press of its kind in the market today

POINTS

Only three adjustments to press.
The only press that trips the impression at any point while running.
Saves ink, saves wiping paper, saves time.
Will stamp any die to limit as fast as feeder can handle the paper.
The only press that absolutely locks die chuck when impression is taken.

Size of Die, 3 x 5 inches
Weight, 2,500 pounds
Over all dimensions
3 ft. 11 in. x 5 ft.

Write for samples and full information

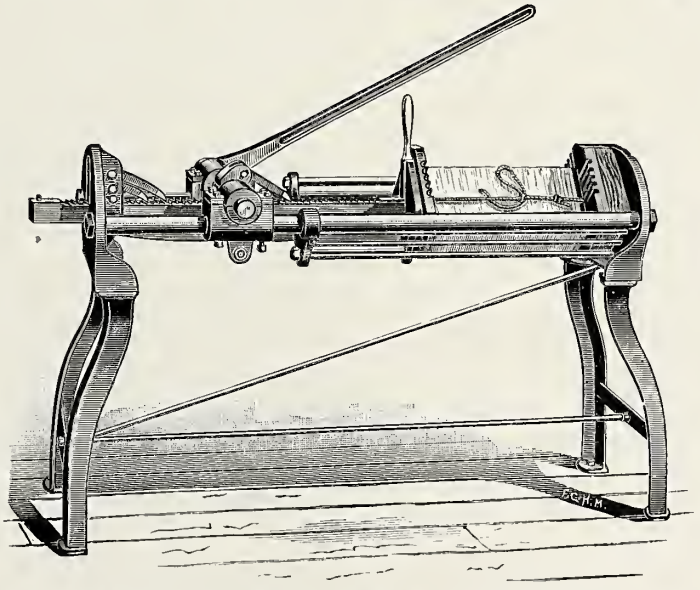
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For the Use of
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THIS IS AN ILLUSTRATION OF OUR MACHINE FOR BUNDLING OR TYING UP FOLDED SHEETS ETC.

Requires no belts or pipe connection, but is a portable press, very easily moved from place to place. It is much easier to take this press to the work than it is to bring the work to the press.

"Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods."

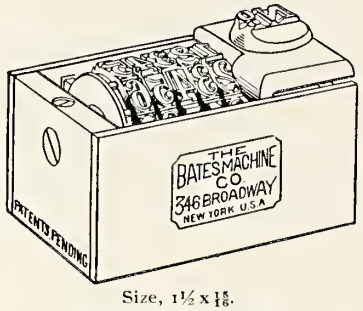
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Because It is the only type-high numbering machine perfect in design, construction and finish.

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MACHINES SENT ON TRIAL

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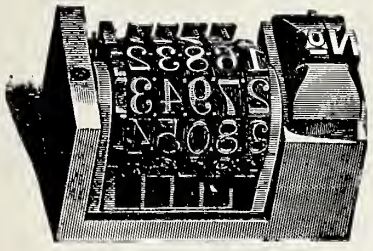
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Size, $\frac{7}{8}$ x $1\frac{7}{16}$ inches.
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It will save you trouble and annoyance.

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Write us about anything pertaining to Numbering Machines.

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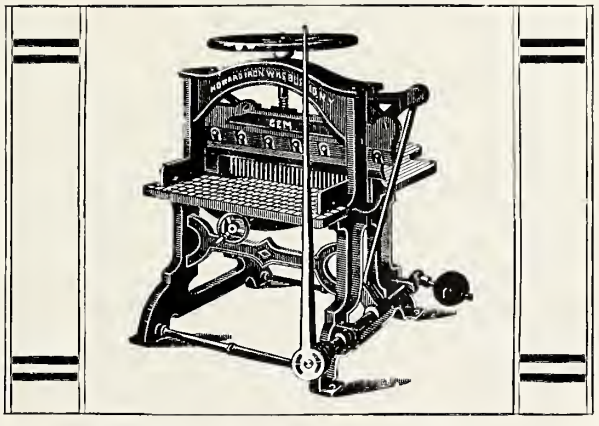


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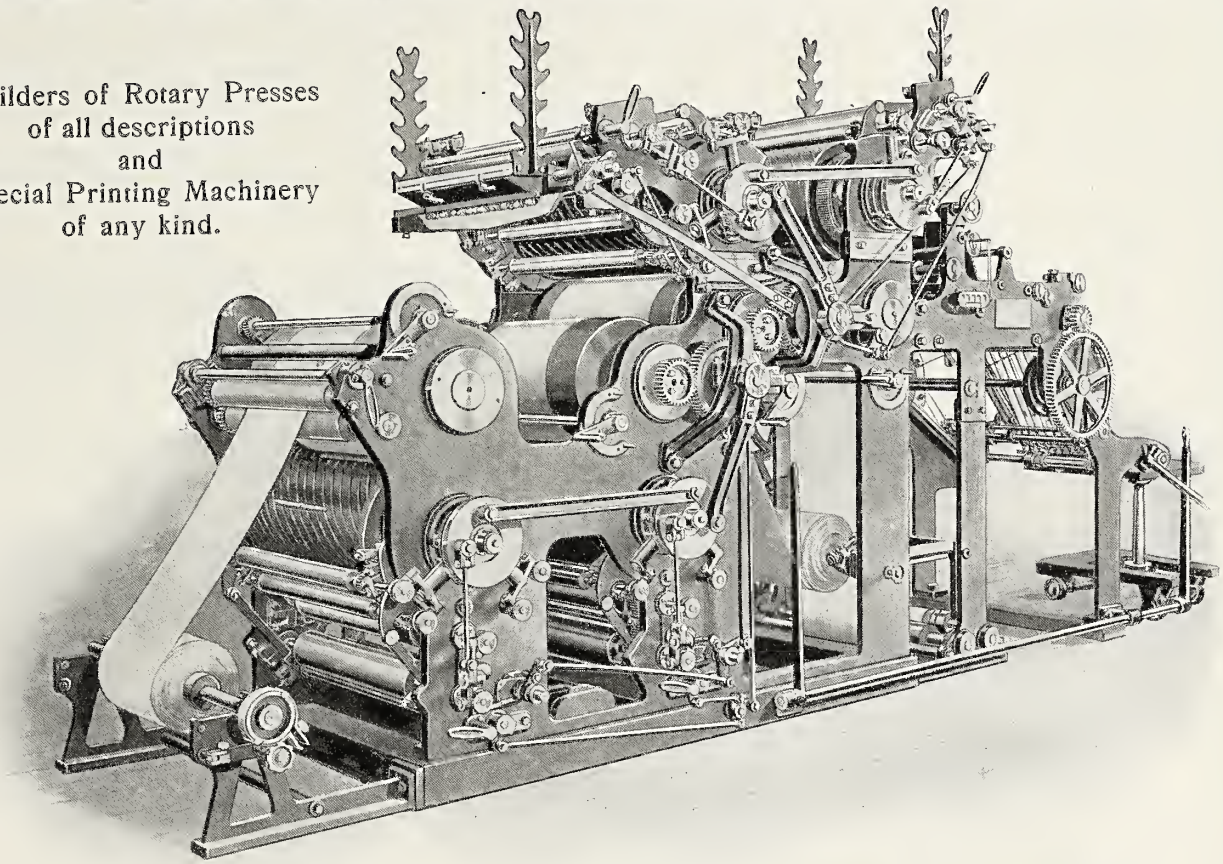
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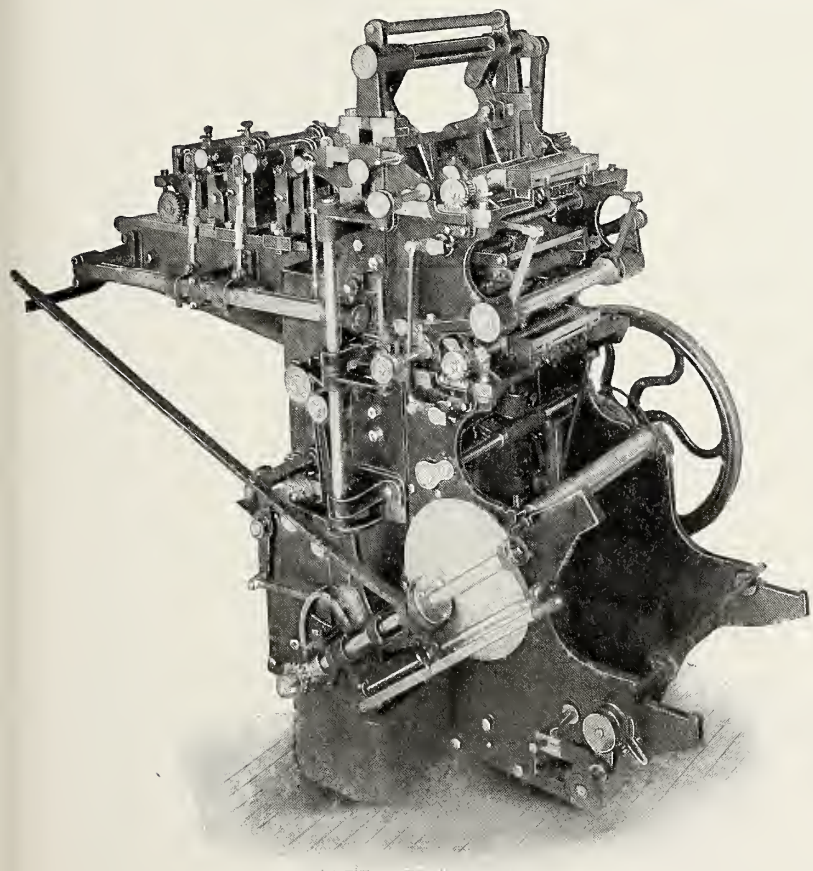
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FACTORY
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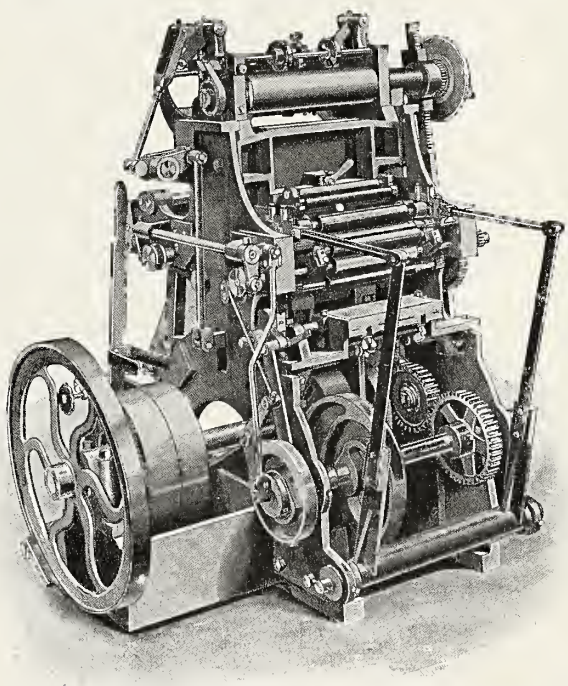
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of any kind.



This cut represents a Rotary Press, printing two colors on each side, which we recently shipped to England.



3 x 12 TICKET PRESS.



5 x 9 Roll Feed, Sheet Delivery Job Press. Speed, 8,000 per hour.

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THE difference in price between two machines has to be met but once, but the difference in the wage account continues forever.

Single Linotype



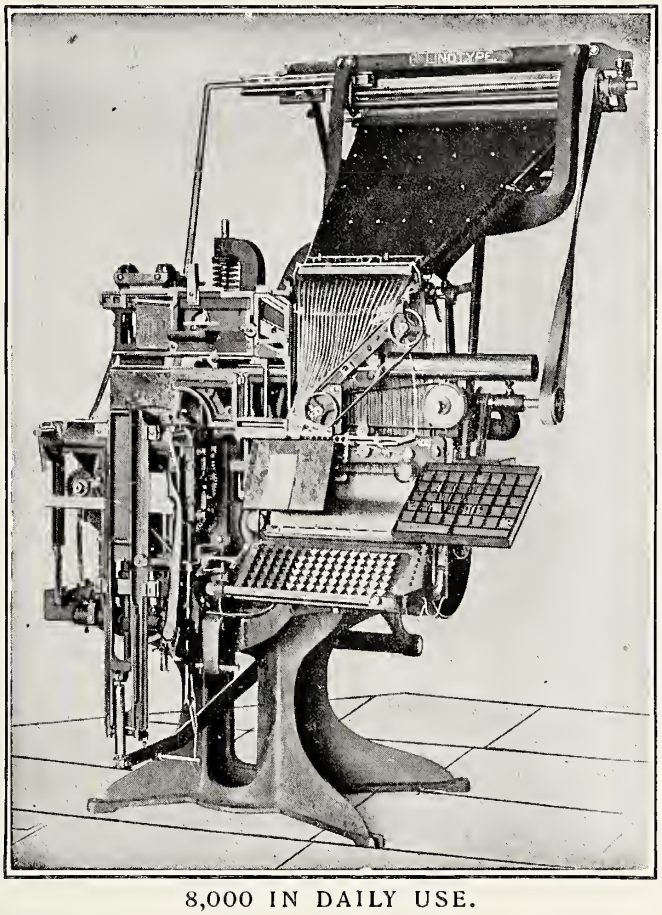
VERWHELMING evidence of the successful use of single Linotypes can be obtained by any one who will write the makers for book of letters from small offices. One machine is used as profitably as one cylinder press. To crowd the work of two or more machines upon one is a disadvantage, whether it is a press or a Linotype.

MERGENTHALER LINOTYPE COMPANY
TRIBUNE BUILDING, NEW YORK CITY

IF a detailed expense account is kept you will discover that composition costs 50 per cent less by the Linotype than by any other means.

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No "cheap machine" can ever be made to give the large output, the superior product and the wide variety of faces and measures that is obtainable from the Linotype.

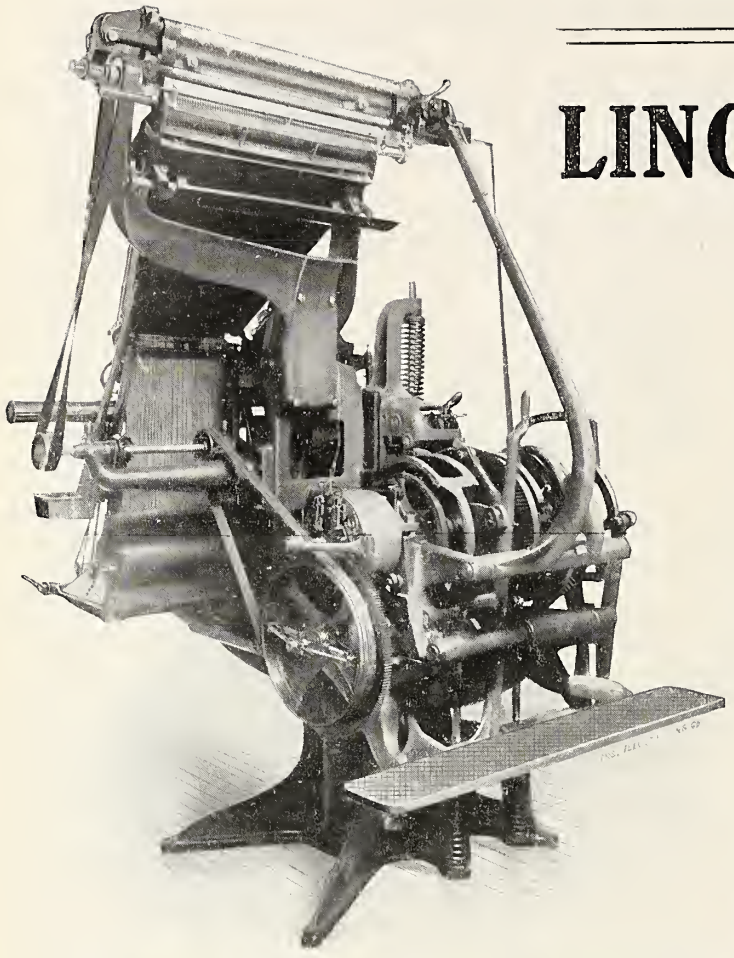


8,000 IN DAILY USE.

Each machine sets all the various sizes of type from Ruby to Pica, and any measure up to 30 ems Pica.

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JENNEY
LINOTYPE MOTORS

Are COMPACT, RELIABLE and EFFICIENT.

Take less current than two incandescent lamps.

Can be regulated within a fraction of a revolution of the Linotype machine.

No modern printing office can afford to be without them.

For description, see reading columns.
Write for further particulars to

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BOOKBINDERS' Color Blocking Press

With ONE Table
With TWO Tables
With FOUR Tables
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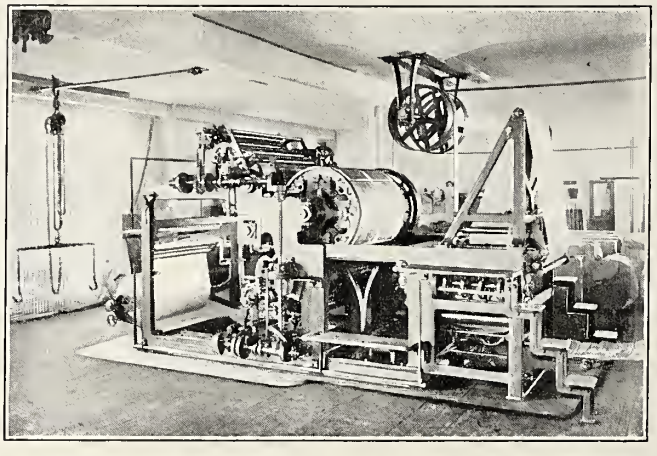
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KARL KRAUSE, Leipzig

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Paris Exhibition, 1900—Grand Prix and Golden Medal.

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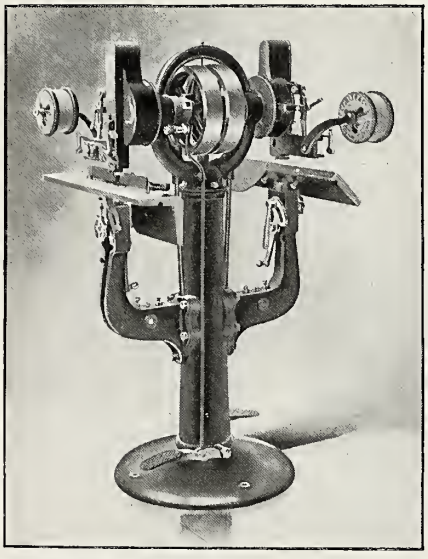
prints a sheet 42¼ x 58 inches, at the rate of 8,000 an hour. It has perfect offset device known as patent shifting tympan, and folder attachment for three or four fold.

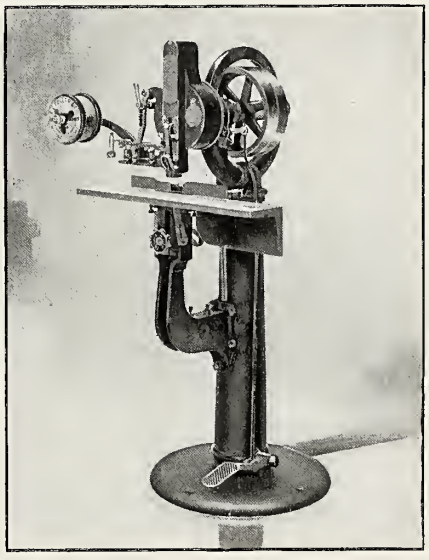
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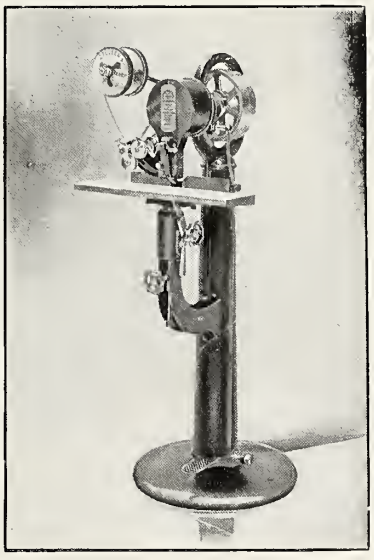
For further information and samples of three different sized publications which are printed on this press, address

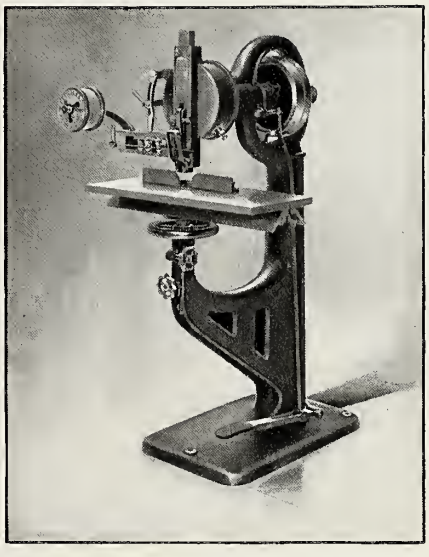
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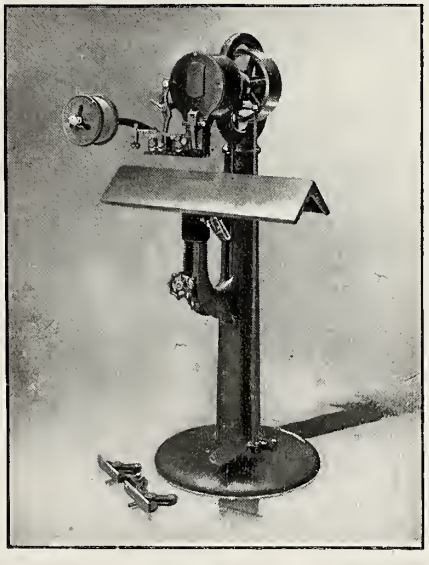
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All working parts are of the best quality of Steel, hardened and carefully tempered.

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by best houses in this country and abroad.

Built in FIVE SIZES, adapted to all requirements.

No. 1	(Double Head),	capacity	1 sheet to	7-8 inch.
2		"	" "	7-8
3		"	" "	1-4
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5		"	" "	3-8

Write for Catalogue.

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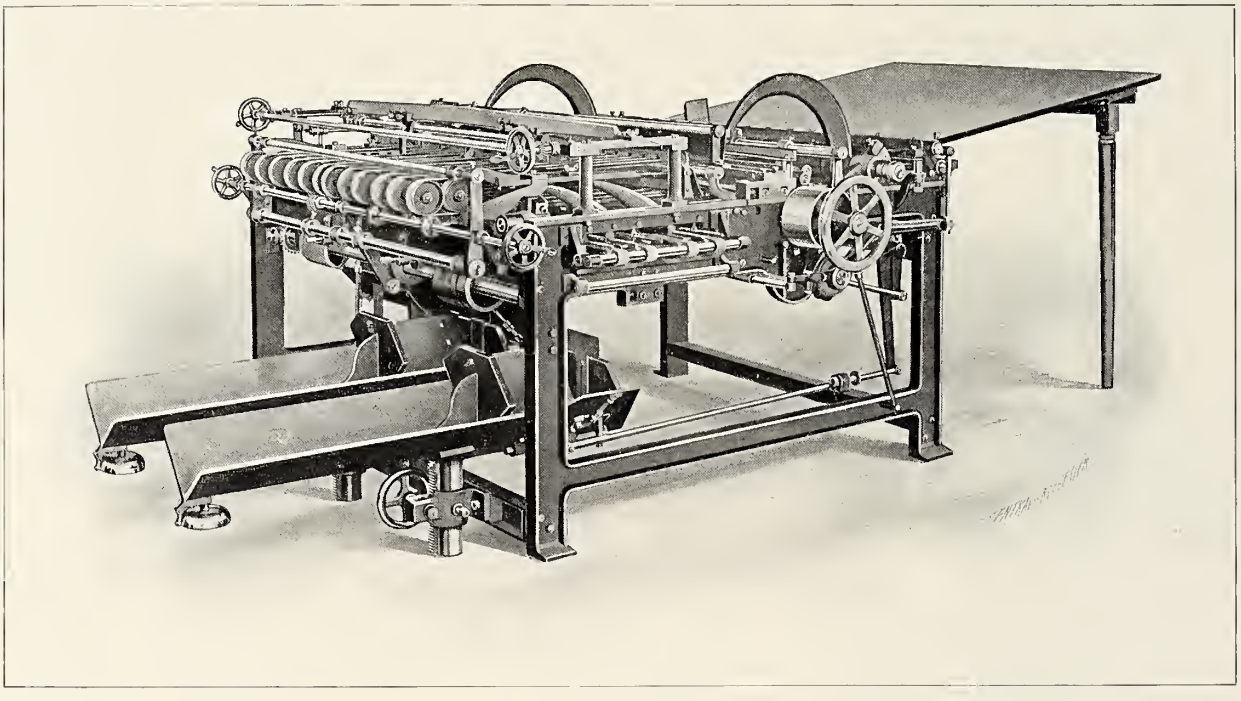
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PAPER FOLDING MACHINERY

MADE BY

Brown Folding Machine Co.

ERIE, PA.



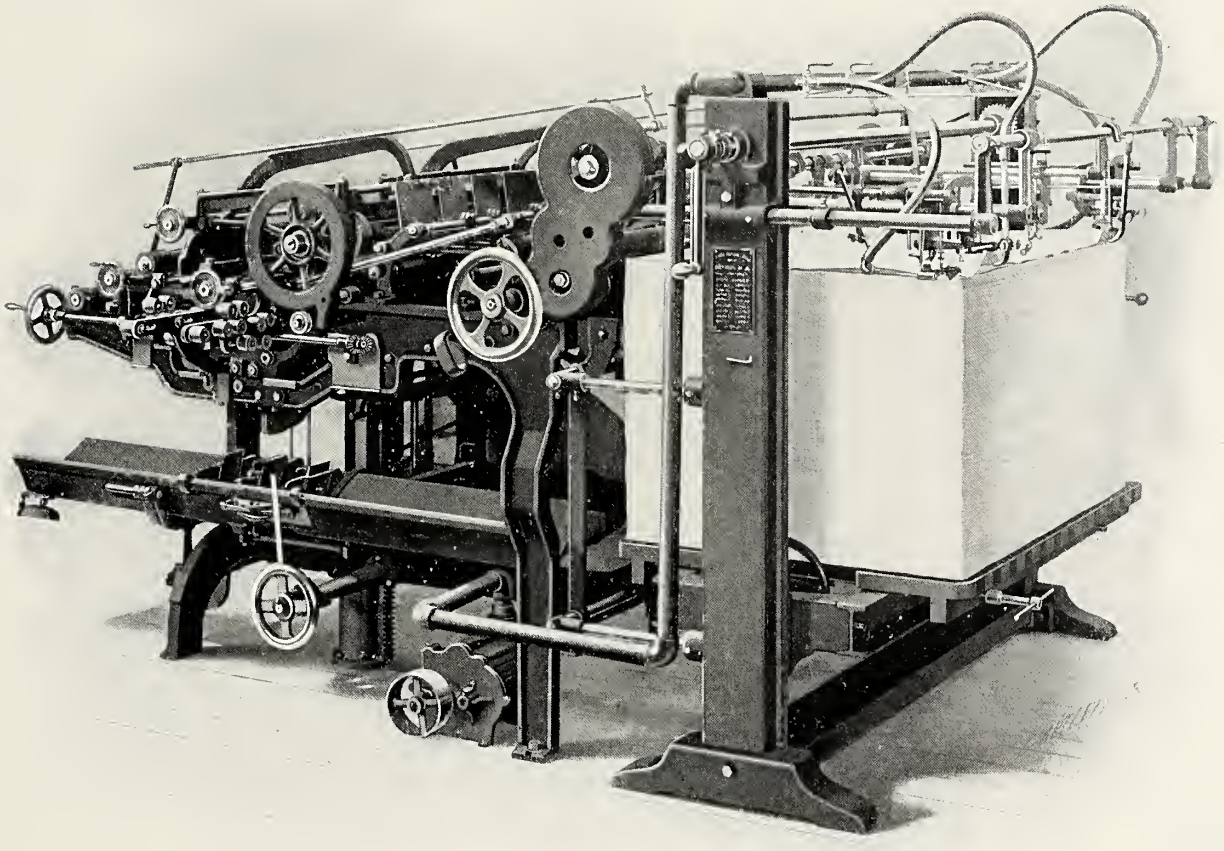
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OUR LIST INCLUDES SINGLE, DOUBLE, QUADRUPLE AND SPECIAL FOLDING MACHINERY TO MEET ALMOST ANY REQUIREMENT, AND EMBODIES ALL THE LATEST IMPROVEMENTS

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES

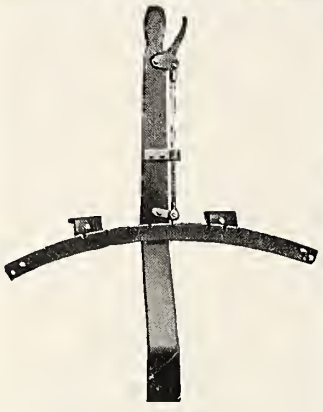


The above cut shows the "Economic" Feeder attached to a folding machine.

THIS combination is in use in most of the principal bookbinderies, on book and pamphlet work, throughout the United States and Europe Folding machines usually have a capacity far beyond the ability of a hand feeder to feed them, and therefore a large increase in production over hand feeding is gained by the use of the Automatic Feeder. It takes up less room than the feed-board of the folder and from 5,000 to 15,000 sheets can be placed on the piling-board at one time. We are prepared to attach our machine to any make or style of drop-roll folding machine without mutilation of the folding machine. Send for our new catalogue.

E. C. FULLER & COMPANY

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The "C & C Series-parallel" System of Control for Electric Motors

Has proven to be, after over a year's actual and uninterrupted use in many pressrooms,

The Most Perfect System

ever invented for the proper operation of

LARGE PRINTING PRESSES

Automatic — *Simple* — *Economical* — *Reliable*

Be convinced by sending for and studying our descriptive Bulletin I. P. 138.

THE C & C ELECTRIC COMPANY

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CROWN PICTURES TALK



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MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

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of work done on our Lining-Beveler, is shown in the accompanying cut. This shows merely one of the endless variety of lines that can be conveniently made with this machine.

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PATERSON, N. J.

ADVERTISEMENT COMPOSITION

IF you wish a well-designed and well-set advertisement, ask us to help you out. We have the type, the knowledge and the facilities to do the work properly. Ads. set and electrotyped at reasonable prices. Type, borders and rules new and up to date.

THE HENRY O. SHEPARD CO.

Printers and Binders

212-214 Monroe St., CHICAGO

Notice our new Linotype Composition Department and our Department for the Artistic Setting of Advertisements. :: :: :: Work from the trade is solicited.

We do EDITION BINDING of every description, CASEMAKING and EMBOSSING of All Kinds for the Trade.
Estimates furnished on application.

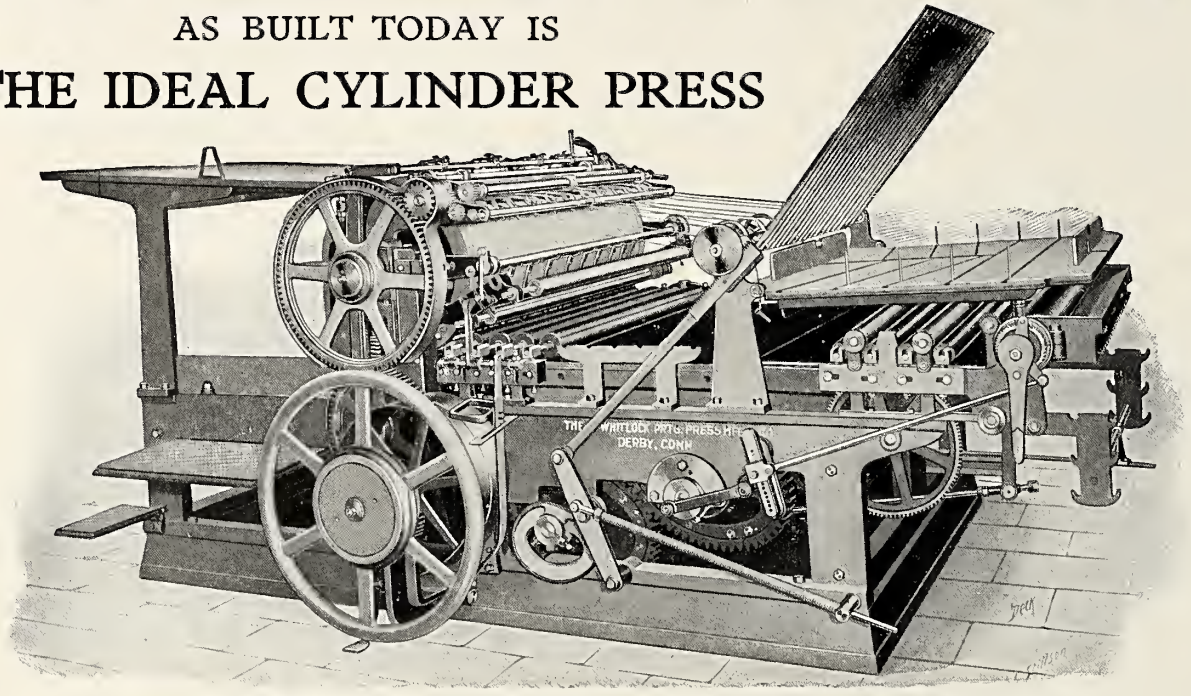
LINOTYPE COMPOSITION

IF you want Linotype Composition — work that is perfect in character, true alignment, no "whiskers," no blow-holes, slugs that are the same size at both ends and will lock up properly—see us. We charge a little more than some people, but the work is worth the difference. : : : :

THE WHITLOCK

AS BUILT TODAY IS

THE IDEAL CYLINDER PRESS



ONLY those who are using the NEW WHITLOCK PRESSES can begin to appreciate what these machines are, and what they will accomplish in the modern pressroom of an up-to-date, enterprising printing plant. There are many makes of presses, but only ONE best Press. In the Whitlock you have it. Here are *some* of its good points: :: :: :: :: :: :: :: :: :: :: ::

A patented new Crank Bed Motion —the simplest, swiftest, smoothest-running and most durable of all modern bed motions.

A patented Type Bed —being a box type bed having a bottom instead of only ribbing underneath, insuring more than double the strength of other type beds, and besides is the only type bed which, after being planed, is scraped absolutely true.

A patented Air Spring Arrangement —simple, easy and quick of adjustment, bringing the air springs into quick combination for change.

A patented Fountain —the only fountain on any cylinder press not bolted fixedly to the frames, but tipping at any angle, so that ink can not work away from the fountain roller, causing gray sheets to be run; also, by reason of its tipped position, using all the ink to the last ounce.

A patented Driven Angle Roller Arrangement —a correct mechanical device without the objectionable belting or chain of gears used in all other angle roller arrangements, and which, besides, merely dab a line of ink on to the ink plate or on the first angle roller, but driven by rack and gears, the first top angle roller receives the ink from the ductor roller, which makes a complete revolution on the angle roller before returning to the fountain roller.

A patented Hinged Roller Frame with Offsetting Roller Device —so finely balanced that an easy swing of a lever accomplishes the lifting of the top riding and vibrator rollers from the form rollers, and raises the form rollers from off the form quickly and without labor.

WHAT OTHER PRESS EMBODIES ALL THESE FEATURES?

The Whitlock has

Both Trip and Back-up Motions
Front Fly or Carrier (printed side up) Delivery
Heavy Sole Plate
Closed Periphery of Cylinder

And other valuable improvements. Ask our salesmen about them, or write for circulars.

THE WHITLOCK PRINTING PRESS MFG. CO.

NEW YORK . 121 Times Building
BOSTON . . . 309 Weld Building
CHICAGO . . 706 Fisher Building

SOUTHERN AGENTS
J. H. Schroeter & Bro., 39 W. Mitchell Street, ATLANTA, GA.
EUROPEAN AGENTS
T. W. & C. B. Sheridan, 46 Farringdon Street, LONDON, ENG.

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU JOHNSON & CO.

W. E. WEBER, Manager.

THIS TRADE THE PEERLESS CARBON BLACK COMPANY LIMITED MARK

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

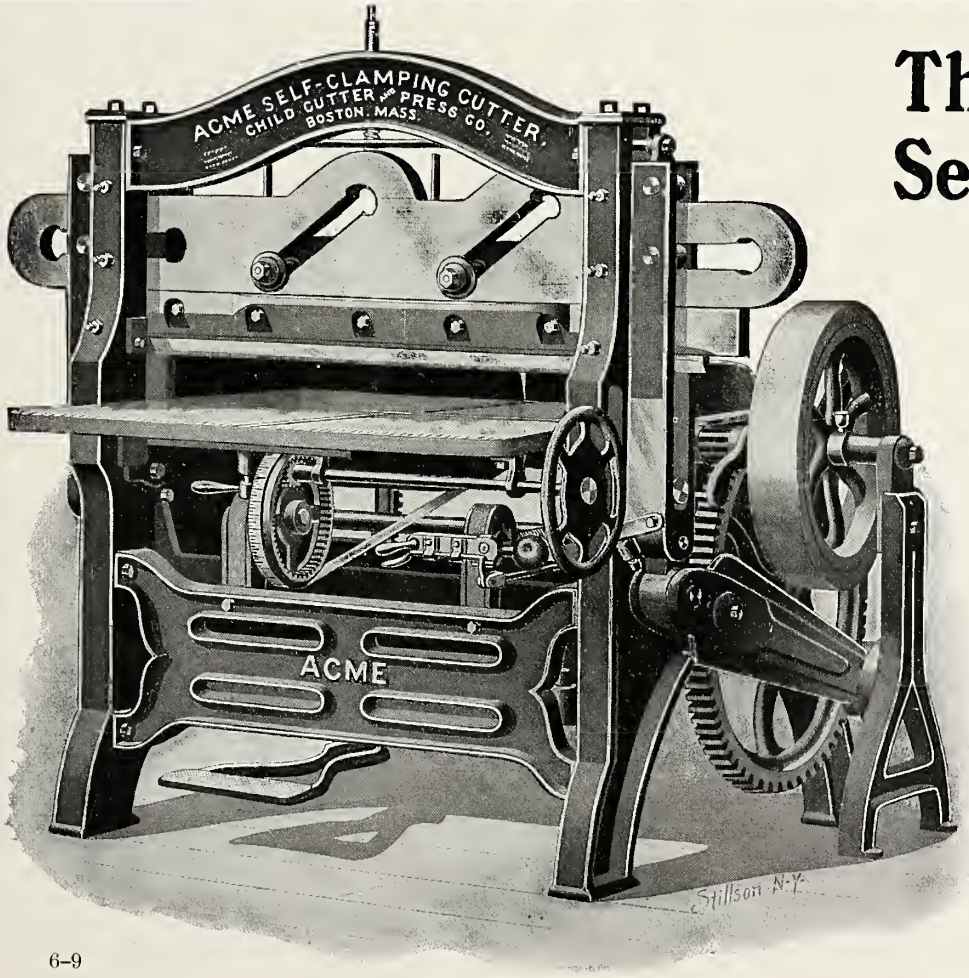
FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to—

BINNEY & SMITH, Sole Agents,

81-83 Fulton Street, New York, U.S.A.
63 Farringdon Street, London, E.C.

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.



The "ACME" Self-Clamping CUTTER

ALL SIZES
32 in. to 72 in. in width.

Let us send you our NEW CATALOGUE with testimonials and references. ∴ ∴ ∴ ∴ ∴

THE CHILD ACME CUTTER & PRESS CO.
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U.S.A.

NEW YORK OFFICE - - 12 READE ST.
O. C. A. CHILD, MANAGER

CHICAGO OFFICE - 315 DEARBORN ST.

6-9

Uniform-Line Type

Cast from Superior Copper-Mixed Metal

PRINTERS who have never used our Uniform-Line Type can hardly realize the great amount of time it saves. Ten to fifteen per cent saving in composition expense is a very conservative estimate, many printers claiming the saving to be very much greater. The saving is due to the fact that no time is lost when faces on different bodies are justified together; to the fact that there are no descending letters with kerns that will break on the press, and which must be changed while press, pressman and feeder wait on a compositor; to the fact that in blank work brass rule may be lined with type quicker than the same space can be filled with leaders; to the fact that there are no delays while the compositor searches for a suitable black letter when heavy and light faces must be used in one line.

In our Uniform-Line Type all faces on the same body line together without any justification whatever, and faces on different bodies will line when justified with ordinary point leads and slugs. Paper and cardboard justification is a thing of the past in offices where Uniform-Line Type is used.

We have nearly 1,200 separate faces cast on Uniform Line, the largest variety by over 33 per cent. It is all cast from Superior Copper-Mixed Metal, which makes the hardest, lightest, toughest, most durable type in the world; and, notwithstanding its greater value, it is sold at no advance in price.

Barnhart Bros. & Spindler

Type and Printers' Supplies

183-187 Monroe Street, CHICAGO

Superior Copper-Mixed Type cast on Uniform Line is for sale by the Southern Printers Supply Co., Washington, D.C.; the Great Western Type Foundry, Omaha, Neb.; the St. Louis Printers Supply Co., St. Louis, Mo.; the Great Western Type Foundry, Kansas City, Mo.; the Minnesota Type Foundry Co., St. Paul, Minn.; Nicklin's Southwest Printers Supply, Los Angeles, Cal.; Pacific Printers Supply House, Seattle, Wash.; F. Wesel Mfg. Co., New York, N.Y.; Miller & Richard, Toronto, Ontario; E. C. Palmer & Co., New Orleans, La.; R. W. Hartnett & Bros., Philadelphia, Pa., and by dealers throughout the world.

In Ye Olden Time



METHODS of printing were somewhat different from those of the present day. Improved devices for roller making, inking, distributing and printing have made necessary greater excellence in the matter of INK. To meet the requirements of today we have perfected all our processes, reduced the selection and mixing of ingredients to a science, and claim to have a product for letterpress and lithographic uses, as well as for the three-color process, as nearly right as human skill can supply. Our motto is: "Quality, first; Promptness, second; Price, third." Our "H. D." Book Ink has been in use every day since 1860. Once a user of this brand, always a user of it. We know we can satisfy you in every particular. Write us for samples and information.

Queen City Printing Ink Co.

Chicago Cincinnati Boston

Tympalyn Exhibit at Buffalo Exposition.

Tympalyn saves make ready TRADE MARK REGD.

We cordially invite all printers to visit our exhibit of Tympalyn in actual operation at the Graphic Arts Workshop, and would be glad to print any forms that may be presented, illustrating on them our method of make-ready.

The Tympalyn Company, 22 High St., Boston, Mass.

LARGEST ASSORTMENT IN AMERICA

1902

Imported—Domestic
CALENDARS
HANGERS
CUTOUTS
ETC. Special Calendars Made to Order

CALENDAR PADS

Our B.-T. Photo-Print Calendars will please you in quality and price.

New Fancy Imported and Domestic Souvenir Calendars.

Burbank Indian Calendars.

Paper and Aluminum Advertising Novelties, Etc.

Terms and Price-lists upon application.

Bennett-Thomas Mfg. Co.

Importers, Makers, and Jobbers

328-334 Dearborn St. Chicago

PIONEER OF

Gauge Pins

TO THE WORLD!

BEST, FIRST AND LATEST.

Feed Guides
Gripper Fingers
Attachments

FOR THE JOB PRESS.



Ask your dealer for them or send to

EDWARD L. MEGILL, Inventor, Patentee, Manufacturer No. 60 Duane St., NEW YORK

The Inland Printer Cut and Ornament Book

NEW EDITION JUST OUT—200 pages; 1,650 cuts. A book every printer should have. Price 25 cents, postage paid. We refund the 25 cents.

116 Nassau Street, NEW YORK. **THE INLAND PRINTER COMPANY** 212-214 Monroe St., CHICAGO.



THE "ALTON'S" ENGINEER

IF YOU WISH TO HAVE A NICE HALF-TONE ENGRAVING, 4½ x 3 INCHES, OF THE ABOVE PICTURE, SEND FOUR CENTS IN STAMPS TO

GEO. J. CHARLTON,
GENERAL PASSENGER AGENT, CHICAGO & ALTON RAILWAY, CHICAGO, ILL.



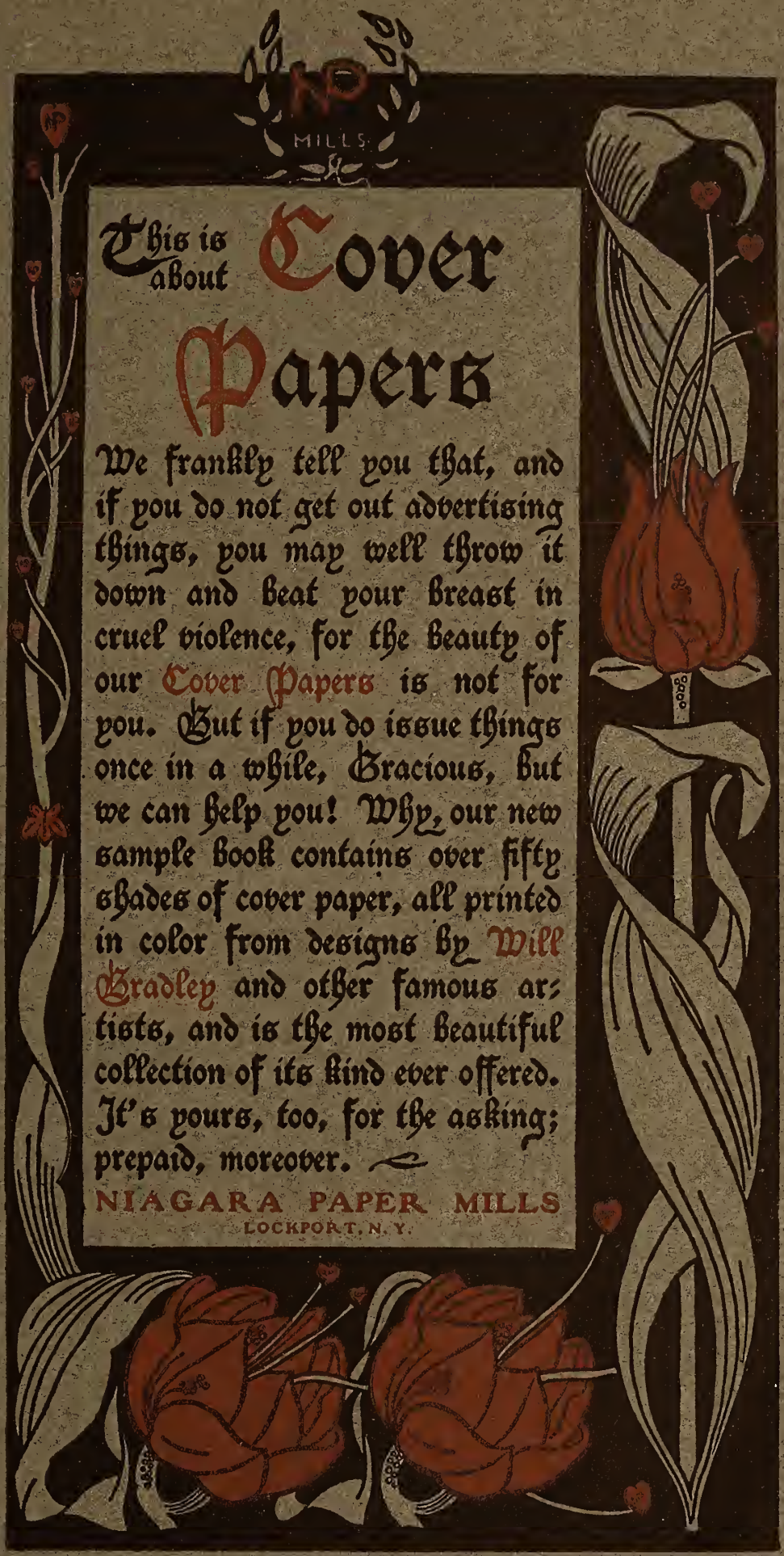
A Good Place for Old Printers

—IS—

FRENCH LICK SPRINGS On the MONON ROUTE

It's like a New Dress of Type and a New Cylinder Press for the Human System.

Send for Booklet. FRANK J. REED, G. P. A., CHICAGO



This is about **Cover Papers**

We frankly tell you that, and if you do not get out advertising things, you may well throw it down and beat your breast in cruel violence, for the beauty of our Cover Papers is not for you. But if you do issue things once in a while, Gracious, but we can help you! Why, our new sample book contains over fifty shades of cover paper, all printed in color from designs by Will Bradley and other famous artists, and is the most beautiful collection of its kind ever offered. It's yours, too, for the asking; prepaid, moreover.

NIAGARA PAPER MILLS
LOCKPORT, N. Y.

Cover Papers



May be had of the following Wholesale Paper Dealers:

HENRY LINDENMEYR & SONS,	New York, N. Y.
BRADNER SMITH & CO.,	Chicago, Ill.
GARRETT-BUCHANAN CO.,	Philadelphia, Pa.
GRAHAM PAPER CO.,	St. Louis, Mo.
A. STORRS & BEMENT CO.,	Boston, Mass.
THE CHATFIELD & WOODS CO.,	Cincinnati, O.
A. ZELLERBACH & SONS,	San Francisco and Los Angeles, Cal.
DOBLER & MUDGE,	Baltimore, Md.
E. C. PALMER & CO.,	New Orleans, La.
STANDARD PAPER CO.,	Milwaukee, Wis.
McCLELLAN PAPER CO.,	Minneapolis, Minn.
KANSAS CITY PAPER HOUSE,	Kansas City, Mo.
CARPENTER PAPER CO.,	Omaha, Neb.
C. M. RICE PAPER CO.,	Portland, Me.
PLYMOUTH PAPER CO.,	Holyoke, Mass.
THE PLIMPTON M'F'G. CO.,	Hartford, Conn.
ALLING & CORY,	Rochester, N. Y.
THE COURIER CO.,	Buffalo, N. Y.
J. & F. B. GARRETT,	Syracuse, N. Y.
HUDSON VALLEY PAPER CO.,	Albany, N. Y.
TROY PAPER CO.,	Troy, N. Y.
W. W. McBRIDE & CO.,	Pittsburg, Pa.
JOHNSTON & CO.,	Harrisburg, Pa.
MEGARGEE BROS.,	Scranton, Pa.
M. J. EARL,	Reading, Pa.
E. MORRISON PAPER CO.,	Washington, D. C.
KINGSLEY PAPER CO.,	Cleveland, O.
CENTRAL OHIO PAPER CO.,	Columbus, O.
THE BLADE PRINTING AND PAPER CO.,	Toledo, O.
BEECHER, PECK & LEWIS,	Detroit, Mich.
W. A. STOWE,	Grand Rapids, Mich.
CRESCENT PAPER CO.,	Indianapolis, Ind.
J. C. PARKER PAPER CO.,	Louisville, Ky.
MORGAN & HAMILTON CO.,	Nashville, Tenn.
ST. PAUL PAPER CO.,	St. Paul, Minn.
DULUTH PAPER & STATIONERY CO.,	Duluth, Minn.
RICHMOND PAPER M'F'G. CO.,	Richmond, Va.
THE S. P. RICHARDS CO.,	Atlanta, Ga.
SCARFF & O'CONNOR CO.,	Dallas and Houston, Tex.
PETERS PAPER CO.,	Denver, Col.
NEW YORK & UTAH PAPER CO.,	Salt Lake City, Utah.
PACIFIC PAPER CO.,	Portland, Ore.
H. N. RICHMOND PAPER CO.,	Seattle and Tacoma, Wash.
GRAY, EWING & CO.,	Spokane, Wash.
PASSMORE PAPER CO.,	Butte, Mon.
W. V. DAWSON, (Exclusive Agent for Canada)	Montreal, Que.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photo-engraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also, half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGINES—GAS AND GASOLINE.

Dayton Globe Iron Works Co., Dayton, Ohio.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENVELOPES.

American Envelope Co., 44 Washington street, Providence, R. I. Anti-trust prices. Tags, Cardboard, Writing Papers, all kinds.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.

Lavette, H. C., 230-232 Washington st., Chicago. List of jobbers and samples sent gratis.

Sherman Envelope Co., Worcester, Mass., manufacturers all kinds and sizes of envelopes.

United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high grade papeteries. 75 distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

ETCHING ZINC—GROUND AND POLISHED.

American Steel & Copper Plate Co., 150 Nassau street, New York.

FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Fulton and Pearl streets, N. Y.; 226-228 Wabash avenue, Chicago; 64-66 Pearl street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

Smith & McLaurin, Ltd., 150 Nassau street, New York. Non-curling, "Renowned" quality.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

National Printing Ink Co., factory, 1041-1053 Grand avenue, Chicago.

Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 150 Congress street, Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE COMPOSITION.

Languages Printing Company, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York City. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth ave., N. Y. Sole manufacturers of Bates *and Edison* Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., N. Y. Foreign department, 15 Cedar st., N. Y.; Chicago, 144 Wabash ave.; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER-CUTTER KNIVES.

Simonds Mfg. Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

Megargee, Irwin N., & Co., Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, $3; joggers, $15 and up.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Southworth Co., makers of linen and ledger papers, Mittineague, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPETERIES.

United States Envelope Co. Famous for papeteries. Springfield and Worcester, Mass.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

The Standard Engraving Co. of New York, 61 Ann street. Send for circulars.

United Brethren Pub. House. Dayton, Ohio. High-grade general illustrators.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

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PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Photstint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

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Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 10 and 12 Bleecker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

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Hartnett, R. W., & Bros., 52-54 North Sixth street, Philadelphia, Pa.

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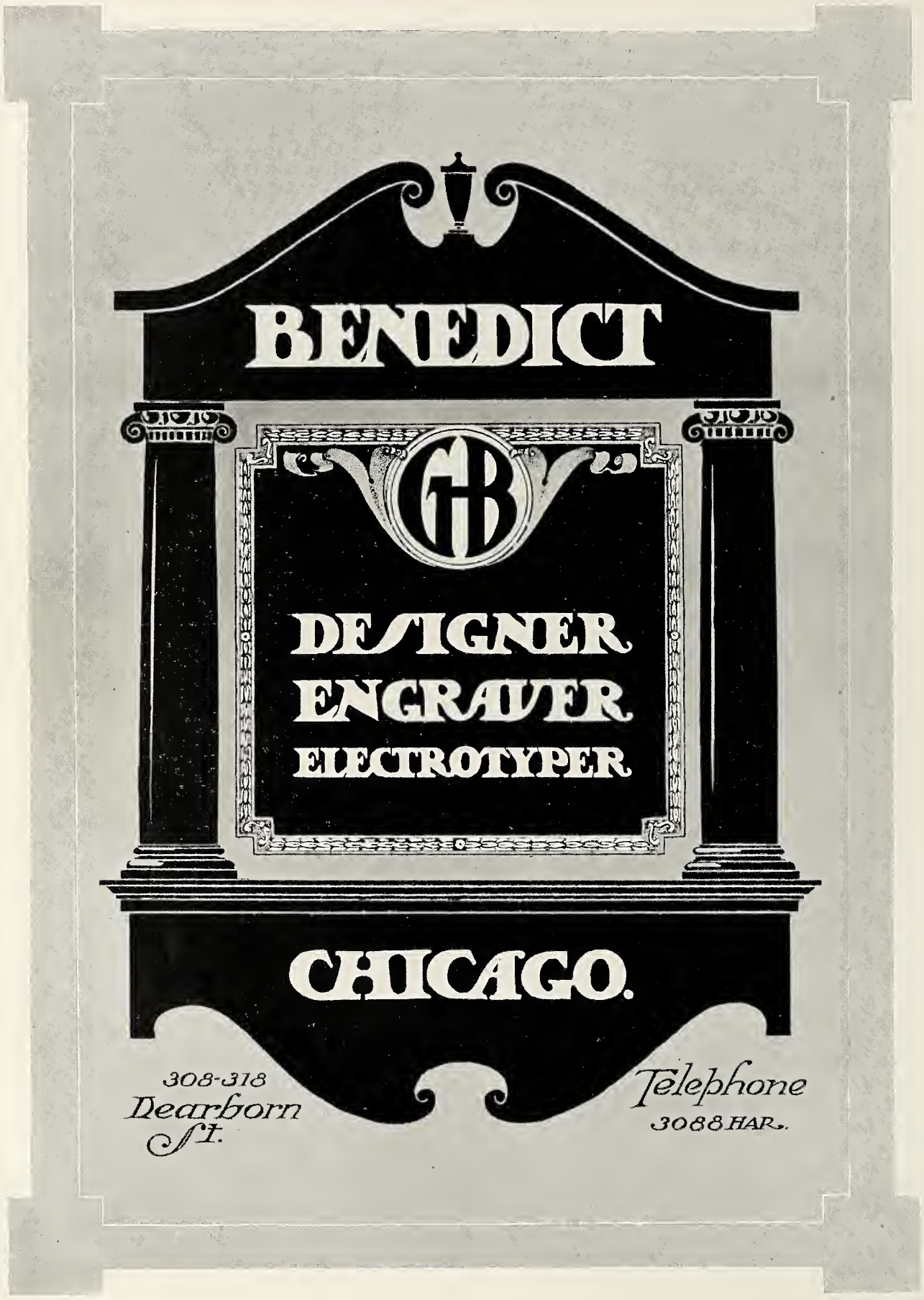


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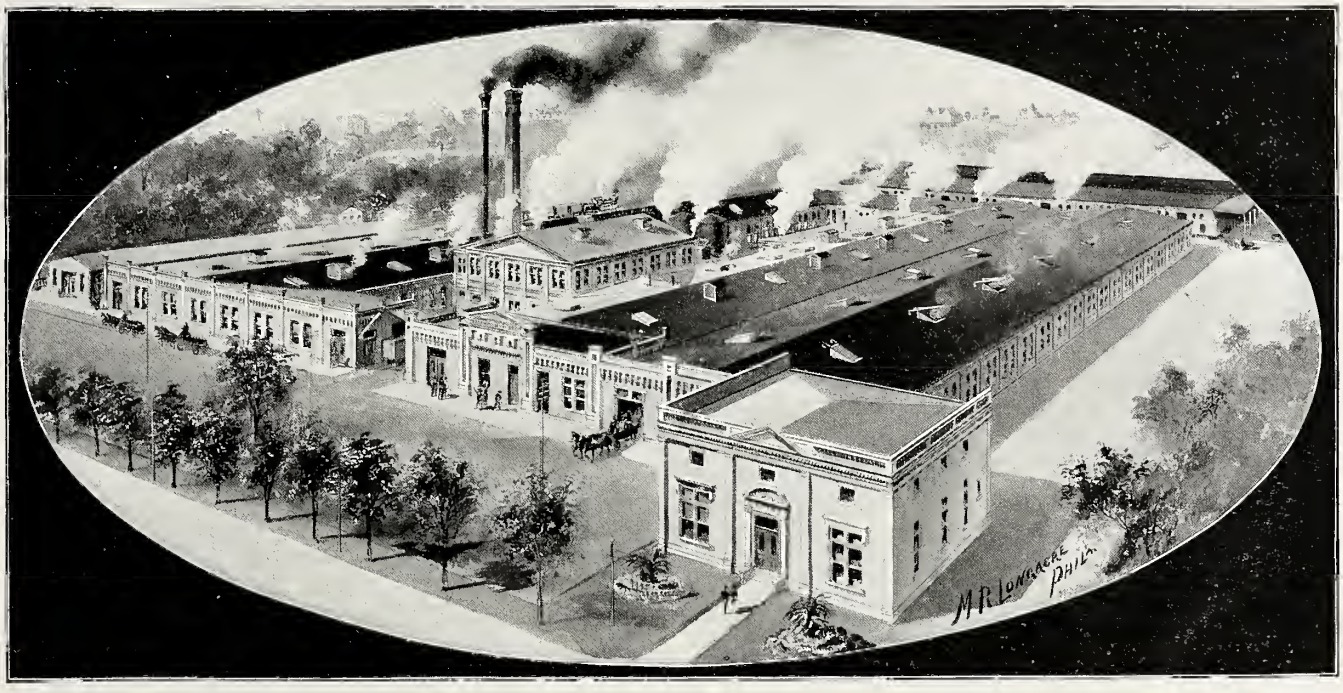

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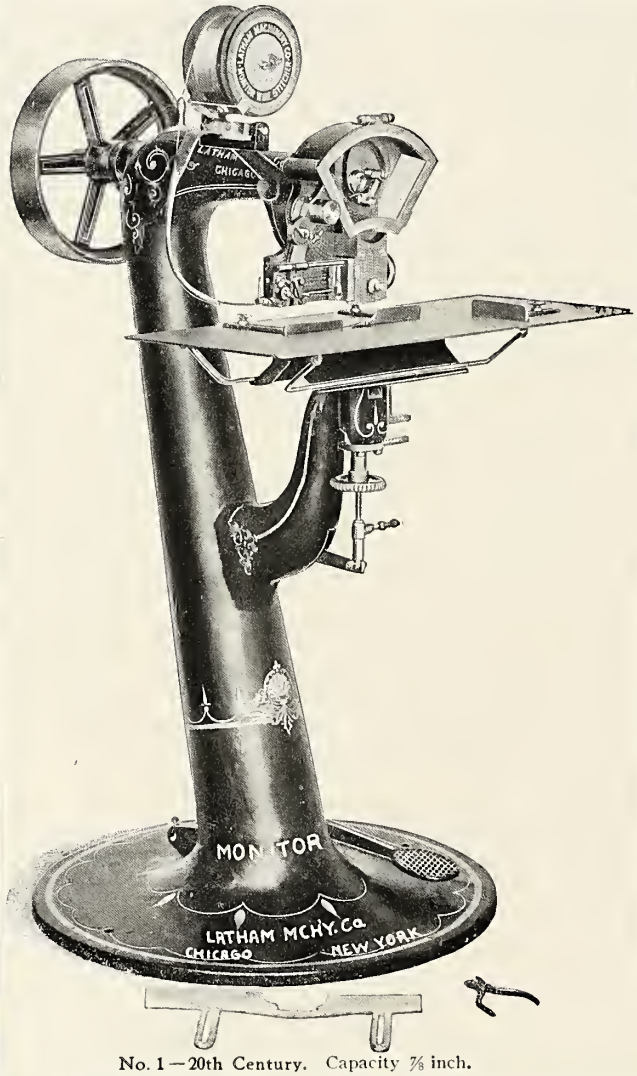
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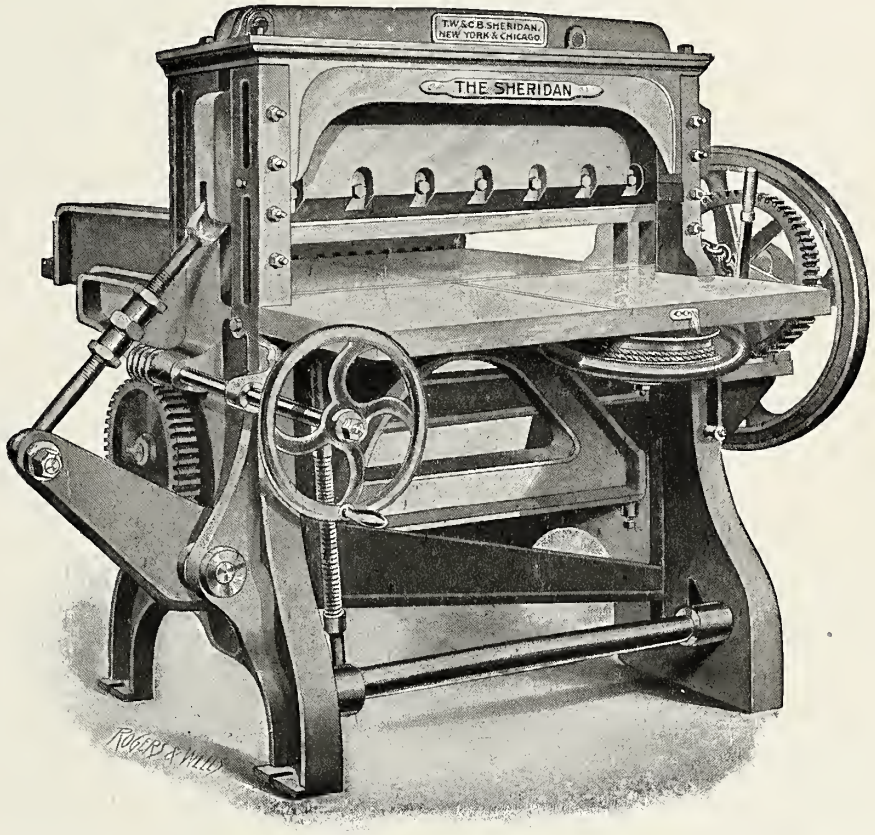
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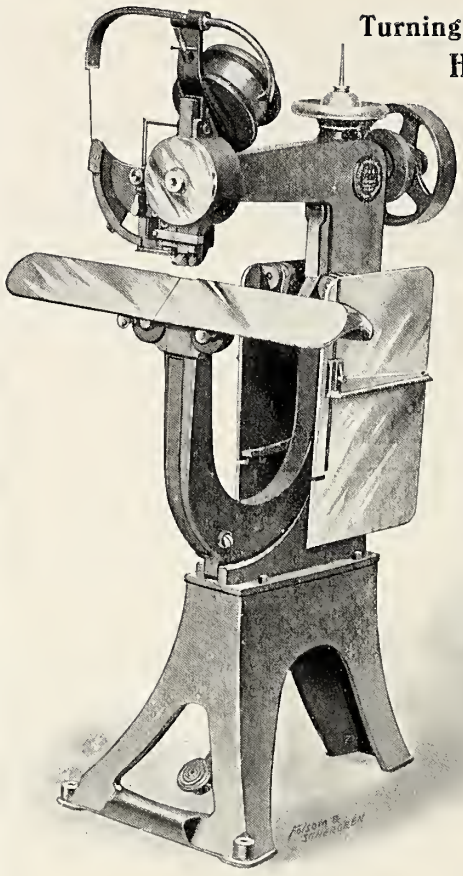
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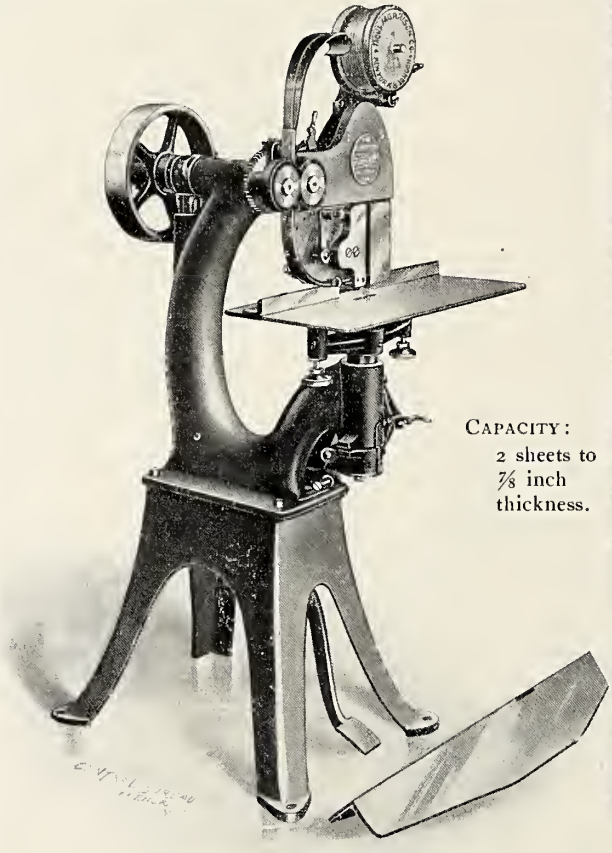
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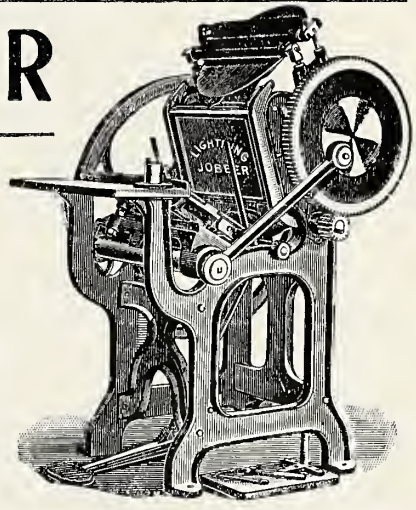
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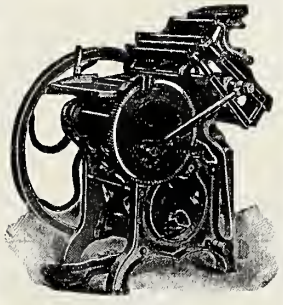
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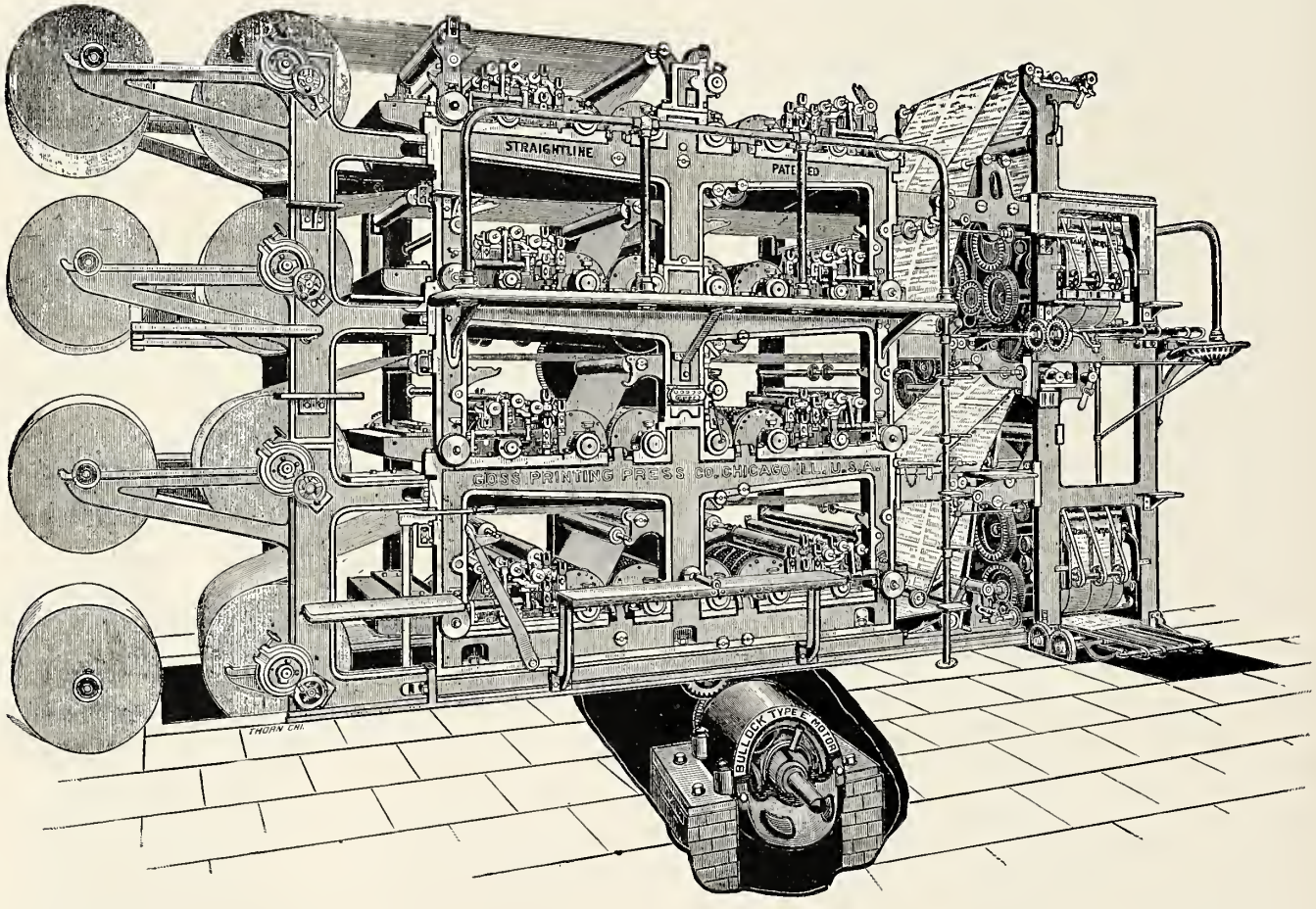
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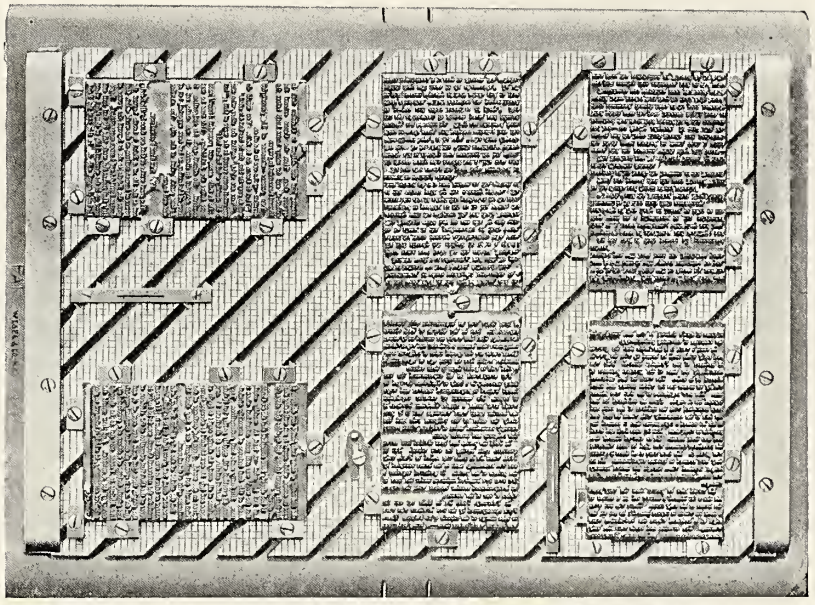
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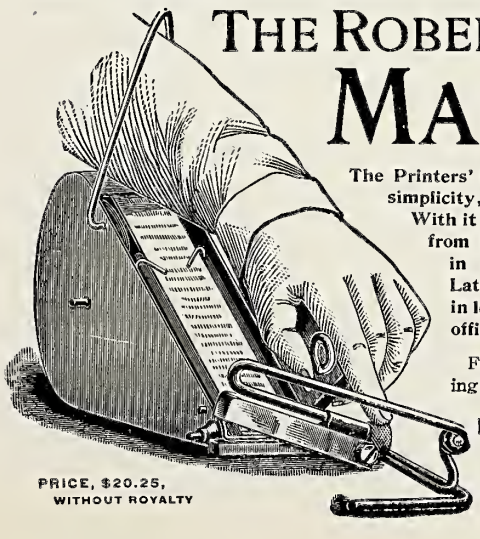
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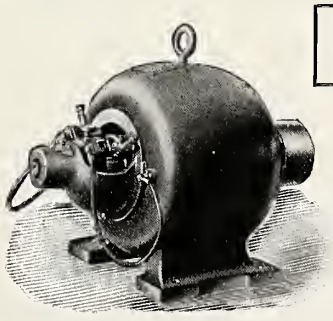
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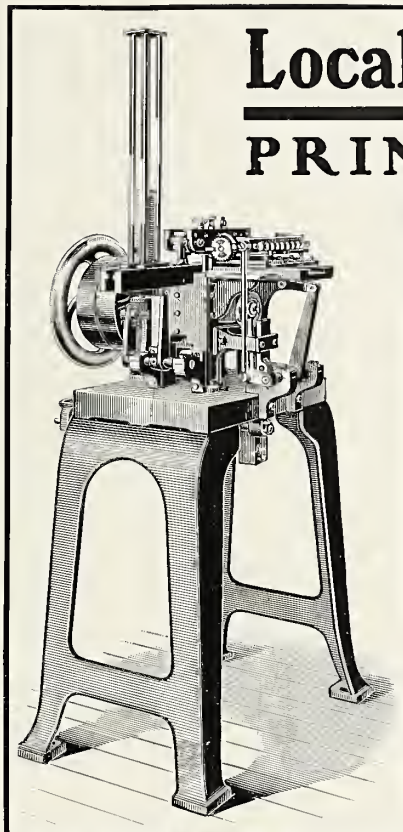
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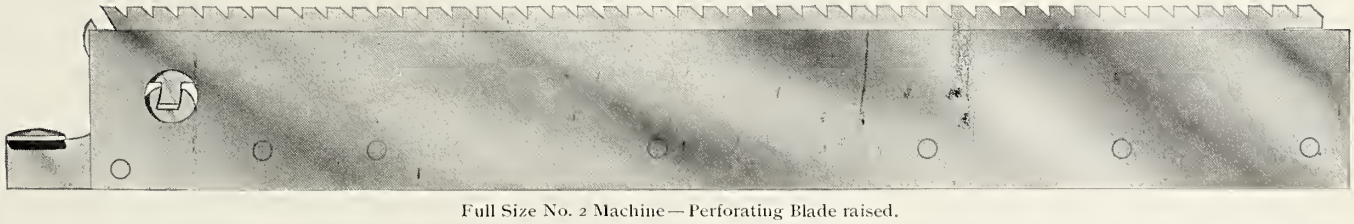
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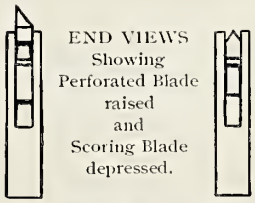
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ON EXHIBITION at the BOSTON PRINTING PRESS CO'S EXHIBIT, Graphic Arts Workshop, PAN-AMERICAN EXPOSITION.

BRONSON'S BULLETIN

AUGUST 23, 1901

Containing a list of machines actually in stock, either rebuilt or in process of being rebuilt. Every press mentioned herein can be seen and furnished thoroughly rebuilt and guaranteed in first-class condition. A cordial invitation is extended to every one to call and inspect this stock, and if just what is needed does not appear in this list please advise, and this house can supply it. This Bulletin will be issued at least once a month, with additions to stock given. No one carries a larger or better line of machines.

WEB PRESS

527 — Clause Web Perfecting Press, 4 and 8 page, 6 or 7 column quarto, speed 8,000 per hour 8-page papers. Complete with stereotype outfit.

DOUBLE CYLINDER PRESS

305 — 36x57 Hoe Double Cylinder, cylinder 34x57, 2 rollers on a side, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 16,000, boxed 17,500, speed 3,500, base 6 ft. x 10 ft. 4 in., over all 10 ft. x 16 ft. 8 in.

TWO-REVOLUTION PRESSES

486 — 44x60 Potter Two-Revolution, cylinder 40x60, form cleared by all rollers 37x56, 4-roller, 2-track, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 15,000, boxed 16,500, speed 1,200, base 6 ft. 6 in. x 10 ft., over all 10x15.

412 — 43x60 Campbell Double Ender Two-Revolution, cylinder 38x56, form cleared by all rollers 37x57, 4 roller, 2 tracks, wire springs, table distribution, front tapeless delivery, power and overhead fixtures, weight 15,000, boxed 16,000, speed 1,200, base 6 ft. 6 in. x 9 ft. 10 in., over all 9x14.

540 — 42½x56 C. B. Cottrell & Son Two-Revolution, cylinder 39½x56, form covered by all rollers 38x52, 4 rollers, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 15,000, boxed 16,500, speed 1,200, base 6 ft. 5 in. x 10 ft. 8 in., over all 10x15.

407 — 42x60 Potter Two-Revolution, cylinder 40x60, form cleared by all rollers 37x56, 4-roller, 3 tracks, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 15,000, boxed 16,500, speed 1,200, base 6 ft. 6 in. x 10 ft. 3 in., over all 10x16.

526 — 41x60 Campbell Job and Book Two-Revolution, cylinder 38x60, form cleared by all rollers 37x56, 4-roller, wire springs, rack and screw and table distribution, front fly delivery, power and overhead fixtures, weight 15,000, boxed 16,500, speed 1,200, base 6 ft. 6 in. x 10 ft., over all 10 ft. x 13 ft. 6 in.

237 — 43x56 Cottrell & Babcock Two-Revolution, cylinder 39x56, form cleared by all rollers 38x52, 4-roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 14,000, boxed 15,500, speed, 1,200, floor space of base 8x12, over all 10x15.

281 — 43x56 Campbell Job and Book Two-Revolution, cylinder 39½x56, form cleared by all rollers 36x53, 2-roller, 2 tracks, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures, weight 14,000, boxed 15,500, speed 1,400, base 6 ft. x 9 ft. 6 in., over all 9 ft. 6 in. x 15 ft.

511 — 41x56 Campbell Two-Revolution, cylinder 38x56, form cleared by all rollers 37x53, 4 roller, wire springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures, weight 14,000, boxed 15,500, base 6x10, over all 10x15, speed 1,200.

570 — 40x56 Campbell Two-Revolution, cylinder 38x56, form cleared by all rollers 37x53, 4 rollers, wire springs, rack, screw and table distribution, front fly delivery, power and overhead fixtures, weight 14,000, boxed 15,000, speed 1,200, base 6 ft. x 9 ft. 10 in., over all 9x13.

525 — 37½x52 Huber Two-Revolution, cylinder 34½x52, form cleared by all rollers 33½x50, 2 roller, wire springs, rack and screw and table distribution, front fly delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,400, base 6 ft. x 8 ft. 6 in., over all 8x12.

506 — 37x52 Campbell Job and Book Two-Revolution, cylinder 34½x52, matter cleared by all rollers 32x49, 4 roller, two tracks, wire springs, rack and cam and table distribution, front tapeless delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,400, base 5 ft. 8 in. x 9 ft. 10 in., over all 9x14 ft. 3 in.

562 — 37x52 Campbell Job and Book Two-Revolution, cylinder 34½x52, matter cleared by all rollers 32x49, 4 roller, 2 tracks, wire springs, rack and cam and table distribution, front tapeless delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,400, base 5 ft. 8 in. x 9 ft. 10 in., over all 9 ft. x 14 ft. 3 in.

389 — 37x52 C. B. Cottrell & Son Two-Revolution, cylinder 32½x52, form cleared by all rollers 32x46, 4 roller, air springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 13,000, boxed 14,000, speed 1,500, base 6x9, over all 9x15.

578 — 36x52 Potter Two-Revolution, cylinder 32½x52, form cleared by all rollers 32x48, 4 rollers, air springs, rack and screw and table distribution, rear delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,400, base 6 ft. x 9 ft. 4 in.; over all 9x13.

446 — 35x52 Cottrell & Co. Two-Revolution, cylinder 32½x52, form cleared by all rollers 31x48, 4 roller, 2 tracks, air springs, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 12,000, boxed 13,000, speed 1,400, base 5 ft. 8 in. x 9 ft. 8 in., over all 9x13.

572 — 33x49 Campbell Two-Revolution Intermediate, cylinder 33x49, form cleared by all rollers 29x44, 2 rollers, wire springs, rack and screw and table distribution, front fly delivery, power and overhead fixtures, weight 6,500, boxed 7,000, speed 1,200, base 5 ft. 4 in. x 8 ft. 8 in., over all 7x12.

538 — 26x34 Whitlock Two-Revolution, cylinder 24x34, form cleared by all rollers 22x32, 4 rollers, air springs, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures, weight 7,000, boxed 8,000, speed 1,600, base 4 ft. x 7 ft. 8 in., over all 7x10.

STOP-CYLINDER PRESSES

482 — 36x54 Cottrell Stop (cut 026), cylinder 33¾x54, form cleared by all rollers 33x51, 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 14,000, boxed 15,000, speed 1,200, base 6 ft. 2 in. x 10 ft. 10 in., over all 10x15.

483 — 34x48 Cottrell Stop, cylinder 29½x48, form cleared by all rollers 29x45, 6 roller, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 1,200, boxed 13,500, speed 1,200, base 5 ft. 8 in. x 10 ft. 10 in., over all 10x16.

384 — 37x52 Cottrell & Babcock Stop, cylinder 32x52, form cleared by all rollers 33x51, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 14,000, boxed 15,000, speed 1,200, base 5 ft. 2 in. x 10 ft. 10 in., over all 10x15.

363 — 34x48 Cottrell & Babcock Stop, cylinder 30x48, form cleared by all rollers 30x45, 6 roller, 2 tracks, rack and screw and table distribution, rear delivery, power and overhead fixtures, weight 12,000, boxed 13,000, speed 1,200, base 5 ft. 9 in. x 11 ft., over all 10x16.

261 — 34x48 Hoe Stop, cylinder 28x48, form cleared by all rollers 28x42, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, no trip, power and overhead fixtures, weight 12,000, boxed 13,000, speed 1,000, base 8x11, over all 10x15.

342 — 34x48 Cottrell Stop, cylinder 30x48, form cleared by all rollers 30x45, 6 roller, 2 tracks, rack and cam and table distribution, rear tapeless delivery, power and overhead fixtures, weight 12,000, boxed 13,500, speed 1,200, base 5 ft. 8 in. x 10 ft. 10 in., over all 10x16.

561 — 25x34 Cottrell & Babcock Stop Cylinder, cylinder 21x34, form cleared by all rollers 21x32, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 7,000, boxed 8,000, speed 1,400, base 4 ft. 6 in. x 8 ft. 6 in., over all 9x13.

THREE-REVOLUTION PRESSES

203 — 44x56 A. B. Taylor & Sons Three-Revolution, cylinder 39x56, form cleared by all rollers 38x50, 2 rollers, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,800, base 8x12, over all 10x15.

447 — 41½x54 Hoe Three-Revolution, cylinder 40x54, form cleared by all rollers 35x49, 2 rollers, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures, weight 12,000, boxed 13,000, speed 1,800, base 8x12, over all 10x15.

265 — 37x54 A. B. Taylor & Sons Three-Revolution, cylinder 34x54, form cleared by all rollers 33x50, 2 roller, air springs, rack and screw distribution, rear tape delivery, power and overhead fixtures, weight 9,000, boxed 10,000, speed 2,000, base 7x11, over all 9x14½.

427 — 33x47 Three-Revolution Taylor, cylinder 29x47, form cleared by all rollers 28x45, 2 roller, air springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 8,000, boxed 9,000, speed 2,000, base 4 ft. 9 in. x 8 ft. 9 in., over all 6x11.

CAMPBELL OSCILLATORS

421 — 39x53 Campbell Job and Book Oscillator, cylinder 35x53, form cleared by all rollers 33x49, 4 rollers, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,200, base 6x9, over all 8 ft. 6 in. x 15 ft. 6 in.

426 — 35x48 Campbell Job and Book Oscillator, cylinder 32½x48, form cleared by all rollers 29x44, 4 roller, 2 tracks, rack and screw and table distribution, front delivery, power and overhead fixtures, weight 8,000, boxed 9,000, speed 1,200, base 5 ft. 9 in. x 10, over all, 7x13.

496 — 28x32 Campbell Job and Book Oscillator, cylinder 26x32, form cleared by all rollers 22x28, 4 roller, 2 tracks, rack and screw and table distribution, front tapeless delivery, power and overhead fixtures, weight 6,500, boxed 7,000, speed 1,200, base 3 ft. 9 in. x 8 ft. 6 in., over all 5x11.

DRUM CYLINDER PRESSES

465 — 40x54 Potter Drum, cylinder 39x54, form cleared by all rollers 35x50, 2 roller, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures, weight 12,000, boxed 13,500, speed 1,200, base 6x9, over all 9x13.

390 — 36x52 Potter Drum, cylinder 34x52, form cleared by all rollers 30x48, 4 roller, wire springs in bed, rack and screw and table distribution, tapeless delivery, power and overhead fixtures, weight 10,000, boxed 11,000, speed 1,200, base 5 ft. 10 in. x 9 ft., over all 8½x13.

425 — 34x52 Cottrell & Babcock Drum, cylinder 32x52, form cleared by all rollers 30x49, 2 roller, 2 tracks, air springs, rack and screw distribution, tapeless delivery, power and overhead fixtures, weight 8,000, boxed 9,000, speed 1,200, base 6x8 ft. 9 in., over all 10x14.

403 — 33x50 Cottrell & Babcock Drum, cylinder 32x50, form cleared by all rollers 31x47, 4 roller, 2 tracks, wire springs, rack and screw and table distribution, tapeless delivery, power and overhead fixtures, weight 10,000, boxed 11,500, speed 1,200, base 5 ft. 9 in. x 8 ft. 4 in., over all 8 ft. 9 in. x 13 ft. 4 in.

569 — 32x46½ New Improved Prouty, cylinder 31x43½, form cleared by all rollers 31x43½, 2 rollers, table distribution, front delivery, power and overhead fixtures, weight 2,500, boxed 3,000, speed 600, base 4 ft. 5 in. x 6 ft. 6 in., over all 6 ft. 4 in. x 11 ft.

533 — 29x43 Cranston Drum, cylinder 27x43, form cleared by all rollers 27x38, 2 roller, wire springs, rack and screw distribution, tapeless, power and overhead fixtures, weight 7,000, boxed 8,000, base 5x7 ft. 6 in., over all 8x11, speed 1,500.

577 — 27½x33 Hoe Drum, cylinder 27½x33, form cleared by all rollers 25x30, 2 rollers, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 5,000, boxed 5,500, speed 1,500, base 3 ft. 9 in. x 7 ft. 5 in., over all 6x11.

546 — 25x35 Cottrell & Babcock Drum, cylinder 24x35, form cleared by all rollers 22x32, 2 rollers, wire springs, rack and screw distribution, rear tapeless delivery, power and overhead fixtures, weight 5,000, boxed 5,500, speed 1,500, base 5 ft. 4 in. x 6 ft. 9 in., over all 8x6.

579 — 26x34 Hoe Drum, cylinder 24½x34, form cleared by all rollers 22x32, 4 rollers, wire springs, rack and screw and table distribution, rear tapeless delivery, power and overhead fixtures, weight 8,000, boxed 9,000, speed 1,500, base 4 ft. 6 in. x 7 ft. 2 in., over all 7x10.

498 — 24x29 Campbell Country, cylinder 19x29, form cleared by all rollers 18x25, 2 roller, 2 tracks, wire springs, rack and screw and table distribution, tape delivery, power and overhead fixtures, weight 4,000, boxed 4,500, speed 1,200, base 3 ft. 6 in. x 7 ft., over all 5x9.

564 — 23x28 Hoe Drum, cylinder 25x28, form cleared by all rollers 22x28. 2 rollers, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 3,500, tapeless, boxed 4,000, speed 1,500, base 3 ft. 5 in. x 6 ft. 4 in., over all 5x9.

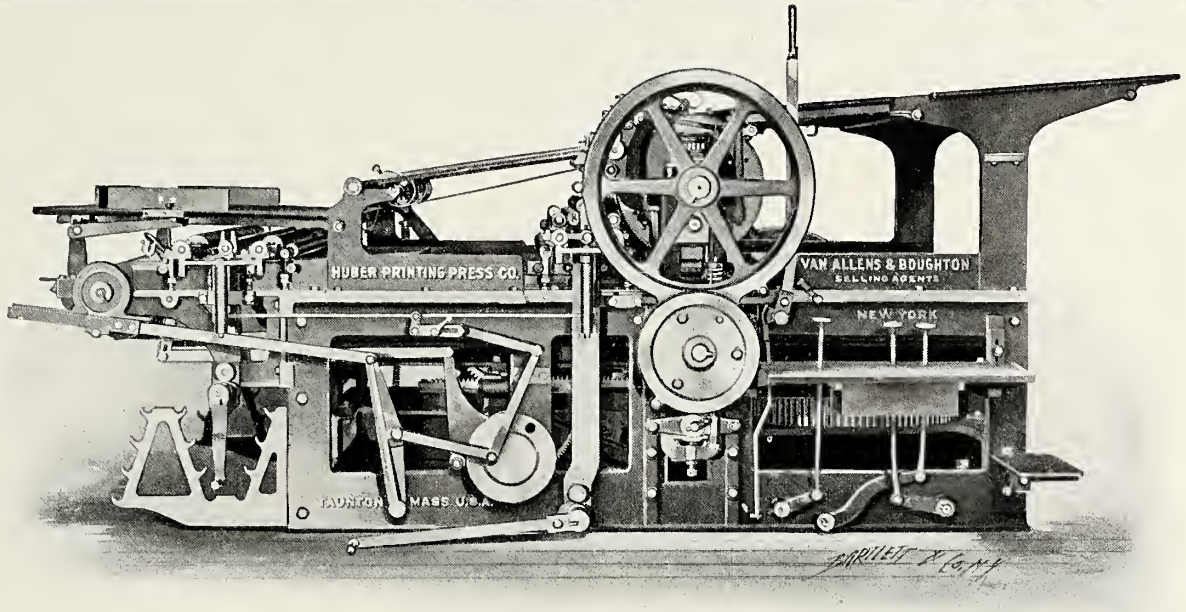
574 — 21½x23¾ Hoe Drum, cylinder 21½x23½, form cleared by all rollers 18x24, 2 rollers, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 3,000, boxed 3,500, speed 1,800, base 2 ft. 10 in. x 5 ft. 6 in., over all 4x9.

575 — 23½x28½ Hoe Drum, cylinder 24x28½, form cleared by all rollers 22x28, 2 rollers, wire springs, rack and screw distribution, tapeless delivery, power and overhead fixtures, weight 4,000, boxed 4,500, speed 1,500, base 3 ft. 7 in. x 6 ft. 4 in., over all 5x10.

270 — 20½x26 Country Campbell, cylinder 16x25, form cleared by all rollers, 16x22, 2 roller, 2 tracks, rack and screw and table distribution tape delivery, power and overhead fixtures, weight 3,000, boxed 3,500, speed 1,500, no base, over all 5x9.

127 — 17x21 Cincinnati Pony, cylinder 15x21, form cleared by all rollers 13x18, 2 roller, wire springs, rack and screw distribution, tape delivery, power and overhead fixtures, weight 2,500, boxed 3,000, speed 1,500, base 3x5, over all 5½x8½.

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The Crank Movement is recognized by the best scientific and practical engineers as being the most perfect mechanical device for disseminating the greatest amount of power with the least friction, hence the simplest and best mechanism for driving and reversing the beds of cylinder printing-presses. Our improved form of the DIRECT ACTING CRANK surpasses everything yet produced, giving the highest speed, the smoothest travel and the least wear. The HUBER is the only press in which the bed and cylinder are controlled by absolutely pure cranks.

Impression Four tracks, the entire length of the press, each four-inch face, steel shod on bed and ribs, carrying a most substantial bed upon solid hardened steel anti-friction rollers.

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The mechanism controlling the front and under guides enables them to be set close to the tympan without tearing it, and avoids all wrinkling of the sheet. These features produce absolutely perfect register in the HUBER.

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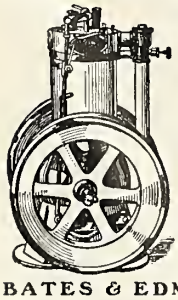
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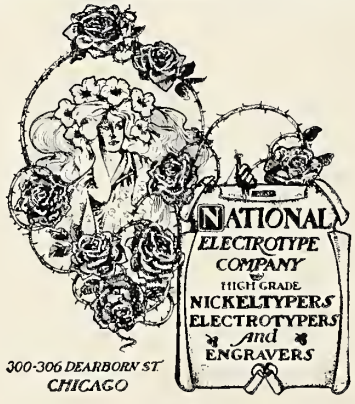
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